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READER
VOLUME 12 NO. 18 MAY 12, 1983 SAN DIEGO'S WEEKLY

THE LAST FREE RIVER



**Q: Who wants to build dams across
the Santa Margarita?**

**A: The town of Fallbrook, the Marines,
and a number of politicians.**

Q: Is this really such a great idea?

The Santa Margarita River crosses into San Diego County five miles northeast of Fallbrook, flowing southward out of steep, wild hills and into a sparsely populated canyon. Even in a year of heavy rains it is only a thirty-foot-wide stream at this county line, fifteen miles from its headwaters (it widens to no more than a few hundred feet where it empties onto the coast on the Camp Pendleton Marine base, twenty miles away). A tall cottonwood tree marks the county boundary — or at least, as near as one can gauge its location without a surveyor's lasers and telescopes — and across the river from the cottonwood stands an old windmill. I stood a hundred yards downriver from that windmill one afternoon not long ago, watching it spin in the breeze. After a while the wheel slowed and finally stopped, and in the warm, still air the only sounds were bird songs and the rushing water of the river itself. It was a brief, magical pause in the after-

noon; soon the wind picked up, the windmill started turning again, and the moment was gone. I turned and made my way downriver, stepping as best I could from boulder to boulder and wading in the knee-deep water whenever it became necessary. The river was surprisingly, enjoyably warm. Violet-green swallows swooped low overhead to investigate me, and where a nameless creek flows into the Santa Margarita from the east I heard an acorn woodpecker's raucous call. After a mile or so the river bent eastward around a wide gravel beach, and when it straightened out, it again became a series of shallow channels densely overgrown with sycamores, willows, and poison oak. The only way I could see to get through this stretch was to choose a watery lane and slog down it; you sink hip deep into the sand once in a while and hope for the best. Countless coyote tracks glistened in the mud

(continued on page 8)

By Gordon Smith
Photographs by Robert Burrows

Look for Shark's Truck
IMARK the SHARK
STEREO

City Lights

To Spike A Plot

The Bermuda grass at San Diego Stadium took a bad beating from music fans allowed on the field during last month's X-Fest concert, and the condition of the turf is "an absolute disgrace," as far as Padre president Ballard Smith is concerned. The large brown patch encompassing the first-base coach's box is just starting to green again, and the dead, scabrous sections in far right field and in right-center are also just recovering. "It's not what a major league playing field should be," complains Smith, for whom stadium rock concerts might soon be the least of his turf problems. The proposed United States Football League (USFL) franchise that is trying to establish itself here would wreak much more field-level havoc than a few thousand dancing feet, and to the Padres the X-Fest was just an illustration of why the new football league shouldn't be allowed by the city to play spring football on the baseball field. Declares Smith, "We are unilaterally opposed to a USFL franchise in San Diego Stadium in the spring."

Now, if you were to ask just how much weight the Padres' opposition will be given in the city's decision to welcome or repel the football team, you'd

have a good question. Within the nine-member Stadium Authority board, the Padres' views will mean a lot, but the Stadium Authority is just an advisory group notorious for having its decisions ignored by the city council. Murray Galinson, chairman of the Authority's facilities committee, which held its first hearing on the matter yesterday (Wednesday), says the city is contractually required to keep the field in good shape for the Padres. In addition, the field considerations would loom larger now than they would have a couple of years ago, when the stadium was losing money. Now that it's operating in the black, Galinson figures there's no need to grab hastily for the potential one million dollars per year that could accrue to the city in rent and parking fees from the new football team. And Stadium Authority chairman George Mitrovich admits openly that "from an aesthetic point of view, I'd prefer not to have the franchise."

As for the other major tenants, the Sockers, Aztecs, and Chargers, there is no consensus. Sockers president John Daley is inclined to favor the new franchise, since the USFL's nine or ten home games would require changing the seating to a different configuration, one that is better



Bill Tatham, Jr.

for soccer. Jack Teale, assistant to Chargers president Gene Klein, says his club wouldn't comment until they know more about the proposed franchise. Behind the scenes, though, it's generally felt that the Chargers are against the USFL team but for political and PR reasons are letting the Padres spearhead the opposition. For their part, the USFL franchise owners are trying to be friends with everybody. Fresno businessman Bill Tatham and his son, Bill, Jr.,

as well as local political consultant Ken Rietz (who worked for Roger Hedgecock's successful campaign for mayor), put together most of the \$6,250,000 to purchase the franchise from the twelve-team league, and they aren't eager to play anywhere but San Diego. "We have no quarrel with the Padres," says the junior Tatham. "They don't want to compromise at all, and we don't expect them to. But the fact is they share the field in August and September with the

Chargers and Aztecs, so what's the difference?" The Padres think the difference is wetness of spring versus the dryness of summer: a wet field is damaged much more easily. But above the turf dispute, Tatham sees the overriding issue of a lot of money coming to the city. "If the city decides against us," he reasons, "they'll have a lot of explaining to do to the taxpayers."

—N.M.

Limo Lower Now

Running a limousine service in San Diego, Jeff Mayne observes, is a lot tougher than it used to be. Five years ago there were maybe a dozen limo companies in the city, and competition was virtually nonexistent, says Mayne, who himself has owned Mayne Limousines for three months. But today the number of limousine companies has risen to nearly fifty, and the competition, he says, has become increasingly intense — and very often underhanded.

About a year ago, when

Mayne was still driving for Olde English Livery Service, his firm was contracted to transport some executives for Aerojet General Corporation. A few days before the job, the contractor at Aerojet received a call from "the limo company," wanting confirmation on the "upcoming job." The contractor, believing the caller to be from Olde English, gave out the information. When Mayne showed up at the appointed time, he found the transport had already gotten underway an hour before — through City Livery Service. (An Aerojet spokesman

confirmed the incident, although City Livery insists that they did have an oral order to provide the limo.) Another more recent incident took place after Mayne had already left Olde English to start his own company. A client had contracted Mayne for a three-hour ride, and at the end of those three hours the client wished to keep the car a while longer. Mayne had to decline as he already had a prior commitment, but called another company and asked them to accommodate the previous client. "Instead of thanking me, they told the

client my firm is un dependable and gave him their own business card," Mayne fumes. "My driver heard all this, because he was still at the point of pickup." Yet another example of the heightened competition among local limo services, Mayne says, is the fact that advertised prices are very often lowered drastically to certain clients just to ensure their continued support. Mayne admits that while he normally charges forty dollars per hour for his two new Lincoln limousines, some clients are only charged twenty-five dollars per hour. "Nobody likes to do it, and most other companies won't admit they do it — even though most of them do," Mayne says. "And as soon as I'm big enough, I won't have to where myself out in this fashion, but for the time being I really don't have any other choice."

What prompted the sudden increase in local limo services? A simple matter of supply and demand, according to Mayne. "It's no longer the elite thing to do," he says. "You see kids taking limos to proms and to concerts, and people use limos for weddings and even sightseeing trips. Plus it's a way for people to sort of identify with their idols. Kids see rock stars in limos, movie stars in limos, sports idols in limos, and this way they can be like their idols just for a day."

Another factor contributing to limousines' increase in popularity is a two-year-old tax

law (the 1981 Tax Reform Act) that allows one hundred percent depreciation of various business properties, including limousines, over a three-year period. In addition to a direct investment tax credit of six percent of the purchase price. As a result, an increasing number of doctors, lawyers, and other businessmen are going into the limo business. At least five local firms are currently owned by physicians or attorneys, although Mayne feels many more are included behind the scenes. One limo service owner is Dr. Michael Grossman, who purchased Olde English Livery Service nearly two years ago.

Grossman admits the new tax law had something to do with his decision to invest in limos, but says, "That's really not significant in my mind. It's more a matter of supply and demand, because you can buy all the limos you want and if nobody wants to ride in them, all the write-offs in the world won't do you any good."

—T.K.A.



Jeff Mayne with limousine

Photograph by Alan Decker

May I Have One Of These Brochures For My Invalid Mother?

Rookie Mayor Roger Hedgecock is generally credited with running a brilliant campaign, but some of the vaquished Maureen O'Connor strategists are convinced the race would have ended in defeat for Hedgecock if O'Connor had prohibited the mailing of her last two brochures. She considered the two pieces, entitled "What Roger Hedgecock Is Not Telling The Republicans," parts one and two, to be personal attacks from which she'd pledged to refrain. And while most Hedgecock supporters probably would not concur that the pieces could have reversed the election, a small group of them nonetheless went to Herculean lengths to get their hands on the brochures before they learned the mailing had been canceled.

On April 30, the Saturday before the election, approximately 30,000 copies of part one of the brochures sat on a pallet inside Anderson Mailing Service on Sports Arena Boulevard. Plans to mail them to Republican households had already been junked, contrary to the wishes of O'Connor's hired campaign

help and of her husband, Robert Peterson. (The second brochure had been halted while it was on the printing press.) About eight that Saturday morning one of the mailing company's employees came to owner Glenn Anderson and told him that three biker friends had come to his house in Ocean Beach and offered him a \$200 bribe in return for a few of the O'Connor brochures. He'd told them \$200 wasn't worth losing his job for, and they went away. Then around nine o'clock that morning, the same three people — two men and a woman — pulled up in a dark car at the mailing house. Glenn Anderson says that under the guise of wanting to send out a mailer for their club — the Modified Motorcycle Association (MMA), which

is a San Francisco law student and rock concert promoter. "I took illegal drugs, I won't specify which ones, but I took most of what was being taken at the time." And also, "Musicians are different from human beings. It was a fun period. I did a lot of deliciously illegal things." The brochure reprinted other ostensibly damaging passages, and on the bottom in red ink asks: "Is Roger Hedgecock the kind of mayor we want overseeing our police department and supervising the enforcement of our laws?"

Notwithstanding the fact that many people would see his bottom in red ink as a mark of life as an advantage. Hedgecock wisely refused to talk about that 1977 story. In a 1982 *Los Angeles Times* article, however, he did — predictably — deny ever having been a part of the drug scene.

City Lights

was mailing out so she could take them down to court. He dismissed her by saying he simply could not release any, and went in to call the O'Connor headquarters to demand that the staff come pick up the damned things. When O'Connor workers arrived in a truck, Anderson was standing by, his shotgun in hand.

About 10:15 that same morning the same three people (according to independent descriptions) pulled up at the O'Connor headquarters on Pacific Highway and volunteered as precinct-walkers wishing to pass out brochures. A campaign aide who had already heard of the earlier play did not fine, and had them sign the volunteer register. They signed in as Cecil Currell, D. Morse, and Susan Green. They were given a stack of campaign literature supplied by the Police Officers Association, and they left. Never did they, in their real quarry — the brochures that might have changed history.

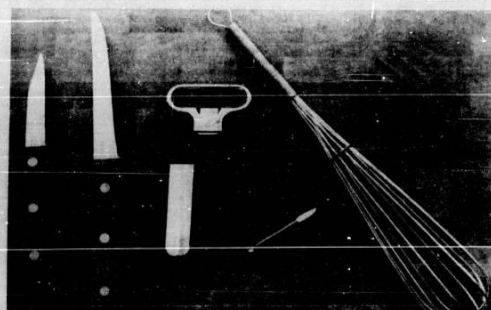
"We'll Bill McNight of the Modified Motorcycle Association has done some checking, and he says the bikers did not try to bribe the mailing house employee but were themselves approached by the employee, who offered to sell them some of the brochures for \$200. The employee calls that totally untrue. In any case, Hedgecock's staffers say they have seen nothing of the biker caper until long after it failed. And while it would be difficult to imagine campaign aides climb enough to get the bikers up to the job, it's equally hard to imagine that the Hedgecock campaign didn't know

O'Connor was putting together the pieces. Campaign spying is taken for granted now, and the substance of the first brochure has been a dilemma in Hedgecock's closet for years.

The brochure simply reprinted long passages from an August, 1977 *Reader* cover story about Roger Hedgecock in which he was quoted as saying, apropos of his earlier days as a San Francisco law student and rock concert promoter, "I took illegal drugs, I won't specify which ones, but I took most of what was being taken at the time." And also, "Musicians are different from human beings. It was a fun period. I did a lot of deliciously illegal things." The brochure reprinted other ostensibly damaging passages, and on the bottom in red ink asks: "Is Roger Hedgecock the kind of mayor we want overseeing our police department and supervising the enforcement of our laws?"

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—N.M.



Can you find the gourmet cooking utensil in this photo?

Chop Me Out A Line Of That Vitamin O

The wrong way to buy drug paraphernalia: walk into The Trip record and poster store on Genesee Avenue in Claremont and ask for a coke spoon, bong, and rolling papers. The salesperson will point to a small, hand-lettered sign on the store wall that reads, "Any person attempting to buy merchandise for illegal purposes, or implying illegal use, will be denied service and asked to immediately leave the premises."

The right way to buy drug paraphernalia: walk into The Trip record and poster store on Genesee Avenue in Claremont and ask for the gourmet cooking utensils, vitamins, and tobacco products. Show a California driver's license or any picture I.D. proving you're eighteen or older. The salesperson will press a button that frees the lock on a door leading to a drug user's paradise. Inside is a five-by-twelve-foot room overflowing with drug accoutrements: boxes of rolling papers, shelves full of hand-blown glass pipes, stacks of assorted-size baggies. A glass counter displays carved wooden hashish pipes, labeled as "uniquely designed wooden tobacco pipes." Calibrated laboratory scales, some costing \$149, are framed by a sign noting, "Scales for use in weighing precious metals; e.g., gold, silver." Three shelves of small bottles containing "Superior Sparkle" and other harmless, powdered white substances sometimes used to dilute cocaine are neatly stacked under a sign reading, "Vitamins, Supplements, Luxatives." A revolving jeweler's display case shows off gold-plated razor blades, miniature spoons, and pocket-size leather cases with spoon, razor, and a tiny mirror.

Handle the merchandise, ask — discreetly — for anything not visible, and make a purchase. This sales charade, practiced

at The Trip and other record/poster/head shops in San Diego, is a result of a new state law that has barred the sale of drug-related paraphernalia since January 1. Store owners can be arrested on misdemeanor charges for selling the items, but their lawyers have coached them on ways to thwart possible convictions and discourage police enforcement. The attorneys argue that since every item for sale has both a legal use (scales can be used to weigh gold coins) and an illegal use (the same scale can be used to weigh marijuana), the store owner can't be prosecuted for selling items specifically marked for only the legal use. Stores such as The Trip take further precautions by posting signs reading, "We do not sell bongs, boozers, etc., or any device to be used with controlled substances. We do sell waterpipes, cigarette papers, gourmet cooking utensils, and tobacco accessories." And any Trip customer who buys such products must sign a waiver assuring that "it is not my intent to use [these] items with controlled substances or marijuana."

Police in National City and Chula Vista tried enforcing the new paraphernalia law earlier this year, but have had mixed results. Chula Vista police got a search warrant and confiscated the entire paraphernalia selection at The Trip outlet on Broadway in that city. The store's attorney, Tom Homann, went to court and convinced the judge that the search warrant was too broad. The judge, says Homann, ordered the merchandise returned to the store. When National City police tried a similar tactic at Dream Crystal on National City Boulevard, attorney Homann didn't even have to appear in court for his client; he says the county prosecutor agreed to have the

items turned back to the store without a hearing. The single "victory" was the January 4 arrest and conviction of fifty-seven-year-old Alma Garvin on charges of selling paraphernalia at her Different Strokes store in Chula Vista. Homann is now appealing that conviction.

Susan Heath, an assistant city attorney and legal adviser to the San Diego police, argues that the "ambiguous use" interpretation pushed by defense attorneys won't stand up in court. But Heath will have to wait for an opportunity to try her case, because the San Diego police haven't confiscated any paraphernalia or made a single arrest under the new law. Deputy Police Chief Ken O'Brien says patrol officers would make such an arrest "if they learned directly or indirectly" about a violation, but would probably not seek out an arrest simply to set up a test case. Ironically, shortly after the law was passed, assistant city attorney Heath did receive a phone call from management of the University Towne Centre shopping center, inquiring about the possibility of closing a store that sold paraphernalia there. Heath read the caller the text of the new law, but no police action was taken.

Despite the lack of enforcement, local head shops are suffering. Five or six such shops did a thriving business last year from the storefronts along San Diego's lower Broadway. Then the Navy command cracked down on drug use and declared eleven such stores, including the lower Broadway shops, "off limits" to Navy employees. The sailors stopped patronizing the stores for fear of punishment, and the Broadway head shops lost so much business they have all since closed.

—P.K.

Photograph by Cecil Hagan



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Why Pay Moore?

Where on earth did you come up with Judith Moore? ("About a Ship Alive with Promise," April 28). She must have attended the same School of Creative Writing as Eleanor Walmer, although Eleanor seems to have chosen the non-squatter curriculum.

Where to begin? Page one, I guess. "The steward... snaps, turns, and leaves." Snaps what? "The cabin's built-in shipbapness..."

Shipbapness? Page seven: "500 passengers form dockside." Form what? "Great-grandmother in her nineties, wheeled by her seventy-year-old daughter." Is granny on a skibob? In a grocery cart? Another reference to granny on page twenty finds her "sipping tea from china cups." Perhaps she is Zaphod.

We also have: "Heels up at the

end of deck chairs, feet wriggle time." Are the heels and feet attached to passengers? Are the passengers lying on their stomachs? "Orange jackets turn grumpy on a skibob?" Is a flock of robins? As in, "when the

Letters

orange, orange robin goes bob-bob-bobbin' along?" "Couples, joined by shoes, then dance." This sounds like an activity much like a three-legged race. On page eighteen, the four couples mentioned in paragraph two become six people in the third paragraph. On the same page is my favorite line: "Two men... chip an eagle from ice for that night's farewell dinner." I thought just idea went out with Ben Franklin.

"Ornola of brown sugar syrup," "eloquently spoken," "murmurous laughter," "walt" used as a noun, "flaming baked alaska," "Judy who kneels," "snapping flashcubes." Dear editor, where are you when we need you? How can you expect us to take these stories seriously when they are so full of errors? With all of the talented writers around town, it seems to me that you could come up with someone better than Ms. Moore.

Joan Giff
Carroll

Let's Do Shapiro

Re: Thomas K. Arnold's article on Dick Cramer in "City Lights," April 28. I also like to see my name in the Tribune.

During the last three and a half years, I've had my name mentioned about seventeen times in Neil Morgan's and Gus Stevens's columns — also a number of times in the Sentinel (guns, wisecracks, et cetera).

Why can't I break the ice in the Reader?

Joe Shapiro
University City

Shepps And The Grime Fight

In the April 21 issue of the Reader ("City Lights"), you had a short article about Dr. Emanuel Bronner and his trouble with the IRS. The slant your writer took was most derogatory to the man and made him appear a demented old fool. His unique high-quality products are excellent and we and many of your readers have used them for years with satisfaction. At least when you give your money to his business (church-owned), you are receiving something of value in return. Better to give to Dr. Bronner's All One Faith In One God State Universal Life Church than to sanctimonious preachers like Billy Graham and Jerry Falwell. They soak millions of dollars worldwide annually from old people, infirm people, and spiritually sick people. All they get in return is a "prayer letter," a medalion, or a bible. We would rather receive soap; it's cleansing to the body and the soul!

David and Phyllis Shepps
La Jolla

Simple Clerk Of Fate?

Regarding your April 7 article "Union Takes Aim at Target," as a clerk working in a union store I must take issue with the highly slanted viewpoints expressed by Mr. Gillmor and Mr. Vandeveld. Mr. Gillmor is obviously not pro-union. It is quite clear that the

union have been instrumental in bettering the life of the worker. There is no evidence to support a theory that employers would have improved the work conditions of the dedicated union activists like Sam Gompers. Discontinuation of the dawn-to-dusk work day did not occur because of employer sympathy. Child labor was not abolished because of regard for human welfare. Health and safety regulations were not lobbied by the employers. A decent workplace was made possible by honest and dedicated labor leaders who were dedicated to the interest of their fellow worker and their families.

So far as FedMart is concerned, the union did make concessions to that company. I was there and I was against it. I felt then, as I do now, that the company was able to pay a rate at the same level as the competition. The working clerk is still getting the backlash of that concession. At the time of the concessions a FedMart the members were told that give-backs were necessary to save the company. Now the same union head says that the San Diego operation was profitable from the time it began.

I don't know what the starting wage is at Target. I do know that the union store where I am employed starts the new hire at minimum wage. The new hires will get a higher wage when the government raises the minimum, and not by union negotiation. In the food industry the starting wage is four dollars for courtesy clerks, where just about everyone starts. In the general sales area of the food industry the starting rate is \$4.96 per hour and reaches \$7.09 cents after 1560 hours of work, which may take as long as two years to reach. The majority of the clerks are part-time employees and are not getting rich under the union contract.

On the other hand, I am unaware of any Sam Gompers-type in the local union scene. Early on, the union stated that they would pursue the Target nonunion issue through legal channels. The closure of the (FedMart) stores for a period of time negated any legal action on the part of the union. I know that. If the union leadership was not aware of that situation, they do have a problem.

A boycott of Target is an admission of weakness by the union. The course is open to the union to go in and organize the workers at Target. If the present leadership is not up to the job, then they should bring in someone able and willing to do the job.

According to a recent newspaper account, the union boss fired two experienced organizers who could now be invaluable in bringing the Target workers under the protection of the union. The labor city has always been, "Don't mourn, organize."

Sam Daly
Clairemont

Grody To The Mats

I read the article "DWI" by Krista Schugan (March 31). The way Las Colinas was described was not too bad, considering you could lay out in the sun, watch TV, play cards, et cetera, somewhere like a country club. Shortly after I read the article, I was arrested for DWI. I also had to spend forty-eight hours in jail. I had a choice of getting my license revoked for ninety days or going to jail for forty-eight hours and I had to pay \$100.95 for administration costs to go to jail! I decided to go to the jail route because of your article. I found there was no truth to the article whatsoever. It was B.S.

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(Continued on page 20)

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Artist's conception of Fallbrook dam

RIVER

(continued from page 1)

along the banks, and I recalled that only a few weeks earlier a mountain lion was found not far from here. Although this particular cat had been illegally shot, skinned, and decapitated, it testified in a pathetic way to how wild parts of the Santa Margarita still are. For its entire twenty-five-mile path through San Diego County, the river is undammed, and it is widely considered the last river in Southern California that is still in its natural state.

At last the many channels combined to form a river again, but the willow-lined banks were still impassable, and I trudged on down the center of the stream. A frog as big as a baseball floated by, eyeing me with seeming interest as the current swept it along, and here and there I came upon half-submerged branches that were vibrating wildly, as if being shaken by some unseen animal. After another half mile the current quickened, and soon the river was roaring across automobile-sized boulders in a narrow gorge. Farther on I passed a stately grove of willows and sycamores, tall and straight as royal palms, and then the river made one final, sweeping turn and passed beneath the first of two bridges near Fallbrook.

By the time I hauled myself up the river bank near the bridge (and cleaned off my mud-caked sneakers, which no longer resembled shoes), the sun had dipped behind a ridge. I looked around in the fading light; I was standing at the base of a steep, brush-covered hill, and less than a quarter of a mile away was a rocky knoll. According to legislation currently under review in Congress,

these two hills would form the ends of a 185-foot-high dam that would rise like a wall across the Santa Margarita. The five-mile stretch of river I had just walked would disappear beneath a 612-acre reservoir, whose water would go to kitchen faucets and avocado groves in times of drought.

An artist's concept of the proposed dam hangs in a frame on the wall of the Fallbrook Public Utility District's headquarters on Mission Avenue in Fallbrook. The artist drew his version of the dam on an actual photograph of the site, and the result is a strikingly lifelike depiction of a huge earthen berm across the Santa Margarita. A cement spillway, like a slide for some giant child, curls down the dam's northern side, and behind it the blue water of the reservoir snakes into the distance toward the county line.

The Fallbrook Public Utility District has wanted to build this dam for nearly sixty years. The site was actually selected in 1925, but for decades lawsuits and counter-suits over water rights in the region prevented the district from building anything on it. Finally, in 1968, it began to look as if Fallbrook would get its dam. That was the year the secretary of the Navy, the secretary of the interior, the U.S. attorney general, and the Fallbrook Public Utility District's board of directors ended their own seventeen-year legal battle over water rights to the Santa Margarita by signing a "memorandum of understanding." What was understood was that in the future, two dams would be built on the river, one on the site near Fallbrook and one on Camp Pendleton, thus dividing the river's water equitably between the utility district and the Marines. The agreement also designated the federal bureau of rec-

lamation to construct and operate the two dams.

Two major hurdles remained: legislation had to be passed by Congress that would authorize the bureau to build the dams; and financing had to be worked out and authorized by Congress, too. Neither hurdle was ever cleared. Former Republican Congressman Clair Burgener, among others, repeatedly introduced bills in the House of Representatives that would have authorized the project, but those bills, in the lingo of contemporary politics, "died in committee" before ever reaching the House floor for a vote. One of the reasons for this may have been the project's swelling cost: \$50 million in 1968 and \$96.5 million in 1975, the last time the bureau did a thorough financial analysis.

Now the cost is estimated to be roughly \$200 million, but Senator Pete Wilson and Republican Congressman Ron Packard recently introduced bills in the Senate and House, respectively, that would authorize construction of the two dams. Opponents call it a pork barrel project that would destroy the most pristine river left in Southern California. But proponents say the dams will provide insurance against water shortages that loom in San Diego County's future, and are worthy of the federal government's attention and money. "The attitude of people up here is that the feds have prevented us, one way or another, from building our own project for years," explained Gordon Tinker, general manager for the Fallbrook Public Utility District. "So now it's time they gave us some help."

Tinker, an intelligent man with thinning dark hair and full, ruddy cheeks, was hired by the district three years ago with instructions to get the

dam project rolling. He has taken his charge seriously; he is not only outspoken in his support for the project but travels frequently to Washington, D.C. to talk to influential congressmen and bureaucrats about it. (During a four-day period in February, Tinker attended twenty-one meetings in the nation's capital to lobby for approval of Fallbrook's dam.) Using an impressive sheaf of projections, charts, and statistics that he pulled out of an office drawer one morning a few weeks ago, he painted a grim picture of Fallbrook's water supply in the wake of the defeat of the Peripheral Canal. The district buys all of its water from the county water authority, which in turn purchases about ninety percent of its water from the Metropolitan Water District of Southern California. The Met's supply of Colorado River water will begin to dwindle when the Central Arizona Project begins operating in 1985, and its overall supply could shrink further if Los Angeles someday loses a portion of the water it currently diverts from Mono Lake (a loss that Los Angeles would likely offset by buying more water from the Met.) It is an outlook that will leave Fallbrook highly vulnerable to water shortages, Tinker said.

"If we have wet years like this one, we'll have plenty of water. The real hazard is back-to-back dry years. We've been buying more water from the county water authority than we're [legally] entitled to, and in a drought situation, that surplus of theirs simply won't be there. Where are we going to get the rest of our water?"

Tinker pointed out that two-thirds of the district's water is used for agriculture, most of it avocado and citrus groves. "People up here are nervous; they know that in a drought the water will go to people before it goes to crops," he said. "We've only got a two- or three-day back-up supply in a small local reservoir. The dam would give us a reliable supply and the carry-over we need to get by in a dry year."

The federal help Tinker refers to includes not only the bureau's expertise in dam building, but the government's apparent willingness to come up with a majority of the \$200 million needed for the dams. Current plans call for Fallbrook to reimburse the government for twenty-nine percent of the total cost of the project; the department of the Navy would pay for forty-eight percent, and the remaining twenty-three percent would come from the bureau's own budget. For its contribution Fallbrook would receive about 4500 acre-feet of river water annually (an acre-foot is 326,000 gallons, enough water to supply a family of four for a year), and Camp Pendleton would get about 7000 acre-feet. The Marines would also continue to pump 4000 acre-feet of river water that trickles into groundwater basins on Camp Pendleton every year; the project is designed to preserve but not increase this amount. Even when

(continued on page 10)

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RIVER

(continued from page 8)

taken together, these figures do not add up to a great deal of water — the Fallbrook Public Utility District alone used more than 12,000 acre-feet in the 1981-82 fiscal year, and the county as a whole used nearly 500,000 acre-feet. But as Tinker pointed out, the main goal of the project is increasing local water storage space. The De Luz reservoir on Camp Pendleton would have a whopping 100,000 acre-feet of storage capacity, and the Fallbrook reservoir could store 36,150 acre-feet, enough to provide the district with a two-year back-up supply.

Evening Ashton just shakes her head when she hears arguments like that. "A \$200 million dam project is a very, very expensive way to store water," she says. Ashton is conservation chairman for the North County's Buena Vista chapter of the Audubon Society, but she is also an avocado grower, and for ten years has been on the Fallbrook Planning Group (which advises the county board of supervisors). When I met her in Fallbrook



Gordon Tinker

recently, he immediately drove me out to look at some of the areas that would be inundated by the Fallbrook dam. "The Santa Margarita is the last [undammed] river in the county, so my attitude is, is this the only place we can store water?" Ashton told me on the way. "The river is a heritage, too. Once it's gone, it'll never come back."

We drove out of town on wooded De Luz Road, and crossed the river on a low cement bridge that looked as if it had been underwater itself not too long ago ("Twenty inches of rain since January," Ashton noted). On the northern bank we turned left and drove up a steep hill to a place overlooking Sandia Creek, which flows into the Santa Margarita from the north. We could hear the stream rushing below us, but it was hidden from view by a dense tangle of oaks and sycamores. "This is a beautiful canyon," Ashton said matter-of-factly.

"I've seen plenty of water in the creek in August, so it is indeed a year-round stream. There's a small falls upstream a ways. It's almost like the Sierra Nevada up there."

Ashton said the two reservoirs would cover twelve of twenty-eight miles of the Santa Margarita and eight miles of connecting streams. Sandia Creek would be one of the casualties because it joins the river just above the site of the Fallbrook dam. "If this project is built, it would destroy twenty-two percent of all the riparian habitat left in San Diego County," she asserted. The narrow but lush bands of vegetation along streams are by far the most productive areas for wildlife in the arid west; 200 species of birds and thirty-six species of mammals (including bobcats and beaver) are known along the Santa Margarita. There are other environmental concerns surrounding the project, too; one is the debate over the river's pos-

sible contribution to the dwindling supply of sand on county beaches. Some experts claim that no sand from the Santa Margarita reaches the coast at all, having settled out in flat spots upriver; others say that sand from the river most certainly does reach the coast in years of major floods, and in quantities that makes the Santa Margarita the major contributor of beach sand of all the streams along the northern coast of San Diego County.

The federal fish and wildlife service is currently working to update a 1968 environmental impact statement on the dam project. Along with a feasibility study on the latest economic costs and benefits of the dams, it is expected to be completed this fall. But meanwhile, the bills that would authorize the project have already been introduced in Congress, creating the possibility that the government would agree to build the dams before anyone knows what they will cost. "Why are they rushing it?" asks Phil Pryde, an official with the San Diego chapter of the Audubon Society and chairman of the county's recently formed water independence task force. "It's not as if we need the dams built six months earlier [in the long run]. If the project is defensible, if it really is justifiable, they can sit back and smile when the reports come out in the fall."

But Otto Bow, Pete Wilson's press secretary, insists that "given the real serious need for water in that part of the county, the merits are on the side of going ahead. Any time there's a major project of any sort, there's always going to be some opposition. . . . But there are some hard [truths] about water in San Diego, and one is that we need it, and we'll al-

(continued on page 12)

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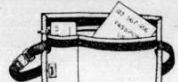
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Interstate 5 near river mouth



Fallbrook dam site



Camp Pendleton dam site

RIVER

(continued from page 10)

ways need it. Two is that it's expensive, and it will be growing increasingly expensive, and the longer you wait, the more this water is just going to vanish into the ocean. . . . Pete was presented with all the facts on this project; he feels it's financially feasible, that it has been thoroughly analyzed—there's been almost thirty years of analysis, from the environmental [aspects] to the economic [ones]—and it's time to proceed."

Gordon Tinker is even more blunt. "You're liable to get punched out if



Evelyn Ashton

you tell someone in Fallbrook to wait until the studies are done. We've been waiting for years and years; it's absurd we've had to wait this long. If we drag our feet and it takes Congress two more years or so before they consider it . . . someone will say our studies are out of date and have to be done again. It's a never-ending merry-go-round.

But Evelyn Ashton and other critics of the project suggest that the strategy to authorize the dams and afterward determine their costs and benefits could be deliberate. The legislation introduced by Wilson and Ron Packard makes Secretary of the Interior James G. Watt the sole authority to decide whether the dams are justified, whether they are economically feasible, and even how much of their cost Fallbrook will be made to pay back.

Watt is an outspoken proponent of prodevelopment interests, and there is little doubt with which side his sympathies would lie in the case of the Fallbrook dam, no matter what the figures say about the advisability of the project. "For a long time things were just in status quo," Ashton told me as we stood on the hillside above Sandia Creek. "Now it's like, oh-oh, this nightmare might become a reality."

It is impossible to stand on a hilltop in or near Fallbrook and not see avocado groves. The Fallbrook Public Utility District serves one of the top avocado-producing areas in the county, and probably in the world, roughly eighty percent of the district's 8,000 cultivated acres are planted to this buttery green fruit. One of the reasons the Fallbrook and De Luz dams will be built by the bureau of reclamation—rather than, say, the county water authority or the Met—is because of these avocados. The Reclamation Act of 1902 provides for the use of federal funds for dam projects when agricultural interests will benefit.

Fallbrook's avocado growers say they need more than their current three-day back-up supply of water because a lack of moisture can mean disaster for their trees, particularly those that are only a few years old.

For many years the growers have lived in dread of a prolonged drought or an interruption of their water supply from the county water authority (which in turn relies on the Met). Their worst fears were realized in 1977, when landslides knocked out the Met's Colorado River aqueduct for seven days. By the third day, when the back-up supply in Fallbrook's Red Mountain reservoir was nearly gone, the local farmers were told pointblank by the county not to use any more water on their groves.

Cal Thomas remembers that crisis vividly; his avocado trees were just two years old in 1977, and he did what a lot of other growers probably did when faced with the certain loss of their trees: he watered them anyway. A tall man with a ruddy complexion and a thin, silver mustache, Thomas, now seventy-seven, is a former executive for Mobil Oil. He retired to Fallbrook in 1975, and cleared his ten acres near the Santa Margarita himself with a tractor. "I put in the water system and dug the holes for the trees, too," he said, adding, "I didn't want the rockin' chair to get me."

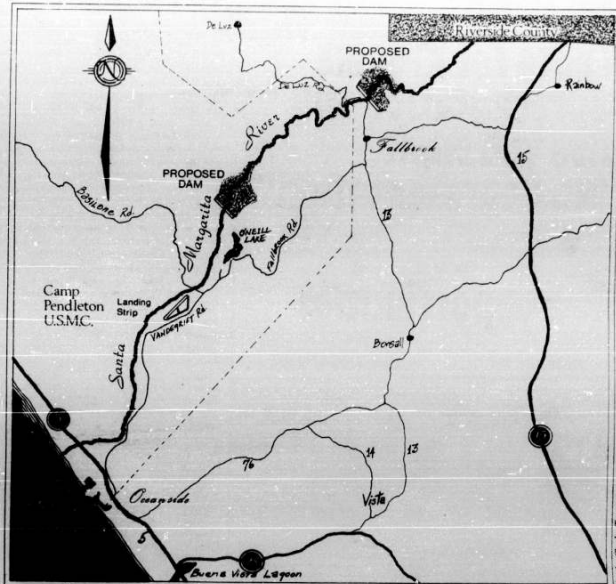
Thomas says the seven-day crisis in

1977 woke him up to the fact that Fallbrook's farmers are, as he likes to put it, "sittin' on a powder keg" in terms of their back-up water supply. He began writing letters to government officials and speaking to civic groups, trying to stir up interest in the Fallbrook dam. Thomas estimates that in the decades Fallbrook has tried unsuccessfully to get its dam built, millions of dollars' worth of water has disappeared uselessly down the Santa Margarita and into the ocean, and he told me it "very definitely" bothers him when environmentalists put the value of the river higher than the value of its water to local residents and farmers. "Our natural resources have to be protected, but they have to be used for the benefit of mankind, too. If environmentalists had their way, no lakes or rivers would be developed at all. They're thinking of just themselves, not their fellow man." Indicating with a sweep of his hand the green, chaparral-covered hills that surround his property, Thomas said that plenty of additional land near Fallbrook could be planted to avocados if there were enough water available.

But Evelyn Ashton complains that more avocados aren't desirable—not only for environmental reasons, but for economic ones. Ashton and her husband own thirty acres of avocado trees, and she said, "They don't even pay for themselves now, and the price outlook doesn't look good." There is such a glut of avocados currently that growers are being forced to sell them below cost, and there are already a lot of young groves planted that aren't yet producing fruit, she explained. (Thomas himself said that this year his avocados cost him twenty-eight cents each to produce, yet the best price he could get from a packer recently was twenty-six cents.) "They're saying we need the dam for agriculture, but does that mean we need every hill in the county for avocados?" Ashton asked rhetorically. "It's a specialty fruit, not a staple like potatoes or wheat. How much bigger does the avocado industry have to be?"

Ashton is one of many critics of the dam project who are convinced the water from it won't really be used for agriculture—not for long. It will fuel new population growth that will gradually replace the district's avocado and citrus groves. "I don't have any proof, but I mean, do you need proof? All of San Diego County is in the same position. It's the same position Orange County was in twenty years ago [with its orange groves]. Agriculture to houses—that seems to be the way things go in Southern California." A twenty-acre grove of mature avocado trees in Fallbrook is already worth about \$15,000 to \$20,000 per acre, and the value of single-acre groves can climb as high as \$70,000. Ashton said the rising prices have led many avocado growers and other property owners to split their land in the last few years; an acre worth \$40,000 can be split into quarter-acre home sites that will sell for about \$30,000 each. Can land that valuable remain undeveloped for long? she asks.

Ashton conceded that she is one of the few people in Fallbrook opposed to the dam; "the chamber of commerce wants it, the farm bureau



Map by Charles Turner

favours it, and most landowners do, too, because their property would increase in value," she said. "Fallbrook wants a beautiful lake so the houses overlooking it will have a view. A lot of houses up here were sold on that promise. Ours was."

Henry Nowicki of nearby Pauma Valley is another avocado grower who is convinced Fallbrook's groves are destined for residential development. Nowicki, who owns twelve acres at the foot of Palomar Mountain, formerly managed the Minuteman missile program for TRW, and is currently the chairman of the water resources committee for the San Diego chapter of the Sierra Club. "A lot of



Cal Thomas






(continued on page 14)



Near Fallbrook dam site

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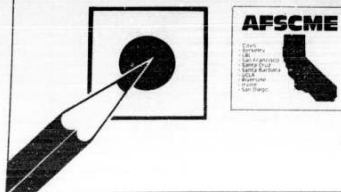
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RIVER

(continued from page 13)

growers are holding onto their land for development purposes," he pointed out. "Hell, that's what I'm doing. It's a good tax write-off—you can't beat it." Nowicki explained that because his grove is a small business, he can deduct from his tax bill the cost of capital improvements like new trees, a water system, or a tractor. His new pickup truck is another "business expense," and under some circumstances, growers can even write off the cost of building and maintaining a house, he said. If he loses money once he sells his avocados, the amount he loses is another tax deduction. "As a taxpayer and a farmer, I'm beginning to object to the taxpayers paying for these big water projects," Nowicki complained. "Meanwhile, the [local and corporate landowners] buy their land for nothing, write it off for a few years, grade it, and sell it for a fortune."

Gordon Tinker insists that a larger local water supply will actually slow population growth in the district rather than attract it, by creating a stable atmosphere in which the growers can plan for long-term production. Without the dam's water, Tinker says, "people will continue to come, and they'll plant houses instead of groves." But this view is not widely held. Tinker, in fact, is virtually the only proponent of the dam who argues it. "We've overplanted avocados," acknowledges Linden Buzell, general manager of the county water authority. "But Fallbrook is [somebody] going to be a solid bedroom community."

Buzell is in favor of the dams because he expects the authority to strike a deal with the Fallbrook Public Utility District in which the water stored in the Fallbrook dam would be shared throughout the county in times of drought. Pointing to the blue splashes representing reservoirs in a huge wall map of the county in his office recently, he said, "We're the most dammed-up county in the state. The only streams that aren't dammed are the Santa Margarita River and Pamo Creek [there are plans to build a dam on the latter, too]. . . . Sure, building a dam is a darn costly thing to do. But we're beginning to compare the [construction] cost not to what we pay for state water now, but to the costs of building alternative facilities. Statistically, we haven't been able to get our supply from the Met as dependably as in the past. The practical solution now is, any time you've got surface water running into the ocean, if you can utilize it. . . . you do it." The Met is counting on local water agencies to build such facilities in order to offset the upcoming loss of Colorado River water to Arizona in 1985, he added.

But the Met has also been exploring other ways to "compensate" for the loss of its Colorado River water, and one proposal has piqued the interest of nearly every water official in Southern California. Under that proposal the Met would line with cement miles of dirt irrigation canals in the Imperial Irrigation District (the largest user of Colorado River water in the state), in return for the water that currently is lost through spillage and leakage. Two separate estimates, one by the state, put this water savings at about 430,000 acre-feet annually. In the past, the wealthy farmers of the Imperial Irrigation District have resisted efforts by outside agencies to tamper with their water system in any way, but a recent

article in the *Los Angeles Times* noted that officials from the Met and the Imperial Irrigation District are now "optimistic that a deal can be struck" in which the Met would line the district's canals and purchase the water saved. Preliminary estimates of the costs of this work range from \$150 million to \$300 million, and the bureau of reclamation is now undertaking a detailed study to determine the economics of the project more precisely.

The 430,000 acre-feet of water that such a project could make available dwarfs the additional 11,500 acre-feet which the two dams along the Santa Margarita river would capture (and if the cost estimates for the former are accurate, it would be available for about the same total price). But Buzell and Tinker said that while lining the Imperial Irrigation District's canals could be a long-term answer to the county's water needs, the dams are the only short-term solution. (The *Times* article said the "first stages" of lining the canals would take three to four years, with the rest of the work to be completed in ten to fifteen years. The dams have a five- to seven-year construction schedule.) Recently the Fallbrook Public Utility District voted to take advantage of a federal loan to increase the capacity of its Red Mountain reservoir to three-week supply, but even this, Tinker insisted, is only an interim measure.

"We've got to have the water now," agreed Cal Thomas. "Sure, there will be more people here [as a result]. And there's no question in my mind the dam would increase the value of my property. But that's not my main interest. I'm not planning to buy or sell anything. I dreamed of coming down here eight years ago, and I was able to do it. How can I say to the people who dream of coming to Fallbrook now, 'You can't have the opportunity I had, because I got here first.' That would not be America, as far as I'm concerned."

Just below the site of the proposed Fallbrook dam the Santa Margarita turns sharply south, and flows rapidly through a gallery of willows, oaks, and sycamores to the De Luz Road bridge. The bridge is little more than a low cement path across the stream, and there are black-and-white striped poles embedded in it so that motorists can gauge the water's depth when the river is running high enough to cover the road. From this point the Santa Margarita bends westward, and then makes a series of switchbacks in a narrow canyon before it straightens out a mile or so farther down on the sprawling Camp Pendleton Marine base.

I visited the site of the camp's proposed De Luz dam one morning when heavy gray clouds hung low in the sky, and the wind still had the chill of early spring in it. Gunner Sergeant Daniel Encinas and Master Gunner Sergeant James E. Hikes were my assigned guides. Encinas drove our Jeep eastward along a paved road to the camp's new hospital, and then turned off on a rough dirt track. We bounced along for another mile before coming to a deep stream-cut gully in the road that made further travel in any kind of vehicle impossible.

From the gully to the dam site it was only another half mile. We hiked up the road through a dense forest of sycamores and oaks; wild yellow mustard and purple lupine adorned the slopes we passed, and Hikes pointed out deer tracks in a small patch of mud at the road's edge. Some thirty miles from its headwaters the Santa Margarita has carved a wide valley full of broken woodlands and gently rolling

hills, and the area that would be inundated by the De Luz reservoir is said to be the largest chunk of undisturbed riverine habitat left in the county.

Camp Pendleton is currently independent of the county water authority; the base has been able to pump the 4000 or so acre-feet it needs every year from groundwater basins replenished by the Santa Margarita. But this amount of water can only accommodate about 51,000 people, according to Paul Campo, the director of natural resources for Camp Pendleton, and the base's current population of 47,000 will swell by 3000 to 4000 in the next few years as the Marine Corps shuffles some of its units around. This would leave the base dangerously close to overdrawing its groundwater basins, Campo said, as well as unprepared for a national emergency in which the base's population could increase to 91,000.

Under the terms of an agreement signed in 1978, Camp Pendleton is eligible for 15,000 acre-feet of water annually from the county water authority, but the Marines have never had to use any of this water, and Buzell said the authority would prefer to keep things that way as insurance against a future drought. "We think the nicest thing that could happen is that [the Marines] would use military funds to handle their own water demand. . . . We could meet a demand today [for the 15,000 acre-feet], but in the middle Eighties it would be another 15,000 acre-feet that we weren't planning to sell."

After only a few minutes of hiking, Encinas pointed to a pair of wooden stakes and a bent orange sign fastened to a tree that marked the dam site. We could hear the Santa Margarita but could barely see it through the forest, so I left the two sergeants behind and walked out on an open bluff a few hundred yards ahead. The river below was about sixty feet across, and running fast. Its silt-laden water was brownish, and rising out of it in places were clumps of rotting willows that had washed down during the recent rains. The far bank was dominated by a round hill that would form one end of the 200-foot-high De Luz dam.

A few minutes later we hiked back to the Jeep and headed down toward the river mouth. On the way we passed a group of bored-looking Marines waiting at a bus stop, while overhead a red-tailed hawk wheeled under the dull gray sky. Where the river valley flattens out, an airfield has been built, and rows of dark green helicopters sat on it like huge insects. The rotors of a few were turning slowly. Encinas and Hikes told me that in 1980 the Santa Margarita flooded virtually the entire lower end of this valley, covering major roads and knocking out a railroad link between the coast and the camp's ammunition storage area in the mountains. One of the major justifications for the De Luz dam is the floor protection it would afford this section of the base; according to Campo, there is \$1.5 billion worth of warehouses, barracks, wells and other facilities in the river floodplain, including the airfield. But opponents of the dams say it is ludicrous for the Marines to ask for a multimillion-dollar dam on the basis of flood protection, when every civilian community in the state must follow strict guidelines that prevent development in flood plains. The cheapest and best flood protection, the opponents say, is a flood plain free of buildings. "Where are we going to put the airfield? Where are we going to put our wells?" counters Campo. He claims there is no suitable place to relocate most of the existing facilities, and that a cheaper system of earthen levees

would simply not be adequate protection in a major flood.

Campo is confident that the environmental "mitigation" that will be proposed for the dam project will compensate for the prime river habitat that will be inundated by the reservoir. Current proposals include planting willows on the banks of the reservoirs, and increasing the flow of nearby streams in order to create more trees and other vegetation which would in turn support more bird and animal life. Special attention will have to be given to the lagoon at the mouth of the river, too, which currently serves as a nesting ground for the least terns. But most such work is not only experimental, but extremely expensive—estimates for the work needed to mitigate the Fallbrook and De Luz dams run as high as \$43 million. Because of this, mitigation is often a casualty of the political dealing and counterdealing that goes on in large development projects, and much of it simply never gets done.

In any case, there is no backing down from the conclusion that the project would destroy the vast majority of the river itself in return for its water. The question is, is that water vital to the region's future water supply? If the Met and the Imperial Irrigation District are able to strike a deal that would provide Southern California with an additional 430,000 acre-feet of water, the Fallbrook and De Luz dams will look like a silly investment indeed, on the other hand, if the Met cannot obtain that water from the Imperial Valley or anywhere else, the dams would be cheaper to build now than they would in a few years, and would improve the county's ability to withstand a future drought. The situation calls for caution, but caution is not written into the legislation currently pending before Congress.

We passed under Interstate-5 on a dirt road and Encinas parked the Jeep next to an old railroad bridge piling. A short walk brought us to a hillside overlooking the river mouth. The channel was about a hundred yards across, and ended in a shallow lagoon. Terns circled above the water, diving for fish, while behind us traffic roared across the I-5 bridge. The Santa Margarita is not a raging river, or even a particularly large one. It is only the last river in Southern California—a thin, wild strip in the center of a thickly developed region—and it deserves a certain amount of respect just for having survived. One senses, however, that money and politics are about to bring its long life to an end.

On May 2, a U.S. Senate water and power subcommittee held a hearing on Senate Bill 805, which would authorize the Fallbrook and De Luz dams. Gunner Tinker and Linden Buzell flew to Washington, D.C. to speak in favor of the project (Paul Campo attended the hearing, too, as an observer), and they heard Senator Pete Wilson tell the subcommittee that the dams are long overdue. The hearing, which recorded virtually no opposing viewpoints, was only the first step in the legislative process; next the bill will go to the full committee, and if it passes there it will go to the senate floor for a vote. Meanwhile, Packard's identical bill will be going through a similar process in the House, and even if both bills are eventually passed, the whole hearing process will have to be repeated when it comes time for Congress to authorize money for the dams. But in spite of the months of political maneuvering ahead, Buzell was optimistic before he left San Diego for the hearing. "The dams along the Santa Margarita will sail through Congress this year," he predicted. "I think Fallbrook's time has finally come."

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Isaac Malkin

Don't have one hundred rubles. Have instead one hundred friends.
—Russian proverb

The story about a Russian schoolboy's dream, a dream finally realized here in San Diego, begins far away in Dushanbe, capital of the Republic of Tajikistan bordering on Afghanistan and China in Soviet Central Asia. Dushanbe is where Isaac Malkin's Ukrainian parents resettled after being evacuated from the front during World War II. Favorably impressed with the warm climate and international flavor of the land of Scheherazade, the Malkins remained in Dushanbe even after the war had ended. In 1948, Isaac was born.

Although there was no evident musical talent in the Malkin family, in 1955 Isaac's muse was a nine-year-old neighborhood boy who suggested they both enroll in a special violin school. Unbeknownst to his now-widowed mother, the seven-year-old Isaac applied. "Never had I before seen violin. I was curious about this instrument," Isaac remembers. "After I pass musical aptitude test and I am accepted into that school, then I tell my mother."

Because he was small for his age, the boy initially had trouble holding the instrument. He liked the teacher, though, and after spending his formative years shut out in practice rooms and playing in the Dushanbe Symphony Orchestra, in 1967, at age nineteen, Isaac began studying at the Moscow Conservatory of Music under Felix Andrievsky (now director of the

International Menuhin Music Academy in Switzerland) and Vladimir Spivakov. In Moscow's lively musical milieu, the soft-spoken young man from Dushanbe took detailed note of the world outside Tajikistan. He was enthralled by the city's beauty and intensity. When he began playing in Moscow's concert auditoriums, he made lasting friendships among internationally renowned concert violinists, and he dreamed about performing, as they did, in great concert halls around the globe. "Moscow is beautiful but is 3000 miles from home, with snow cold and finances not brilliant. So I explain my situation to Andrievsky and soon I become his assistant," Isaac recalls. "I begin giving private lessons and my financial situation is improved and there is summer in Moscow under beautiful sky."

His reputation as a violin teacher grew. When some of his students began to win national competitions, word of Isaac's pedagogic abilities spread through Moscow's music circles. And thus, strictly by happenstance, Isaac Malkin became a respected teacher, concentrating on nourishing the talent of others rather than on his own performance development. What did develop during those Moscow years, though, was an idea. Why not start a specialized music academy, a Juilliard, a place where well-known violinists and conductors would gather in a select setting surrounded by trees to teach unusually gifted international students? But where?

Although his teaching career was



Dreaming Of Violins

From Moscow to San Diego
with family and music

By Sue Garson



brisk, after six years in Moscow, Isaac's formal music education was officially completed and the Soviet government sent him home to Dushanbe to teach in a reputable music school. Reunited with his mother and two older brothers, Isaac reveled in the tea-houses, the Persian bazaars, the sunshine and the tropical fruit and the bustling street life of Dushanbe. There he met a twenty-four-year-old pediatrician who had been ordered to Dushanbe by the government after her graduation from the Leningrad Pediatric Institute (which she had entered when she was only seventeen years old).

She wore no cosmetics, and when she removed her glasses, Ella Shindarovich's slanted blue eyes crinkled like Meryl Streep's. The translucent skin quality, the easy, open smile, the rhapsodic voice and straightforward manner attracted the young violin teacher. Along with her parents, both of whom were prominent Leningrad physicians and amateur musicians, Ella had applied for a visa to emigrate. Although her family's lives were entirely secular, an increasing Jewish cultural and spiritual identity spurred their desire to live in Israel.

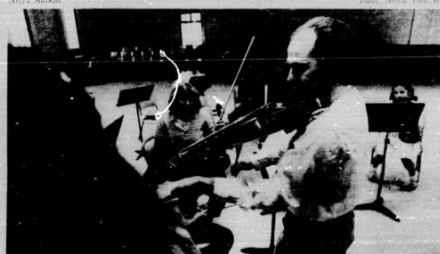
Several months after they met, Ella and Isaac were married. On the day of the civil wedding ceremony at a government wedding palace, visas for Ella and her parents were granted and all three physicians left Russia almost immediately.

Shortly thereafter, in June of 1976, Isaac was permitted to join them in Tel Aviv. With sad farewells for his mother and brothers, he left his homeland forever, taking his lifetime of philosophical baggage along with a few suitcases. They were filled with books and music — and one treasured but ordinary violin.

Another valued object he carried with him was a large tarnished metal pot. "Is special pot to cook *plav*. What is *plav*? Is pilaf. Is Armenian dish, maybe Persian," he smiles. "In Dushanbe it is men who cook the best *plav*. At parties it is customary that men cook." The old metal pot is one of Isaac's few tangible links to his past. It evokes images of outdoor Sundays where he would sit on long mats in streets filled with the scent of roses and of *shorobok*, roasting on open braziers, and with the sounds of water purgling from the channels. "We eat the rice and lamb with fingers until nothing is



Anya Malkin



Photograph by G. G.

left," he recalls dreamily. "There is no future without past and my past is Russia. About future? Who knows?"

Both Ella and Isaac attribute the facility with which they left Russia to an administrative error, a fluke. Apolitical, they don't discuss Kremlinology or economic ideology. Today they speak fondly of the cities in which they grew up. They speak of their Russian friends with longing and they are terribly saddened, they say, that they are forbidden to return to Russia to visit.

The year 1976 was one of turmoil and adjustment. In addition to the *sturm und drang* of courting, marrying, and taking the existential and geopolitical leap from Tajikistan to Tel Aviv, they learned a new language and became Israeli citizens. Then on September 17 a daughter, Anya, was born to them in Tel Aviv; for six months she was swaddled, Russian style, by her pediatrician mother.

According to Ella, signs of precociousness were first evident when her daughter was just eight months old. "She spoke very well in two languages, Russian and Hebrew, and at ten months she was saying whole sentences," pronouncing *ex-nich-trop-ha-27-as-ya-on* clearly. She memorized Russian poetry with many stanzas at one year. Then the Russian alphabet she was reading. Ella recites a litany of accomplish-

ments. "I knew this was special child."

"When we visited a violinist with the Israeli Philharmonic [also from Russia], Anya picked up a wooden toy violin, placed it with authority between chin and shoulders, lifted the bow, and began playing as if she was adult violinist. She was only two," Isaac remembers. "But when she was three and I bought her a real violin, she resisted and I was very nervous about it."

But Anya's introduction to music was natural. The Malkin apartment was continually filled with exceptionally gifted children and the remarkable sounds they made with their instruments. It was a matter of time before Anya would start to imitate (and surpass) them.

When they arrived in Tel Aviv, the Malkins spoke no Hebrew whatsoever, but after a month, they both spoke the language with enough fluency to resume their respective careers. One of Isaac's students, a ten-year-old, was awarded first place in the All-Israel Musical Competition and was a soloist in the Israeli Philharmonic Orchestra. Then international concert violinist Boris Belkin, Isaac's best friend from the Moscow Conservatory era, stayed with the Malkins in Tel Aviv, and in the summer of 1981 Isaac taught in a Jerusalem symposium along with

Volins

(continued from page 17)

Isaac Stern. As a result, his dream of creating another Juilliard recurred more frequently.

Because Ella wanted to broaden her medical knowledge beyond pediatrics, the head doctor at the 150-bed orphanage in Tel Aviv where she worked suggested she get a master's degree in public health. He specifically recommended the maternal and child care program that was to be inaugurated at San Diego State University in the fall of 1981, headed by Dr. Helen Wallace. Meanwhile, another daughter had been born to the couple. When baby Bracha was six months old, in September, 1981, the Malkins arrived at Lindbergh Field with two crying children, no car, no apartment, and no knowledge of English. "All I knew to say was 'Hello,'" Ella remembers, "but every person was saying, 'Hi, and I didn't know that word. There was no way to communicate with Dr. Wallace when she met us at airport, so we must use translator.'"

"We brought with us only a few suitcases, our children, our knowledge, and enough funds [an unrealistically low assessment, they soon learned] to last one year," Isaac laughs. Though they were spending their first week in San Diego with another Russian family on University Avenue in East San Diego, Ella enrolled the next day in the American Language Institute at SDSU where there was total immersion in English — five class hours a day coupled with an hour

of conversation. A week after their initial meeting at the airport, Dr. Wallace was amazed to discover that she and Ella were able to communicate.

While Ella immersed herself in English, Isaac's total immersion was domestic. After a month of nothing but household duties, he knew he had to do something else. Because of the presence of good music departments in the various universities, Isaac began to view San Diego as having a potential for a serious music center. "There's a good symphony orchestra here, too," he thought. "What San Diego needs most is to get more children involved in music." He did. Besides giving Anya daily — and nightly — lessons, Isaac offered eight-year-old Carey Cooper (youngest of the five children of Judy Cooper, Ella's English teacher) two hours of violin lessons a week at no charge.

Isaac woke Ella in the middle of the night six weeks after they had arrived in San Diego, and in a hurricane of excitement he shouted, "Right here! Here will be our academy!"

The next morning Ella and Isaac called Judy Cooper. "In very excited voices which weren't completely comprehensible, they announced that they were going to open a music academy in San Diego," recalls Judy. "I laughed. I didn't think they could do it." Although she was initially skeptical, the Malkins infused Judy with their fervor and before long she was making phone calls for them, writing brochures, and cheering the dream. "There was never any small talk," says the English instructor. "They burst into my life and demanded and gave an intense friendship uncommon in our culture."

Although Isaac had no formal Eng-

lish lessons, he mustered enough vocabulary to telephone (laboriously) Louis J. Campiglia, conductor of both the San Diego Youth Symphony Orchestra and the recently organized Nautilus Chamber Orchestra. When Campiglia arrived at the Malkins' rented condominium in San Carlos, there was no furniture, nothing to sit on, not even a cushion. "All we had was a tablecloth, so we spread it on the floor and there we sat, Oriental style," Ella grins.

Isaac's music was a force powerful enough to overcome the lack of chairs, language proficiency, and guile. Communication was extremely difficult at first, but after a few hours they had a wonderful rapport, according to Campiglia, and the initial meeting of these two maestros was fruitful. Isaac offered his services as strings consultant for the San Diego Youth Symphony Orchestra. Campiglia accepted and agreed to conduct recital concerts for Isaac's proposed music academy. "There's no real music conservatory on the West Coast. We need one here, especially due to the funding cuts in the city schools," he told Isaac.

Buoyed by Campiglia's cooperation and encouragement, Isaac contacted Donna Christman, a teacher of Suzuki strings method in the Carlsbad Community School District, and she referred some students to him. Soon, liaisons with Boris Pizatin and David Amos, director and conductor of the Jewish Community Center Orchestra, began producing more students. Lawrence Boerner, an El Cajon violin-maker, recommended Mrs. Geneva Cutino, a great-grandmother who hadn't played the violin in half a century. Before very long, although Isaac's rubles, shekels, and dollars

were nearly depleted, the number of friends he had was increasing. As in Moscow and in Tel Aviv, word got around that there was a superb violin teacher in San Diego.

After Isaac had developed a coterie of forty private students — whom he taught in a converted bedroom-cum-studio in the condominium where he lived and in Christman's private studio in Carlsbad — he began an earnest search for a place large enough to give group lessons and concerts.

John Spence Haley, father of one of Isaac's students, is a violinist who plays in the First Assembly of God Church Orchestra. Isaac was impressed by the lovely, open church site on a hilltop in Serra Mesa and by the immense auditorium, as well as by the church's interest in music and education in general. Pastor Richard L. Dresselhaus, who comes from a musical family, was easily approachable. The board members approved Isaac's proposal to use the church's facilities for group lessons, ensemble rehearsals, and concerts. They agreed to rent him the space for a token fee to cover janitorial expenses. Through San Diego's Russian network, he found Inessa Litvin, an accomplished pianist who had won first prizes in the Shostakovich Piano Competition and the Leningrad Chamber Music Competition and who taught gifted students at Leningrad's Conservatory of Music before coming here. Now teaching theory to Isaac's group classes, she says they are teaching Russian methods, Russian style. "It is a beginning in San Diego," she says.

Isaac dubbed his dream the Academy of Strings ("Because there will be no wind instruments," he reasoned). Characteristically feverish

work habits and rehearsal schedules with an unusual attention to detail preceded the new academy's two winter concerts in January and March of this year. The orchestra numbered sixty-four participants and there were 500 people in the audience. For her solo number, Anya Malkin selected the first movement of Vivaldi's Concerto in A minor, Op. 3, No. 6. During the eight minutes she played solo, her stage presence, natural vibrato, and vivid artistic personality seemed to be that of a mature musician, not a six-year-old girl. She accepted her bouquet of flowers as though she had been receiving

floral tributes for many years. "Some people get nervous," Anya says, "but not me." Months earlier she had entered the San Diego Symphony's Youth Competition, where she played the same Vivaldi Concerto and Dancía Variations for a panel of judges. The panel commented that Anya was phenomenal for her age but too young for concert appearances, and advised her parents not to enter her in competitions until she is twice her age. "Her talent deserves big success in the not-too-distant future," they wrote, but Ella and Isaac were disappointed. (They were disap-

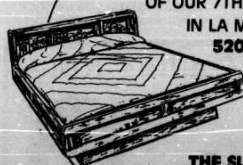
pointed, too, when they tried to arrange an audience with Ella's grandfather's cousin, Jascha Heifetz. "I have this genius daughter and I only want her should hear her play," Ella exclaimed. Heifetz's assistant explained to Ella that there are many impersonators of the maestro's relatives — "all with genius child," she added. "But I have evidence... family trees. Names I have," Ella protested. Still, no meeting has been arranged between little Anya and the famous cousin.) Even though Isaac was paying teaching salaries to Inessa and himself,

he managed to keep the cost of lessons low. When the parents of one of his more promising students reported financial reversals and could no longer afford lessons for their child, Isaac insisted on continuing the student's twice-weekly lessons nevertheless. "Why should any gifted child miss opportunity for rest of life to develop to maximum potential because parents have financial problem? So many talented children disappear because there is no one to encourage," he reasons. Determined to find children and to awaken the San Diego enthusiasm to

(continued on page 20)

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RDR

Wolins

continued from page 1

ward sprints, the passion Isaac offers is becoming infectious — as he had hoped it would be. "Russian children are more serious than American children," he says. "Maybe because there are less diversions in Russia than there are more passionate."

While the Academy of Strings was gestating, Ella learned enough English within four months at the American Language Institute to pass the dreaded TOEFL (Test of English as a Foreign Language) required to begin the Master's Program at SDSU — which she then completed within a year. (She is now studying for her state board licensing exam in order to practice medicine in California.) "In my six and a half years teaching at SDSU, I'd never seen it happen before that a student entered

with zero English proficiency and was able to pass the TOEFL so quickly," says Judy Cooper.

When they first arrived in San Diego, the Malkins were too busy to wallow in culture shock. "It was easier for me to adjust than other newcomers because I was able to find people through music," Isaac claims. Because of his ability to imitate and reproduce sound, he, too, learned English rapidly. Though he speaks with reverse Russian syntax, today his accent is light, much lighter than Ella's.

The Malkins' initial impression of San Diego was of a city in slow motion. "We did not expect a city this large to be so relaxed. San Diego is not intense like Moscow or Tel Aviv. It is like a beautiful resort in Crimea," says Isaac. "There are many wide spaces here. It's very place," he adds.

But Ella describes apartment hunting in San Diego as "psychologically bad" for them. "Where we went, there were restrictions — no kids, no pets. This we could not understand that

people in America do not like children, do not want them. We come from places where everybody loves children," she says.

Once they were settled, though, their Americanization was swift. Although they avoid television ("There is no time," Isaac claims), they seem fascinated by popular culture — free offers, box tops, discounts, and nonstop fast-food coupons — and a stream of fast-talking encyclopedia salesmen racing to their door. There is an automatic redial button on their telephone, and an answering machine. "I forget always to turn it on," Isaac says. They are a two-car family now. Ella drives a '75 Chevy; Isaac's '76 Oldsmobile has bucket seats, one of which is covered in sheepskin. "It comes with car," he says apologetically. Other fleeting glimpses of Americana are boxes of Pampers and Fruit Loops. "The children love cold cereal. They eat cereal five times a day," says Ella.

Last March the Malkin family

moved from San Carlos to another rented condominium in the Genesee Highlands section of University City, attracted by proximity to UCSD (universities also acted as magnets for Isaac in Moscow and Tel Aviv). On Anya's very first day at Doyle Elementary School, she refused to leave her mother accompany her, insisting on walking the three blocks alone and finding her second grade classroom on her own. "It was an adventure," she says in perfect English, without a trace of self-consciousness or shyness. The stubborn independence is consistent with all other aspects of Anya's style. Refusing to conform to the jeans-and-T-shirt dress code of her peers, this petite blonde, blue-eyed wunderkind chooses skirts, dresses, ruffled blouses, and patent leather shoes, even for play.

Isaac says she chooses her own musical program, too. "She hears pieces the older students play and then she plays them by ear — not with sophisticated emotion," he explains. "She is

night bird, like me," he continues. "Genetic it must be. At night she is playing violin and gets herself so excited she cannot sleep." It is sometimes as late as 10:00 p.m. when her parents send their six-year-old daughter to bed. Then, little Alice in Wonderland suddenly turns her ruffles, s-crums, slams doors. "Anyicka," pleads Ella. With hands defiantly on her hips, Anya tosses her long blonde hair and shouts, "Nyet!" (Although the family speaks English with Americans, intimate conversations among themselves are in Russian). There is a sympathetic glance from Isaac, who knows that rather than the release of a momentary surge of adrenalin, the purpose of music is the gradual, lifelong construction of wonder — to be lost as Anya apparently is, in the sheer joy of creating a beautiful sound. When screeching fails, Anya then employs logic that sometimes extends her bedtime another few minutes, even on a school night.

In addition to giving private lessons each week to forty students (certain students have twice-weekly lessons), Isaac conducts group lessons every Saturday. What began as an hour-and-a-half combination theory lesson (taught by Inessa Litvin) and ensemble practice (led by Isaac) has enthusiastically become a four-and-one-half-hour session. The students are rehearsing Haydn's "Toy" Symphony, which they will be performing in concert on Sunday, June 12 in the church auditorium. The rehearsal hall is filled with parents and younger siblings who watch and listen. Eleven-year-old Lisa Brown has been studying violin with Isaac for a year. Her mother, Donna Boyle, feels that Lisa has made significant progress that carries over into other aspects of the child's life. "Lisa is applying the same attention and discipline from her music to school work and household chores," her mother observes. "Isaac takes children and their work seriously without demanding immediate virtuosity. He is profoundly respectful of the music and the kids. He doesn't threaten or badge them. Under his relaxed influence, Lisa is making steady progress," notes Boyle, who herself grew up in a large family of musicians.

"Play bravely!" Isaac instructs the class. Punctuating his words with supple, expressive hand movements, he is never imperious. "Don't tense!" he commands them, intoning perhaps the theme of his own life. He picks up his violin and demonstrates a passage. "We will make whole now this page," Isaac tells them. A roomful of San Diego children turns a page whose title is written in Cyrillic letters — sheet music that Isaac brought from Russia and Xeroxed in America. With his hairline receding in front and slightly bushy on the sides, he looks like Beethoven in tennis shoes. He plays a tape of the symphony while students listen attentively, sharing in the higher energy he awakens.

"You are today free," he dismisses the Saturday-morning class in the early afternoon. Then, while he gives a private lesson, Anya amuses herself by writing three-digit mathematical problems on the blackboard, quickly solving them, and then writing new problems and words. Her recently broken arm is supported by a cast that she wears to school and when she's playing with other children, but which she removes in order to play the violin. As soon as she lifts her instrument, she changes from active, playful youngster to serious young musician, dividing her attention between the written notes, her father, who is conducting with a pencil, and Matthew Pearson,

the orchestra's teen-age cellist. "Should I control my fingers with my wrist, Papa?" she asks during rehearsal. She says privately that she likes "my father to teach me because otherwise we would have to pay for lessons."

Though their devotion to the arts and sciences is intense, there is little evidence of culture and achievement in the Malkins' living quarters, except perhaps for the unpretentious Kimball spinet they recently bought second hand for Anya's twice-weekly piano lessons with Inessa Litvin (who agrees that the child has a remarkable ear). Sparse and ascetic, most of the furnishings have been donated by friends, though some have been bought used with no attention paid to aesthetics, just function. The effect is makeshift student housing rather than the home of a physician and an accomplished musician. One of the upstairs bedrooms has been converted into a studio Isaac uses to give private lessons. Baby Bracha often wanders in during these sessions, pacifier in mouth, listening attentively to the music and then demanding of her father, "Buy me a little violin — now!"

One Sunday evening, Isaac pulls out his cherished *plav* pot that has traveled more than 20,000 miles. He demonstrates to guests the adaptation he has made for it to be used on an electric stove. Bustling about the small kitchen, he cuts a leg of lamb into chunks, slices onions, and patiently hand-cuts two pounds of carrots into small, uniform strips, then adds six entire bulbs of garlic to the brew in the old pot. Ella is at Safeway buying Liquid Plumber while Isaac is measuring water and oil and explaining and running upstairs to change Bracha's diaper, then rinsing rice in the bathroom sink because the kitchen sink is plugged up. Smiling, the poet-philosopher speaks mistily. "Alexander the Great used this recipe for army," he announces as he stirs the *plav* and then covers it with aluminum foil.

Ella returns with Liquid Plumber and a plunger for the kitchen sink. Her jeans are rolled up to her knees. Isaac is in tennis shoes and a golf sweater, Anya in ruffles, Bracha asleep. The next-door neighbor walks in and joins the conversation as he finishes the left-over pancakes and sour cream that Anya had prepared that morning for breakfast.

After more than an hour of meticulous preparation, during which the group drinks vodka from carved metal cups (a Tajikistan wedding gift), the *plav* is ready. Ella quickly wipes the Formica table and sets it while Isaac transfers the *plav* to an inexpensive American serving platter and delivers it to the table with elegance.

Seized before and after each mouthful by a mixture of enthusiasm and melancholia, Ella reminisces about the beautiful Sundays on the Nevsky Prospekt in Leningrad and of the afternoons at the Hermitage and the banks of the Neva River with friends — and of the Kirov ballet. "I used to go every week to ballet or concert," she says. Her voice has longing.

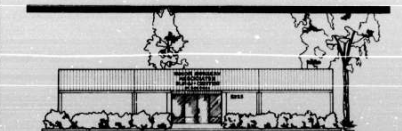
The next afternoon when he is out walking and Anya is striking up conversations with adults in La Jolla's outdoor cafes and bookshops, Isaac picks a leaf from the ground. "It is from liquid amber tree. This tree we have in Tajikistan," he smiles and looks up beyond the trees to a sky full of benevolent clouds. "You know," he says, "the privilege of being an immigrant is to have friends all over the world." He picks up another leaf and keeps walking.

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The Mind's Ear



Ralitsa Popcheva, Peter A. Jacobs

JEFF SMITH

I recommend that you see the San Diego Repertory Theatre's current production of Mark Medoff's *Children of a Lesser God*. Twice. I say this not simply because the Rep is offering an excellent production of the play, or because it is a rich, compelling introduction to the world of the deaf and the hearing-impaired—a realm of silences and sounds, and the signs that link the two. These are reasons enough, as is the fact that a second look will surely expand one's

understanding of the play's many textures and important themes. As the play introduces its audience to the world of the hearing-impaired, to American Sign Language, and to a fragile love story about a deaf woman and a speech therapist, the production unintentionally makes one conscious of the amount of work that went into its own making, to the craft that shaped it. Consequently, a first look creates a certain friction between the surface—the obvious tasks involved in staging a play with deaf and hearing actors—and the depth of the play itself.

The chief reason for a second look, however, is a somewhat different one. So much happens in the production—dramatic speeches in English and American Sign, mime, gesture, and body language—and these multiple languages dazzle the eye and flood the ear, causing one to feel flooded by communication overload and to have the lingering impression of personally lagging behind the momentum of the play. Although its speeches are often repeated, the play moves briskly on, and one senses that crucial points have been missed here and there—an effect, the play appears to say, similar to a deaf person's daily experience in a hearing world. At the same time, however, *Children of a Lesser God* makes an antithetical claim. When compared to the myriad forms of communication on the stage, one's own language soon seems a paltry vehicle, pathetically incomplete. Though it is the dominant mode of our culture, the play shows repeatedly that grubby old oral English does not encompass the full abundance of expressive forms available to us. And the Rep's deaf and hearing-impaired performers make this statement, time and again, eloquently.

The play, the complexities of the production, and its many forms of expression make *Children of a Lesser God* a polyphonic event. The work of actor Peter A. Jacobs also contributes to this effect. Jacobs plays James Leeds, a former Sixties radical (at least he thought so), whose Peace Corps consciousness, among other things, prompted him to seek employment in human services. Leeds teaches the deaf, with missionary zeal. He is a nice enough human being, sincere yet oddly glib with his students, and he tends to prize his accomplishments in ways that suggest he is more concerned with the hearing world rather than trying to understand the deaf on their own terms. Leeds is a communicator, though in his messages he is often more sender than receiver.

James Leeds must also rank as one of the most difficult roles to perform in contemporary theater—and ours is an era that delights in making unreasonable demands

on actors. In recent years, for example, Robert DeNiro gained an ingenuously amount of weight for the movie *Raging Bull*; in *Sophie's Choice*, Meryl Streep played entire scenes in German; the role of the deformed John Merrick in *The Elephant Man* required a physical therapist to be backstage at all times; and in the final scene of *Alvino & Aloysius's* *Crossing May*, two characters tightrope across the falls, with one riding on the other's back. Roles such as these—and the emergence of physical theater in general—demand a new artistic bravura, a restful expansion of the limits of acting technique. And the part of James Leeds is as demanding as any of the above named roles—if not more so.

As Leeds, Peter A. Jacobs is on stage the entire evening, playing a complex character in whose mind the drama takes place. Along with the double duties of performing in and narrating the drama, Jacobs must communicate each of his lines twice—in English and in American Sign Language (ASL)—since Ralitsa Popcheva, the actress who plays Sarah Norman, is deaf and must rely on Jacobs for visual cues. Jacobs also has the added responsibility of having to memorize all of Sarah's lines, which he must "voice," translating her hand gestures for the audience. In a program note, Rep director Sam Woodhouse says the part is "larger than King Lear." This is not hyperbole. In effect, James Leeds is actually three different roles, a communication machine that speaks, signs, and voices nonstop for more than two hours. It is larger than Lear. And the pressures of the role, let alone its draining physical demands, could quickly turn most actors into a Lear, spouting huronoes of blithering nonsense out on some felled heap.

Given these demands, merely a competent performance by Jacobs would have been an achievement. But he does much more. In fact, Jacobs performs with such ease that he seems *natural* on stage. His timings are exact, his energy never wanes, and the humanity of his character—a complex matter, since Leeds has much to learn about his attitudes toward the deaf—is

fully developed. As if these feats were not enough, Jacobs has actually taken the role beyond most readings, adding an unexpected thread to the play's already intricate texture. Jacobs is funny. He lightens many a scene with humor, a sign that his control is impeccable. And through no fault of his own, one can't help but distance oneself from the drama on occasion, watch his craft, wonder at the immense chore of tackling such a theatrical behemoth, and marvel at his splendid efforts.

Actress Ralitsa Popcheva merits equal awe. She plays Sarah Norman—a woman who has been deaf since birth. Inside her character's silence is a self that has been continually defined by others. Sarah has "no I," she says, and her life is the creation of other (hearing) people. As a result, Sarah takes an adamant stand. She refuses to learn lip-reading, refuses to attempt to vocalize. Why should she? Her language, she argues, is more precise. One hand image, suspended in midair, can do the work of fifty English words, and she can "sign" your name faster than you can speak it. And yet her powers of expression are deemed inadequate by the dominant culture, which regards her as the creation of a "lesser god" and thus grants her a lesser status in the chauvinistic world of oral speech. As a last resort, Sarah is sent to Leeds for therapy. He first regards her as a new challenge and a potentially tall feather in his cap. They fall in love and marry. But Leeds is unable to find a mode of discourse, be-

yond sound and silence, where they can communicate as equals.

Popcheva is outstanding. Deaf from birth, she is also Bulgarian, and thus her native system of signing differs from American Sign Language. On paper, these appear to be handicaps worthy of sympathy from the hearing members of the audience. But sympathy, which is what Leeds feels initially for Sarah, has an edge of superiority to it. And once Popcheva gets going—once she steps on stage, in other words—the edge disappears. With the agility of a gymnast, the grace of a ballet dancer, and expressive eyes that speak volumes, Popcheva fills the Rep's Sixth Avenue Playhouse with flurries of emotion—gestures, signs, and physical movements (among which is a 180-degree pirouette that ought to send Baryshnikov back to the practice barre). Soon her "handicaps" undergo a metamorphosis. Popcheva is so quick, sharp, and aware that even one else appears to be moving in first gear. Like the communicative power of a single handsign, Popcheva's presence says much more than any of the play's discussions of the alleged handicaps of the deaf and the hearing-impaired. These, she shows repeatedly, are strengths.

Combined, Jacobs and Popcheva make a splendid team. On opening night, a stray prop revealed the degree of both their tandem communications and their impressive control. Sarah has been given work as a janitor at the school. In one scene, she brings out a mop and a metal tub. Stuck to

the strands of the mop on opening night, however, was a plastic Lysol container that thumped on the raked floor. The intrusive container was obviously not part of the script. And yet, rather than express consternation, Popcheva looked down at it, winked at Jacobs, and proceeded to remove the unwanted object. Jacobs, with who knows how many lines and signs queuing up in his mind for the scene to come, smiled back, ad-libbed a hand-flip sign, and translated it for the audience. "Funny," he said with mock exasperation. All in character, and all without missing a beat.

An errant prop, eager for an impromptu cameo, is no barrier to these gifted performers. But one of the central themes of *Children of a Lesser God* is the culturally ingrained barriers between the deaf and the hearing world, along with the attitudes that accompany each. Several scenes, for example, depict common events hearing people take for granted: a phone call, a game of bridge, music, and ordering Italian food. In this regard, the play introduces its audiences to the complexities of life encountered daily by the deaf—along with the impotence of the hearing. The play also focuses on the broader attitudes the dominant culture has held regarding its "lesser" members.

The school becomes, in effect, a microcosm of these attitudes. Its principal—played with admirable restraint by Robert Larsen—is unable to conceal a fundamental cynicism (and cruelty) toward his stu-

dents. In his mind, they are lazy—like actress Randi Pollak's flirty character Lydia. Or dangerous—like Orin Dennis, the "self-appointed guardian of the deaf," an angry, politicized deaf man played with stark conviction by actor Dean Sherbina. There is Sarah's mother, whose ambivalence toward her and her daughter's feelings across Gail West portrays with credibility. And there is also the officious Edna Klein (Patricia M. Costa), a young lawyer with a social conscience and an eagerness to be hip, both of which hinder rather than further the cause of the deaf students. The play offers no final resolution to these jarring attitudes. It does, however, raise them as important issues for all to see and hear.

Utilizing Fred M. Dier's cross-raked, geometrical set to full advantage, Sam Woodhouse has directed the play with skill and sensitivity. The Rep's *Children of a Lesser God* bears the trademarks of a Woodhouse production: a spritlike pace that never wanes, a thorough understanding of the nuances of the script or scripts, since it is actually in several languages; an ear/eye for the humanizing touch of humor; and an abundant energy that, in spite of the difficulties at hand, appears to recharge itself as the play moves along. Above all else, Woodhouse's production is characterized by a sweeping theatricality, a joyous flair for the resources of the theater. Over the years, the San Diego Repertory Theatre has done many excellent shows. This one ranks among its finest. See it. Twice.

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Steve Gubbin, Donna Walker, Don McManus

JONATHAN SAVILLE

Noel Coward's *Design for Living* was first produced in 1932, starring Alfred Lunt, Lynn Fontanne, and Coward himself. Half a century later, we are offered a staging by the Gaslamp Quarter Theatre, with a somewhat less brilliant cast. Does the play hold up, after all this time?

Design for Living is about upper-class Bohemian Gilda, her lover Otto (a painter), her lover Leo (a playwright), and Otto's intimate friend, and their ultimate ménage à trois. This is a thesis play, its message being that the conventional husband-wife relationship does not suit everybody, and that various other sexual arrangements — designs for living — are just as legitimate, given suitable personnel. In act one, Gilda tries living with Otto, but finds she misses Leo; in act two, she lives with Leo but misses Otto; between acts two and three, she marries Ernest (an art dealer), and Otto and Leo form a couple; by the end of act three, Gilda, Otto, and Leo, having discovered that their emotional and sexual lives are incomplete in all possible combinations of two, go off to try it as a threesome (Ernest is cast aside), and presumably they live happily ever after. For these particular creative, sophisticated, and charming people, we are told, this is the right way, and the characters who express disapproval of their way of life (the abandoned Ernest and a dimwitted maid) are shown up as unimaginative, narrow-minded, bigoted bores. The trio stands for any sort of coupling

society looks askance at, and the moral of the play is basically: "If it turns you on, it's okay."

This is a thesis which would doubtless shock the Reverend Tim LaHaye, but for the sort of people who will go to see *Design for Living* at the Gaslamp it may come with the force of a new revelation. Scarcely a week goes by these days without the newspaper casually reporting on palimony, galmoney, and guyimony suits; unmarried people living together are now so common, in all social classes, that the terms Mr. and Mrs. seem to be falling into disuse; sexual communes, which were accorded a certain amount of publicity in the Sixties and early Seventies, have by this late date achieved the redoubtable status of being already passé; the courts increasingly recognize all sorts of unconventional designs for living as legally equivalent to marriage; and movies, plays, and television soap operas about such relationships have become as common as acid indigestion. It was, of course, fairly recently that the law recognized the right of a man to make such a statement in the early Thirties, but an antiquarian curiosity about the history of social morals is not enough to sustain an audience's interest, fifty years after the fact.

What is needed to sustain our interest is what is needed in any play: vital characters, suspenseful action, absorbing atmosphere. Coward (understandably enough) did not care for critics who found fault with him for his management of these standard theatrical elements. Here is Leo, the playwright in *Design for Living*, reading his notices the morning after the opening of

one of his plays.

LEO (reading): "But" — here we go, dear! — "But the play, on the whole, is decidedly thin."

GILDA: My God! They've noticed it. LEO (jumping up): Thin — thin! What do they mean "thin"?

GILDA: Just this, darling. Thin's thin all the world over and you can't get away from it. LEO: Would you call it thin?

GILDA: Emaciated. LEO: I shall write fat plays from now on. Words. Fat plays filled with very fat people!

It is always a clever play for a writer to anticipate his critics and thus to undermine them. But *Design for Living* is, indeed, decidedly thin. The critical term is by no means as vague and silly as Coward would like us to believe. This play is thin because its material is drawn out to unconscionable length (two-and-three-quarters hours in the Gaslamp production) without any corresponding enrichment or "thickening." There are very few actions (moments when something, externally or psychologically, actually happens) and it takes a long time to get to each of them. There is an immense amount of sophisticated repartee, but it is more decorative chatter than dramatic substance; it does not serve to develop or reveal character, but merely illustrates the same few fixed traits over and over again.

Nor, as the play flutters by, do we learn progressively more about the society the characters live in, the moral and psychological consequences of their way of life, or other thematic implications of their personalities and behavior. Take a quart of Frazee and cover your entire house with it; the cost of paint you put on the walls will be thin.

Not only are the characters thin (in this sense), they are also unpleasant. They are snobbish, disdainful, censorious, infinitely egotistical. One never sees them involved in acts of kindness, generosity, or self-sacrifice, and it is impossible to conceive of them in such situations. They use others for their own convenience, discard them at will, and laugh at them. In the third act, Otto and Leo, wishing to get rid of Gilda's respectable but unglittering guests, subject them to the nastiest kind of mockery and indeed succeed in driving them away — all of which we are supposed to find amusing. And at the very end of the play, after Gilda's husband of two years has been informed that the marriage had never been anything more than a "comfortable sort of arrangement" and that now she is going off with Otto and Leo to superior freedoms and energies, the three main characters dissolve in helpless laughter.

Coward was most disingenuous about this final scene. Defending himself against critics who agreed with the discarded Ernest in finding in the devil-may-care trio's behavior "a ruthless egotism, an utter disregard for anyone's feelings but your own," Coward later wrote:

Different minds found different meanings in this laughter. Some considered it to be directed against Ernest, Gilda's husband, and the time-honored friend of all three. If so, it was certainly cruel, and in the worst possible taste. Some saw in it a lascivious anticipation of a sort of triangular carnal frolic. Others, with less child imaginations, regarded it as a meaningless and slightly inept excuse to bring the curtain down. I, I must confess, prefer to think that Gilda and Otto and Leo were laughing at themselves.

It is interesting to compare this intentionally obfuscating nonsense with the actual script. ERNEST (in a frenzy): It is ludicrous! It's ludicrous to think that I was ever taken in by any of you — that I ever mistook you for anything but the unscrupulous, worthless degenerates that you are! There isn't a decent instinct among the lot of you. You're filthy and irresponsible and abominable, and I don't wish to set eyes on you again — as long as I live! Never! Do you hear me? Never — never — never! (He jumps out of the room, quite beside himself with fury; on his way into the hall he falls over the package of canvases.) This is too much for Gilda and Otto and Leo; they break down miserably and roar with laughter. They groan and weep with laughter; their laughter is still echoing from the wall as he goes.

The Curtain Falls Noel Coward was a skilled, experienced, professional man of the theater. He knew that there was no conceivable way of staging this final scene so that an audience would imagine Gilda and Otto and Leo to be laughing at anyone other than Ernest; Ernest's noisy fall over the stack of canvases, a farcical turn familiar to every playgoer, clinches this interpretation utterly, and there is nothing any actors or director, however much disposed to show that the three characters are laughing at

themselves, can possibly do to make the audience change its mind. And did Coward really suppose there was any coloring one could put on the reunion of Gilda and her two former lovers other than "a sort of triangular carnal frolic"? If their intentions were merely to play bridge, they ought to have invited Ernest along as a fourth.

A thin play, a didactic play, thin characters, nasty characters — how can such a script be brought off? There is only one way: with Alfred Lunt, Lynn Fontanne, and Noel Coward. Actors so consummately charming can make you forget how much unfunctional chatter there is in the play; the more we see and hear such actors, doing and saying anything at all, the more we

like it. Similarly, the glow of the actors' personalities, with their glamor and magnetism, will go a long way toward concealing the essential shallowness and meanness of the characters in the script. It is surely no discredit to the Gaslamp's Donna Walker (Gilda), Don McManus (Otto), and Steve Gubbin (Leo) that they are not Lunt, Fontanne, and Coward — who could have expected that of them? Along with Jack Pritchard, as the decent, earnest Ernest, they demonstrate a high degree of technical skill; they deal fluently with Coward's jabbing, flashing, rippling language; they have a nice command of the correct style; and their characterizations are vivid and consistent. When occasion demands it — as in the delightfully ex-

cuted drunken scene in act two — they respond richly to William Simpson's cunning direction and offer us an abundance of stylish fun. Good movement, good looks, excellent voices, unobtrusive and unforced British accents, a debonair sense of feeling at home in the elegant costumes Janet Nichols has chosen for them — what more could one want? Nor do these actors lack a charm of their own, a distinction of personality that makes us respond with pleasure to their presence on Robert Earl's modest but effectively designed stage. One would like to see them all again in other roles, in other plays.

But in *Design for Living* — at least in my perception of it — they are ultimately defeated by a script which demands not

mortal actors but demigods. In real life, I am in thorough agreement with the libertarian message of this play. But in my experience at the Gaslamp, I found myself enthusiastically agreeing with the negative opinions of Mr. Pritchard's Ernest about shifty, irresponsible, unscrupulous, worthless degenerates — and this because Miss Walker and Messrs. McManus and Gubbin did not bedazzle and stupefy my critical judgment the way the play's original actors presumably have done. A play about social liberation which turns the spectator into a social reactionary has not quite hit its mark. The fault, in this case, is shared by the playwright (for not really understanding his material) and the performers (for being merely human). □

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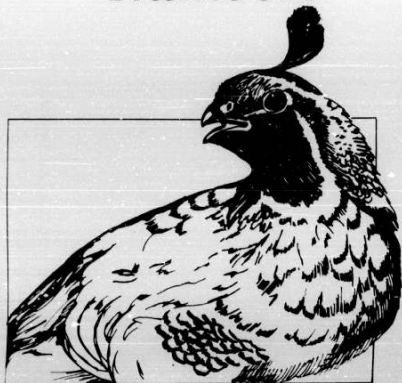


Illustration by Elizabeth Matthews

ELEANOR WIDMER

The Restaurant: Quails Inn Dinnerhouse
The Location: 1055 La Brea Drive, Lake San Marcos (436-2445)
Type of Food: American
Price Range: Approximately \$7.95
Hours: Rib Room: Closed Monday and Tuesday. Dinner, Wednesday through Saturday, 5:00 p.m. to 10:00 p.m.; Sunday, 3:00 p.m. to 9:00 p.m.
Quails Inn Room: Lunch, Monday through Saturday, buffet, 11:30 a.m. to 3:00 p.m.; and from menu to 4:00 p.m.;

dinner, Sunday through Thursday, 4:00 p.m. to 10:00 p.m.; Friday and Saturday to 11:00 p.m.; Sunday brunch, 9:30 a.m. to 3:00 p.m.

There are some people who speak in tongues, but I have a friend who speaks in numbers. For example, whenever he takes a trip, he rarely tells you where he's been, only the numbers of the highways. He'll say, "Five, old one-oh-one, one," and you'll have to deduce from that information that he may have been to Big Sur. When he calls me to tell me what he's been doing that day, he'll report excitedly, "Fifty-two, eight-oh-five, fifteen, eight."

In the days before I learned to decipher his code, I really didn't know what he was talking about, and I would gaze at him with perplexity. But the last series of numbers, for example, simply refers to a route to San Diego State.

When most people have fights, they yell and scream at each other. When my friend and his wife would argue, she would countermand his storytelling by interrupting with, "No, we didn't go eight, we went eight-oh-five, one sixty three, then eight." He would then retort, "No way, no way would I do that. The best route to ninety-four is eight. Plain and simple eight." And they would both be off and running, screaming about the numbers of freeways, about the number at the race track. "If I had played six in the second instead of eight, and four in the third instead of five, I would have won the Pick Six," he informed me one day. Restaurants are no different, and arguments about the four or the seven are common.

The other night the Numbers Man called me. He was rather gloomy. His wife was out of town and he suggested a ride. "How about five north and seventy-eight?" he asked. Seventy-eight? I hadn't a clue. But I didn't refuse him. No matter how often I'm disappointed in the fact that there's little to see when we drive in California, I always expect that we'll turn off the freeway and cows will be grazing, a waterfall will appear, and we'll discover salmon swimming upstream the way they do in the Pacific Northwest. I knew that five had no possibilities, but "seventy-eight?" That's what got to me.

After forty-five confused minutes of driving — fifty-two, eight-oh-five, seventy-eight, five, and who knows what else — we finally reached our destination: Frolander's Quails Inn, located on a man-made lake in Lake San Marcos. It was a Friday night and I knew that the inn didn't take reservations. I was so tired from the long ride and the numbers rattling in my brain that I prayed we didn't have a long wait. Quails Inn boasts two dining rooms, both facing the lake. We settled for the one that didn't have a waiting list, the Rib Room, downstairs. It had changed quite a bit since the last time I was there.

To begin with, the Rib Room has a sensational bar that's separated from the dining room. The dining room itself had been transformed from a Continental, white tablecloth room to a casual area whose center was a dance floor. Almost every table had a picture-postcard view of houses

dotting the lake and various water craft bobbing gently on the water. The view hadn't changed at all, but the menu was completely different. It offered barbecued items and prime ribs and a few fish dishes. It's my principle never to order meat in a fish house or fish in a beef house. The Numbers Man told me that if we ordered the five and six we would have most of the bases covered. This translated into the barbecued chicken-and-ribs combination (\$8.95) and the small cut of prime rib (\$7.95).

Of the two salads that came with the entrees, the spinach was all but inedible because of the sweet dressing, but the house salad was large and satisfactory. The entrees proved surprisingly good for the price, particularly the small cut of prime rib, which came with a fine baked potato. My ribs and the accompanying homemade sauce were mouth-watering. A half rack of ribs without the chicken costs \$7.50, and I would order that rather than the chicken-ribs combination. All around us people were eating prime-rib dip sandwiches (\$5.95) that looked great. For the price, the meat offered good value and straightforward, no-nonsense food. We concluded by sharing one piece of German chocolate cake, made on the premises. While we were eating, musicians played and couples danced.

"Now let's try two," the Numbers Man suggested. We went upstairs. The main dining room is called Quails Inn and its menu is primarily fish and seafood. However, almost everyone was having the all-you-can-eat seafood bar plus regular salad bar for \$7.95. On Sunday from 4:00 p.m. to 10:00 p.m., this room serves an all-you-can-eat buffet for \$9.95 that includes prime rib, salad bar, baked ham, and fried chicken. Since I had the prime rib, I can vouch for it.

Please bear in mind that the ride to Lake San Marcos is a long one from San Diego, and that the food is American without frills. It does provide good value and a delightful view. I think we tend to be disappointed in restaurants if they are arduous to get to. The round trip, which included eating, took us three hours and forty-five minutes.

The Restaurant: A Dong
The Location: 3874 Fairmount Avenue, East San Diego (396-1201)
Type of Food: Vietnamese
Price Range: Individual dishes approximately \$3.50

Hours: Closed Monday. Open Tuesday through Sunday, 11:00 a.m. to 9:00 p.m.

The Numbers Man was in his glory the next night when he, his wife, and I went to A Dong, a Vietnamese restaurant of long standing which has moved from Park Boulevard to East San Diego. It wasn't the freeway route that turned him on, but the fact that the menu actually lists dishes by number, 120 in all. For a moment he was too stunned to say a word, then a beatific smile spread over his face and I knew that he and his wife would have enough to talk and argue about for a month.

The new quarters of A Dong are spa-

cious, with the room divided in two and tables running the length of the room. The only way to handle a menu as copious as theirs is to take a plunger or to have someone recommend dishes. The food at A Dong is very tasty. But it is not delicate or refined, mostly because the chicken, meat, and pork do not have the fat, skin, or gristle cut off. For what it's worth, it's very authentic, but my own inclinations are toward Vietnamese cooking that is more delicate. I am always praising Saigon Restaurant because its cuisine is French-influenced and there are no rough edges to the ingredients.

The Numbers Man gave the order: six, thirteen, sixteen, eighteen, ninety-three.

Translated, this represented grape leaves, fried rice, spring rolls, a shrimp, pork, and jellyfish salad, and chicken in lemon grass (without the red chilies). The grape leaves dish cost \$5.30, the second most expensive dish in the house. Most dishes cost two or three dollars.

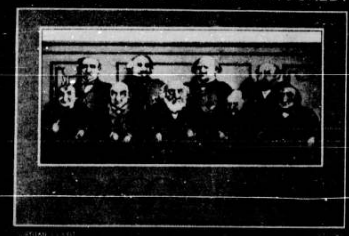
Of the dishes we sampled, the best were the spring rolls, shrimp and pork salad, and the fried rice in earthen pot. The rice had a marvelous flavor, but the chicken and meat were not trimmed of fat and included odd little pieces that Americans would possibly discard. Most of the diners didn't mind at all — some ordered an entire rice pot per person.

The most sensational item, which ar-

rived last, was the stuffed grape leaves served with lettuce and rice paper. I have never had stuffed grape leaves in a Vietnamese restaurant. The grape leaves are placed inside rice paper along with lettuce, and then rolled. These are not to be missed. The worst dish was the chicken in lemon grass. It was salty, fatty, full of skin and bits of bone.

Nevertheless, the Numbers Man was beside himself with joy. Our bill for three people was twenty-one dollars, or seven dollars each. More important, while he vowed to return for six (grape leaves) and thirteen (fried rice), he still had 115 items to taste before he completed the menu at A Dong.

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Three Up, Three Down



Baby, It's You

DUNCAN SHEPHERD

John Sayles has done the inevitable and has upped his standards of professionalism. On *Baby, It's You*, he has enrolled Michael Ballhaus, the sometime colleague of Rainer Werner Fassbinder, as his cameraman, and Rosanna Arquette of *The Executioner's Song* and Vincent Spano of *The Black Stallion Returns* as his leading players. This accomplishes nothing so much as to make his movie look more ordinary — less novelty, in other words, of the critical charity that so befriended *The Return of the Secaucus Seven* and (less so) *Lianna*. And for certain, there is ordinariness aplenty, even if one overlooks, as is not easy, the relentless goldie-oides that establish the period as the mid-Sixties, re-establish it as that, and go on establishing it as that. The need to make extra-sure was perhaps felt to be increased by the anachronistic intrusion of several not-so-oldies by Bruce Springsteen, which are used as a sort of musical signature for the Spano character, despite the latter's oft-stated identification with Frank Sinatra, and off-demonstrated preference for suit and tie over jeans and leather jacket.

The very ordinary storyline tells of a "nice girl"/"bad boy" dalliance between a pampered Jewish princess accustomed to having anything she wants, including the plum role in the high-school production of *The Time of Your Life*, and an Italian

"greaser" who is a sort of better-dressed version of the TV-sitcom characters portrayed by Henry Winkler and John Travolta. The Sinatra idyll (this is the mid-Sixties, remember) and the gigolo fashions that go with it are actually rather nice, eccentric details. But details are a premium. The re-creation of high-school life is tied almost entirely to the two principal players, and is thus on a very short tether. Both of them, but particularly Arquette, come across as young adults — old enough, that is, to have graduated from college and then acting school — pretending to be kids again and overplaying the innocence, self-consciousness, bravado, etc., to the point of parody. (The heroine's ambitions as an actress may absolve Arquette of some, but not all, of her patent actressness.) The movie becomes almost monomaniacal in its reduction of life to a crudely conceived Attraction-of-Opposites; and everything else that is, or might be, or must be presumed to be, in the lives of these people fades quietly away.

Something more begins to be added in when the movie changes course and follows the two characters on their separate paths out of Trenton, the girl to Sarah Lawrence and the boy to Miami Beach. Mainly it follows the girl, and with good reason. The transition from high school to out-of-state college, the moving out of a home and into a dorm, the abandonment of a natural community and the entry into an arbitrary and artificial one, the reassess-

ment there of old attitudes and the trying-out of new — the experience, in short, of becoming suddenly a little fish in a bigger ocean — all this is intrinsically interesting, and has not yet been done to death as a screen subject. It would still be interesting even more so, I should think if this experience were to test the bond between high-school sweethearts — or mere bosom buddies — who were as alike as two peas. Sayles, however, seems to find it interesting only to the extent that it points up the oddness of this oddest of Odd Couples. Thus, the sketchier narrative style of this section, more interesting in itself than the plain-spokenness of earlier parts, is seemingly employed only because our desired reactions — wistful sighs and wise headshakes — have been so well primed. It would take more than just a bigger budget, a more mobile camera, and a more capable cast, to alter Sayles' ideas of what is interesting.

Tender Mercies is the first American film by Australian director Bruce Beresford, and it should hardly seem strange and inexplicable that he should see things here as strange and inexplicable. For scriptwriter Horton Foote, on the other hand, this is a return to the milieu of *Baby, the Rain Must Fall*, a movie that conveyed to the sensibility and the storyline of a country-western ballad — and less familiar to him. She, in turn, would come

Foote has whittled away at the plot, at the psychology, at the social milieu, at anything to really grab hold of, until there is not much left. Part of the difference between the two scripts may be accounted for in that one is about an aspiring country singer whose penchant for trouble keeps getting in the way of his aspirations, and the other is about a burnt-out singer who has already had enough of trouble, and of singing, to last the rest of his life. Mac Sledge wakes up one morning, hung over and penniless, in an out-of-the-way Texas motel cum gas station. The proprietress, a Vietnam widow with a small son, agrees after half a second's consideration to take him on as a handyman, and a short while later as a husband. An earlier marriage, to a still driving country singer named Dixie, is alluded to, and there is a full-grown daughter whom Sledge hasn't seen in seven years. More will be heard of, and from, them.

So much of what we might have thought was vital information is skipped, taken for granted, left unsaid, that we are forced into a posture of abject acceptance of whatever happens. Even so, we are apt to be left a little open-mouthed at the model Christianity of the widow, which works as a sort of shock absorber to weather any potential plot spot. How many wives would respond to a husband's sudden disclosure of yet another, earlier marriage with the same sunny equanimity with which they might hear about his activities in the Cub Scouts or the Little League?

One possible benefit of the austerity policy in force here is that the viewer will decide (as numerous critics did) that there is so little else in the movie that there must at least be strength and integrity — nice names for the lack of entertainment. A typically flat, stiff scene like the one where an upstart country band tracks down Sledge at the gas station to express their admiration and to fish for advice can go absolutely nowhere and can hope to be taken as understated, tough-minded, unsentimental. This band, though it disappears again almost before it fully arrives, will reappear soon enough. Nothing is introduced into this movie — no one visits the roadside establishment just for a fill-up or a night's bed — without a definite function. There is a tightfistedness about this that goes beyond the literal privations: the barren landscape, the silences, the scenes that consist of two lines or three lines. It is the sort of tightfistedness, the renunciation of any small luxury, that tends to characterize the overly plotted or overly psychologized movie. *Tender Mercies* is neither of those, and it has not gotten anything in return for what it gives up. The various abstinences, together with the simplicity of the people's emotions, are sometimes quite touching, in the way that all images of disadvantaged people are touching. Even this much response would not be possible if the actors, in spite of an understatement bordering on unintelligibility, did not seem so human. Robert Duval, with his rather familiar and mannered mannerisms, minus the more loutish of them, would perhaps come a little lower on the scale of humanness than the less familiar Tess Harper. She, in turn, would come

a little lower than the young towhead whose name I did not get, but who is one of the more effortlessly engaging children ever seen on screen.

...
The Hunger works hard to obscure the fact that it is a vampire movie (the fearful word is never uttered). But it will not manage to fool those who don't care for this sort of thing, and will manage only to irritate those who do. If these vampires are going to defy the established conventions (they seem, for example, to be reflected in mirrors even when they are not present in a room, rather than not being reflected when they are), then it is incumbent on them to update the vampire fan on recent rule-changes. The Egyptian ank worn round the neck as a decorative pendant, and more importantly as a cutting instrument to make surgically neat incisions in other people's necks, seems a reasonable advance over the old and often messy canines, and needs no explanation. But there are larger questions, such as why the 18th-century foot (David Bowie) who was promised everlasting life by a temptress as old as the Sphinx (Catherine Deneuve) should suddenly and very rapidly begin

showing his real age, and why the rotting remains of other former lovers whom Deneuve has been stockpiling since the days of Ramses should suddenly take it into their heads to rise up in mutiny. Others who might want an answer to that second question are the pigeons who have been keeping company with the coffins in the loft of an elegant Manhattan townhouse, and who must really scramble to get out of the way of this very silly-looking mob of zombies: heads at tilt, empty eye sockets, severe overbite, etc. Silliness is the arch-enemy of even the most unpretentious horror movie, but it is a double threat to one with aspirations toward some sort of Neo-Symbolist High Style. With this in mind, it would have been advisable to find some other relation than Dick Smith's makeup to depict Bowie's accelerated aging process. Hiring an actual nonagenarian to stand in for Bowie would have been one possible solution, especially since Bowie was going to be unrecognizable anyway. The only way to make Bowie himself look older and older is to pile on more and more makeup, more sags, more folds, more wrinkles, with the result that his head soon swells to Elephant Man proportions — a phenomenon not concealed

by intercutting would-be poignant shots of his 18th-century heyday.

Fear of growing old is the prime motivation of these vampires, and it is hardly a new one (see, for instance, *Countess Dracula*). But the deceit of Deneuve (never mind the evil in capturing a mate by means of promises of immortality, and the paths of losing such a mate after several centuries' loyal service, are not really brought out. It is perhaps a sentimental error to infer them. The maintenance of a Beautiful People lifestyle, with live chamber music, late-afternoon sherrys, billowy diaphanous drapes, and so on, seems to be the sole concern of both Deneuve and her director, Tony Scott. The latter — the brother of director Ridley Scott, and one wonders what sort of parental genes or home environment could have produced these two mechano-men — has previously devoted his talents to TV commercials and never before to feature films. One wants to say "never yet." If he has advanced at all beyond the television ad mentality, it is only as far beyond as MTV video. He has not, that is, developed a style that can hold the attention for more than three minutes. The Nicolas Roeg-in-trick of shuffling together images from two

separate scenes, or simply of shuffling in random visual counterpoints of varying degrees of relevance, is a proven method of making a bad story seem less of a story. Along with story interest, most other normal, healthy interests have meekly knuckled under to the crazed consumerism of TV commercials. One almost expects the screen periodically to be taken over by the logo for some glamorous brand of cigarette, eau-de-cologne, lipstick, sunglasses, coffee, aperitif, or other necessity of the Good Life. Thus, the gracefully posed and choreographed lesbian seduction (we never understand anything of Deneuve's mating criteria: not only is Susan Sarandon a different sex from David Bowie, but she doesn't even like sherry or play the cello) is not at all interested in the psychological dynamics of dominance and submission, but only in the sort of airiness and weightlessness we might expect from a Simmons Beautyrest ad as devised by David Hamilton. The style of presentation may have been intended as a natural extension of, and comment on, vampirish depravity. But how is one to know where to draw the line? A style can be in service to a subject without seeming quite so much in cahoots with it. □

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Letters

Continued from page 4:
who are spending more time I am locked in this little room with two bunks and a toilet. Usually there is a roommate to share the room. In my case I had three altogether. There was no TV, no outdoor area, no cards. You also had to wear your own clothes that you came in with the whole time. Jail clothes were not distributed. You could not take a shower and there was no excuse for the food. The room was filthy, with cigarette butts and ashes all over the floor. The trash was not emptied, the toilet bowl was gross, and the sheets they gave you for your mat smelled like they were washed in dirty grease. You were not sectioned off from the hard-core criminals. The place was like a zoo. You were given this little stick with a wisp sponge on

the end of it with which to brush your teeth. It did not work. There is much more to be told. I am though I would let you know that your article was totally false and maybe I will save some other person from going if they have a choice. I know that I would not have gone if I had known the truth.
Debbie Marshall
San Diego

Lehr's Grievance

This letter is in response to the April 14 letter from Ken Harrison in Cardiff ("The Red Coat Is Joking"). It is obvious from his choices that he simply enjoys a different type of music than the three clubs that he despises have to offer. This is not grounds, however, for false advertising.

Flywell, for example, was chosen as "San Diego's Number One Rock Band" at Lehr's Greenhouse on September 5, 1982 by both the official panel of judges and the general public in attendance. Also, did Harrison ever stop to think that possibly Peter Buck and the Beckers Band are North County rock-fan favorites?
With Harrison's obvious attitude problem, the Alamo, or any place else for that matter, is definitely not hurting for his business.
Kelli McMillan
Pacific Beach

Any Major Person Will Tell You

In regards to the April 14 letter of Ken Harrison, it is extremely

obvious that he has absolutely no idea as to what the music scene in San Diego is all about. First of all, the Alamo club has a basis for claiming Flywell to be the number one rock band in San Diego. This title was won by the group during a series of August contests held at Lehr's Greenhouse as a vehicle to raise money for muscular dystrophy. Through public balloting (incidentally, the primary results coming from the balloons run in the entertainment section of the Reader), twelve San Diego-based groups were chosen to compete in the contest. With the aid of crowd reaction and high scores in the various judging areas, Flywell was chosen the winner by a panel of judges consisting of major people in all areas of the San Diego music field.
It is apparent that Harrison has actually never heard Flywell, or he

would recognize them for the true professionals that they are. If not, he has a tin ear.
Cheryl White
South Mission Beach

Thanks For Knotting

Your layout and graphics seem to improve with each issue. Thanks also for the article about Turkish rugs ("Millions of Tiny Knots," May 5), and the "Inside Story" by Paul Krueger, and Krueger's piece on Jose's Courtroom restaurant, and Jeff Smith's critique of Medea, and, and, and. All superb. What did I do B.R. (Before Reader)?
Sally Lewis
Pacific Beach

Off the Cuff

What do you do to get out of a rut?



Barbara Grimes
Photographer
Golden Hill

When I'm in a radical rut, I'll do something extreme like cut my hair really short—that hasn't happened for a while. I have been in a general employment rut, but I'm changing all of that. I've always tried to pursue an artistic direction in my work and hold straight jobs on the side. Then I quit working regular jobs and tried to totally commit myself to photography. I've recently decided to take a job that will give me more capital to work with. I don't feel it has to conflict with my needs as an artist anymore. Being underemployed isn't the best thing for anyone's self-concept. I needed a breath of fresh air. When things get too routine, I find jogging useful, and talking to kids—they always put me up.



Pat Carmie
Chiropractic Assistant
San Diego

My life is really nice now. I have time to plan, to spend more time with my family and still do other things I enjoy. A few years back, I was in a terrible rut due to a former job I would come home totally exhausted, physically wiped out. My creative juices weren't flowing. I'd always enjoyed intellectual stimulation, but I was too beat to take a class. I like to cook and sew, and I couldn't even do that. The place I worked for had horrible management and I put up with it for almost three and a half years. I did buy opera tickets for several seasons and that gave me a little break. I knew I wasn't going to be a waitress all my life, and then suddenly things happened. A great job opportunity came along and I took it. When you're in a rut, you need to change.



Scott Hagopian
Stockbroker
San Diego

I was a little bored with my life last summer and I realized I needed to do something really different. I was at a party with a friend and I said to him, "Watch this." I went right up to an attractive woman I didn't know and said, "Let's get out of here." She left with me and we had a nice time. It's important to be spontaneous sometimes. Pick a character out of a movie, say James Bond, and be that character. It takes guts, but once you take a risk, you'll probably be glad you did. You have to be aggressive enough to go out there and just try a new thing. No matter what kind of rut you're in—job, relationship, or nobody's going to come knocking at your door to help with solutions. You have to be the one to make things happen.



Lamont Crawford
Pipetteur
Southeast San Diego

I do anything that puts a smile on my face. It's all in the way you look at things. You can be happy, miserable over a certain situation or you can make the best of it. I'm not a lone type and when I start to feel down, I call a friend, get some people together, do something fun, go out dancing, organize a barbecue. Last Tuesday I parked my car in Fashion Valley and went to dinner with a friend. When I got back, my car, my stereo had been stolen. The police won't come out for something minor like a stereo, so the dispatcher gave me a number to call the next morning to file a report. It was just one of those things. Sometimes I feel like I was put on this earth to help other people out. When you listen to other people's problems, it's hard to get in a rut, you know?



Bonnie Newman
Florist
State College Area

I worked in flower shops since high school doing everything from helping with bouquets to sweeping floors. Seven and a half years later, things hadn't really changed much. I had a good position in a great shop with a boss and people I liked, but something was missing. It was too routine, I wasn't going anywhere. One day at lunch I sat at a friend's flower stand downtown. The wind was blowing through my hair. I felt good, and it dawned on me. "This is something I could do." It was only an idea at first, but I had a lot of support from family and friends and eventually it happened. The change has been refreshing. I don't make a lot of money, but I wake up in the morning and actually look forward to the entire day.
—Lin Jakary

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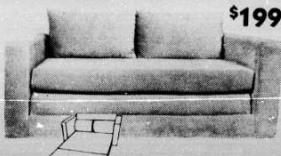
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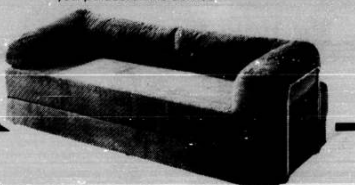
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Section 2 Events, Theater, Music, Film

Good Skates

On page twenty-six of the 1983 World Figure Skating Tour souvenir booklet there is a photograph of a supremely beautiful, long-legged, proud-nosed female figure skater and her tall, dark, sexy male partner, executing with indescribable elegance a split double twist daringly combined with a flying camel. The man is darling, darling Yasha Epstein of Bukovino, and the woman is — myself. Modesty forbids me to say more, but it cannot prevent me from quoting the biographical information appended to the photograph.

"Violet Rosenbloom has won virtually every amateur figure skating competition: the National, the European, the World, the Olympics, and — a special category invented for her alone — the Moon."

"Her career has uncannily resembled that of several other brilliant skaters among those

who will be appearing at the San Diego Sports Arena this weekend. Scott Hamilton, who has won the World and Men's National title three times in a row, began skating at the age of nine to reverse a paralytic condition. Similarly, it was predicted of the eight-year-old Violet, after a bloody schoolyard fight with the Muirlands Elementary football team, that she would never walk again; yet now she does not turn an eyelash at a death spiral or a one-handed overhead lift. Like 1983 National Ladies' bronze medal winner Tiffany Chin, Violet hails from San Diego. Like 1983 European Champion Norbert Schramm, Violet is 'innovative and flashy and responds enthusiastically to the audience.' Like Jash Blumberg and Michael Seibert, 1983 National gold medal winners as an ice dance team, Violet is known for her 'strong, secure edges, smooth, flowing style, and exceptional speed.' And like Rosalyn Sumners, 1983 National and World Ladies champion, Violet

is supremely beautiful. "Violet began her career as a single skater, quickly proving herself a master of free skating, that exciting, dramatic choreography on ice to the skater's own choice of music. Later, with her partner, darling, darling Yasha Epstein of Bukovino, she attained magnificent heights in ice dancing, in which a couple skates together in perfect physical union, avoiding however all overhead lifts, jumps, and spins. Finally, she and Yasha wowed the international figure skating audience in pair skating, with its spectacular leaps, spins, and throws. In all three categories, Violet excelled both in the compulsory figures, which count for thirty percent of the score, and in the free skating, which offers the greatest scope for individual imagination and counts for the remaining seventy percent."

"Like all the skaters appearing on the current national tour, (continued on page 5, col. 1)



San Diego's Tiffany Chin, member 1984 U.S. Olympic Figure Skating Team

'Chuting the Curl

Remember the surfboard with an onboard motor? It appeared briefly on the market about fifteen years ago billed as the board that would revolutionize surfing. The weighty innovation never took off at the same time, however, someone else in California had the idea of powering a paddleboard with a small sail. Where the surfer has only gravity and the wave's momentum to power him along, the windsurfer has the additional force of the air around his sail, which he can regulate by using the boom as a kind of handle. By sheering, or pulling in the boom until the sail is set as flat as possible against the wind, the windsurfer can accelerate on the wave and leave the fastest surfer in his wake.

What's more, the windsurfer has as much fun going out through the waves as he does in riding them back to shore because the wind gives him

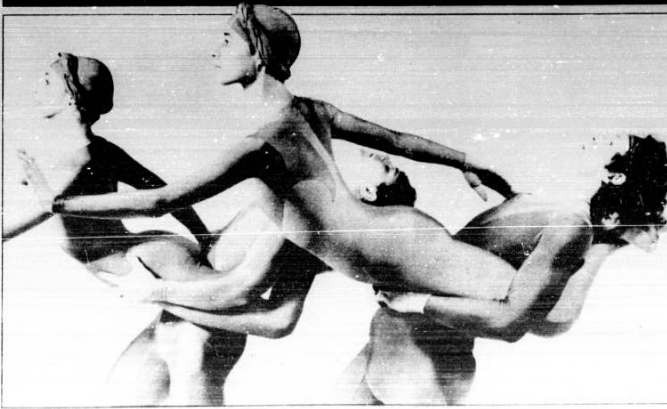
power in both directions. The closest thing a surfer feels is riding the backwash of water that sometimes rolls from the beach out to sea. When the backwash bumps into an oncoming wave, the crash can buck the surfer off his board. The windsurfer, powering through the whitewater, can actually launch himself, his board, sail, everything as high as twenty feet and drift back down with the sail as a parachute. It looks like pole vaulting, and, in fact, the major producer of windsurfing masts also makes vaulting poles of practically the same materials and design.

A tamer version of windsurfing is practiced on lakes and bays where waves are negligible. As a speed competition, sailboarding is one of the most popular new pastimes in Europe, and next year debuts as an Olympic sport. Competitions in both windsurfing and sailboarding take place this weekend in the Great Pacific Open, a promotional event offering \$10,000 in cash and awards of equipment.

(continued on page 5, col. 1)



Windsurfing off Coronado



Pilobolus Dance Theatre

Physical Culture

A woman pops out of a dancer's black-draped belly. A pair of Victorian ladies give violent birth to two naked men. Three headless torsos are pursued by a torso with three heads. Bodies whiz through the air, smacking into others, stick like wet clay hurled against a wall. The stage is alive with writhing, multi-limbed hominids, lumpy beasts, fantastic, episodic totems, and eerie human alphabets. Part nightmare, part burlesque, it's mime, dance, and theater as contact sport. For the past twelve years, critics have been struggling to categorize and describe it (most of them like it, but they're not sure what it is). It's what the Pilobolus Dance Theatre calls, perhaps a little too ingeniously, an "erregi circus."

Pilobolus began in 1971 as an experiment for a senior thesis by four male undergraduates. Most (continued on page 5, col. 2)

SP SAN DIEGO ARTS FOUNDATION presents



Pilobolus Dance Theatre

May 16 & 17
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7:30 a.m. (registration 6 a.m.), Cabrillo Monument Drive at the Naval Ocean Systems Center. 226-100 or 273-5166.

Sailboard Competition, local and international athletes will participate in the Pro-Am Wave Classic, Saturday, May 14 and Sunday, May 15, 11 a.m., Tourmaline Surfing Park, foot of Tourmaline Street, Pacific Beach, and the Fun Board Challenge, May 14, 11 a.m., East Mission Bay. 488-4642.

Fribses Clinics for players of all skill levels are offered each Saturday, noon, East Mission Bay Park. Free. 273-7441.

California Bodybuilding Championships, whole lotta flexing going on, in men's and women's divisions, Saturday, May 14, 7 p.m., California Theater, 1122 Fourth Avenue, downtown. 272-3400.

'83 World Figure Skating Tour, U.S. and World Champion skaters including Scott Hamilton, Roudin Summers, and Judy Blumberg and Michael Seibert will be featured in an evening of freestyle exhibition skating, Saturday, May 14, 8 p.m., San Diego Stadium. 224-4176.

Destruction Derby, just like the freeway at rush hour, will be here Saturday, May 14, 8 p.m., Cajon Speedway, Bradley Avenue at Calles Fria, El Cajon. 444-6900.

San Diego Games, two days of competitions in volleyball, racquetball, over-the-line, golf, and canoeing at various locations in the county will benefit the Olympic Men's Volleyball Team, Saturday, May 14 and Sunday, May 15, 6:00-10:00.

Orienteering sponsored by San Diego Orienteering Club continues for those who can find their way to pursuing Black American heritage through the legacy of American ballads. A polished performer and instrumentalist, Sperry emboldens his warm, rough singing with finger picking and slide guitar... "a unique influence in the American blues tradition."

Malcolm Dalglish, Grey Larson & Pete Sutherland, A wonderful trio that includes Malcolm's outstanding harmonic dulciana work, Grey's featured fiddle and mandolin playing and a new member, Pete's inventive fiddling. They have performed on Prairie Home Companion and now have a new album, *Thunderhead*.

THE BIG JEWISH BAND, KLEZMER MUSIC

OLD TIME HOOT NITE, 7:30

PETER SPRAGUE & FRIENDS, MELISSA MORGAN

BENEFIT FOR THE HUNGER PROJECT, COVER CHARGE NIGHTLY - BEER & WINE

Radio/TV

Wine and Art Auction, viewers can bid on when new wines and the work of local artists are auctioned to benefit the station. Friday, May 13, 7 p.m. (wine), and Sunday, May 15, 6 p.m. (art). KPBS-TV, Channel 15.

"Doctor Zhivago" lush and lavish, barely describes this 1965 love story set during the Russian Revolution.

Racial Prejudice will be the subject of a public forum sponsored by the San Diego Baha'i Center, Saturday, May 14, 9 a.m., Artec Center, S.D.S.U., 262-8462.

Salvadoran Trade Union Activist Alejandro Molina Lara will speak at a benefit dinner, Saturday, May 14, 5 p.m., Wesley Methodist Church, 5380 El Cajon Boulevard, East San Diego. 594-8074.

Poetry Reading, five local poets including Rosaura Sanchez and Sylvia Litargia will read from their works, Friday, May 13, 7:30 p.m., Plun's Books, 1615 West Lewis Street, Mission Hills. 299-7098.

Public Hearing on airplane noise in the vicinity of Montgomery Field will be held Monday, May 16, 7:30 p.m., I.A.A. conference room, 1750 John J. Montgomery Drive, Claremont. 236-6496.

Opera Preview, music librarian Vera Wolf will discuss *Alfano Leoncavallo*, Tuesday, May 17, 2:30 p.m., and Wednesday, May 18, 2:30 p.m., lecture room, San Diego Public Library, 820 E. Street, downtown. Free. 236-5849 or 236-5830.

Reading, poet/short-story writer Lynn Sennick will read from her works, Wednesday, May 18, 4:30

starting Omar Sharif and Julie Christie, which will be shown in two parts, Monday, May 15, 8 p.m., and Tuesday, May 16, 9 p.m., XETV, Channel 6.

"Urban Cowboy", John Travolta and Debra Winger star in John Bridges' 1980 study of "macho" that gave a real shot in the arm to the mechanical bull industry, which will be televised Sunday, May 15, 8 p.m., KSTZ, Channel 39.

"Law and Order", the 1932 original film version of the Wyatt Earp-Doc Holliday story stars Walter Huston, Harry Carey, and Andy Devine and will be shown Sunday night, May 15, 1 a.m., XETV, Channel 6.

Palmer Baseball, live, from New York, it's the Pal's and the Mets, Tuesday, May 17, 4 p.m.; and Wednesday, May 18, 4:30 p.m., KSTZ, Channel 39.

"Playing for Time", Arthur Miller's much-honored 1980 teleplay about the woman who survived Auschwitz playing in an inmate orchestra, stars Vanessa Redgrave and will be rebroadcast Tuesday, May 17, 8 p.m., KTNB-TV, Channel 8.

"Union Pacific", typical Cecil B. DeMille good guys bad guys, train wrecker, sweeping vistas, cost of thousands... and Barbara Stanwyck with an Irish accent, Tuesday night, May 17, 1 a.m., XETV, Channel 6.

Poetry Reading, Carolyn Forché will read from her works, Thursday, May 12, 3:30 p.m., Artec Center, S.D.S.U. (265-5237 or 265-5204); and Friday, May 13, 11:30 a.m., La Jolla Country Day School, 9490 Genesee Avenue, La Jolla. 453-3440.

Conservation in East Africa is the subject of a lecture by David Werner, resource ecologist, presently stationed in Kenya, Thursday, May 12, 8 p.m., room 2722, Undergraduate Studies Bldg., UCSD. Free. 452-3120.

"Aging and Energy Metabolism", physiology professor Lester Packer will discuss the aging process and the work of local artists are auctioned to benefit the station. Friday, May 13, 7 p.m. (wine), and Sunday, May 15, 6 p.m. (art). KPBS-TV, Channel 15.

READER'S GUIDE

p.m., room 142, Third College Humanities Building, UCSD. 452-6766.

Galleries

Paintings, Drawings, and Prints by Canadian artist Pierre Lamarche will be displayed through May 31 with a reception Friday, May 13, 1 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Recent Works by Ernest Silva and Tony Raczka will be on display through June 11 with an opening reception for the artist, Saturday, May 14, 7 p.m., Quixot Gallery, 664 Ninth Avenue, downtown. 239-8592.

Large-Scale Sculpture by Al Stone can be viewed through June 4 with an opening reception for the artist Saturday, May 14, 8 p.m., Pawn Shop 2 Gallery, 660 Ninth Avenue, downtown. 233-8242.

Paintings by Robert Bradford will go on display Monday, May 16 and remain on view through May 26, James Cumley Gallery, Mission College, One Barnard Drive, Oceano. 757-2121.

"California Murals Off the Wall", an exhibit of portable murals by San Francisco, Los Angeles, and San Diego-area artists will be on view through May 20, Centro Cultural de la Luna, Pepper Grove, Balboa Park. 235-6135.

Acrylic Sculpture 1967-1983 by Vasa will remain on view through May 21, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

"Cinco de Mayo", original lithographs, serigraphs, and linocut prints by contemporary Mexican artists will be on display through May 21, San Diego Post Club, 310 G Street, downtown. 232-4884.

"Collette and Her World", an exhibition of works by Françoise Collet inspired by the writings of the French author, includes illustrations for a limited edition of Collette's book *Le Day* and is on view through May 23, Walter Library, USLI, 10455 Fomero Road, San Diego. 692-6641.

"Rooms and Stories: Recent Works by Terry Allen", three multimedia environments "Orchidophores (The Devil's Condo)," "Billingsgate (A Motel)," and "Antarctica/Bleeder (a biography)," will be on view through May 29, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

Painted Cox Aluminum Sculpture by New York artist George Chemehue will be exhibited through June 1, DeCar Art Gallery, 1224 Prospect Street, La Jolla. 459-3651.

German Expressionist Graphics, an exhibition of prints, posters, and journals — some exhibited publicly for the first time — features the highly political work of Käthe Kollwitz, George Grosz, Otto Dix and others between 1918 and 1925 and will be on view through June 11, University Gallery, S.D.S.U. 265-4941.

"The New Journalism," an exhibition of Boardman Cohen's photo-essays: Ernesto Basso on Tunisia and Morocco, Sandra Halber on India and Hawaii, and Sandra Meiselas on revolution in Nicaragua, will be on display through June 11, Pacific Art Gallery, 7468 Grand Avenue, La Jolla. 459-1800.

"Insight: Selections from San Diego Private Collections", music by Picasso, Klee, O'Keeffe, and Rivera are included in an exhibition selected from San Diego private collections that will run through June 12, San Diego Museum of Art, Balboa Park. 232-7931.

"Arbol de la Vida: The Ceramics of Metepetz", an exhibit of works on the Mexican Tree-of-Life theme, will remain on view

TO LOCAL EVENTS

through June 12, Fomero Gallery, USLI. 291-6480.

Bakery, contemporary works in diverse materials and traditional African, Spanish, and Venezuelan Vices will be displayed through June 11, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"Portrait of an Atom," artist Kenneth Swenson's interpretation of atomic structure and theory presented in sculpture, graphics, and slides will be on display through July 10, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

Good Skates

(continues from page 1)

Volter retains her amateur status and hence will compete in the Olympics. She trains thirty hours a week, while at the same time raising a large family and studying for an advanced degree in nuclear physics at San Diego State. Her hobbies include skiing, tennis, squash, turnips, tricycle-riding, P.T.A., begonia-gardening, dry-point etching, and collecting Lawrence Welk memorabilia.

The 1983 World Figure Skating Tour visits San Diego this Saturday, May 14, at 8:00 p.m. Tickets for this event at the San Diego Sports Arena may be purchased at Mad Jack's Sound Centers, First World Travel Agencies, Second Shoe Stores, the Sports Arena Ticket Office, and all arena ticket outlets. For further information, phone 244-4176.

— Violet Rosenblom

Chuting the Curl

(continues from page 1)

Most of the prizes will be awarded in the Pro-Am Wave Classic, the windurfing event that takes place Saturday and Sunday at 11:00 a.m. at Tourmaline Surfing Park in Pacific Beach. A \$1000 award for the first place in the professional division has attracted V-ke McGuire and Scott O'Connor of Australia, Richard White and Susan Geddes of Hawaii, and the California champion, John Morton of San Diego. The amateur eliminations take place on Sunday, the finals and professional competition on Sunday. (Since so few women are expected to compete in the event, professional and amateur women will compete in one division but will be judged separately.)

The sailboarding competition, called the Ford/Hifi/Fly Board Challenge, takes place Sunday at 11:00 a.m. on East Mission Bay. It will be something like a regatta — a contest of speed over a flat water course — and is open only to amateurs.

Though sailboarding lacks the pole vault maneuver, it does have its excitement. "The first time I tried sailboarding I told the people I could have it," said Craig Severen of Windport/San Diego, coordinator of the open.

Severen was a freestyle skier who competed in the Chevrolet Pro Tour and who first saw sailboarding on the lakes of Innsbruck. "Then I had a guy really teach me how to do it, and

and as a result, they had no preconceptions about what dance was supposed to be. What they did have were backgrounds in gymnastics, physics, and biology (the company's namesake is a phototropic fungus that grows on horse dung) and a keen interest in the way principles derived from these areas — balance, leverage, energy — could be applied to the human body. What evolved was a technique referred to as "linkage," an anti-aesthetic technique based on strength of arms and torso, on muscle, body weight, stamina, and a primal agility, where bodies adhere, blend, and disperse in a bewildering array of physical pyrotechnics. Heads, arms and legs are interchangeable, there's a nonparallelity to space, direction, and gravity, and the only logic is a kind of earthy stream logic made up of tangential associations and synapses. It was also an entirely company enterprise where each piece was a collaborative effort and each dancer was a choreographer/artist/director/designer/manager. For a while

they even lived on the same farm in Vermont. But lately the company has been going through some permutations of its own.

Until recently, Pilobolus was more or less the same six dancers the world had embraced in 1973 when, conceding to what Jonathan Wolken called "a need for some sexual tension," the founding four took Martha Clarke and their former mentor, Alton Chase, into the company. (Lee Harris left in 1974 but was quickly replaced by Michael Tracy). Today, though Pilobolus is billed as a ten-member company, Michael Tracy is the only one of the original six who still makes regular appearances with the group. The other slots have been filled by relative newcomers Robert Parker, James Hampton, Robert Parker, Peter Pucci, and Cynthia Quinn. Martha Clarke left for good in 1978, and Moses Pendleton, often regarded as the heart of the group, works alone now and choreographs for other companies. There's a greater emphasis on solo passages in recent company work, and the collaborative method of

choreographing has begun to break down. But lately the company has been going through some permutations of its own.

So when Pilobolus makes its San Diego debut on Monday, May 16 and Tuesday, May 17, it will be second-generation Pilobolus. On Monday, they'll present a macabre, mock-hillbilly piece called *Moby's Not Dead*. *The Empty Sator* (a town square gone mad), and their most recent piece, *Day Two*, which evolved out of the company's sylvatic caving in a thunderstorm after a hot, humid, and unproductive two days' work in the summer of 1980. Tuesday's program will feature *Cona* — Pilobolus's first piece for more than four — a parody of human movement called *Walkyland*. Borsari (first "Bond's Eyes"), a piece of their strongest works, a piece on repressed Victorian sexuality, *United*. Both performances will be at 8:00 p.m. in the East County Performing Arts Center, 210 East Main Street in El Cajon. For more information call 459-9788 or 440-2271.

— Ruth Bailey

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READERS GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, seniors, citizens, and the military, ask at the box office.

ALL MY SONS
The Santee Community Theater is staging Arthur Miller's first Broadway success, a drama about a small-town manufacturer who sold defective airplane parts to the government during the Second World War. He throws the blame on his partner and rationalizes his own guilt — for a while. Harry Nichols directs the production. The cast includes Duane Anderson, June Phillips, Clare Sampley, Karl Nyhammer, Terry Mulvey, Henry LeClair, Marie Williams, Diana Lee Vassar, and Justin Dampier. (S.M.)
Home of Guiding Hands Auditorium, 10025 Los Ranchitos, Lakeside, through May 21; Friday and Saturday at 8:00 p.m. Matinee Sunday, May 15 and Sunday, May 22 at 2:00 p.m. For information call 448-5673.

THE BEAUTY PART
The Marquis Public Theatre presents humorist S. J. Perelman's satirical lampoon of the cultural affections of the Twentieth Century. A young man goes on a candlestick hunt in search of artistic truth, instead, in a series of comic sketches, he finds the value of materialism sustained in American culture. Mervyn Margulies directs the comedy, which has been called "an epic of sons — all sorts." Members of the cast, many of whom play multiple roles, are Alan Gray, David Sachs, Phyllis Hoffman, Daniela Genin, Saul Snyder, Bill Pincus, and Beverly Johnson. (S.M.)
Marquis Public Theatre, through June 12; Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

THE BOY FRIEND
As its final production of the season, the O'Farrell School of Creative and Performing Arts presents Sandy Wilson's musical spoof of the 1920s. Patricia Allen directs the production.

Cast members include Rebecca Mine, Clayton Roberts, Karen Sanders, Gary Longo, Wendy Williams, Fred O'Brien, Ray Campbell, Maya Vais, and Julie Walker. Some coordination is by David Schrage. Mary Jane Reilly, Bob Mariotti, and Daniel Stone. The choreography is by Jeanne Lushart and Patti Thompson. Arne Christiansen is the orchestra director, and Norm Ross is the vocal director. (S.M.)
SCSA Theatre, 6130 Sylve Drive, San Diego, Friday, May 13 through May 21; Friday and Saturday at 7:00 p.m. For information call 262-7581.

THE BROOM AND THE GROOM
The Drama Workshop at Christ Lutheran Church presents the play, a comedy about a frantic bridegroom who tries to convince his bride that she only "thinks" she is a witch. Then the Air Force gets into the act. "Abara Gil directs the production. Members of the cast include Kristi Eickman, James Gorman, Ivan Loveland, Walter Hamilton, Mary Abernathy, Dorothy Menches, Douglas King, Debby Christina, Les Eickman, and Sandra Wright. (S.M.)
Christ Lutheran Church, 4761 Cass Street, Pacific Beach, Friday, May 13 through Saturday, May 15 at 7:30 p.m. For information call 241-3812.

CACTUS FLOWER
The Imperial Beach Players offer the play, a comedy based on a play by Bertold and Greedy, about a playboy dandy who goes to his grave in a series of comic sketches. He finds the value of materialism sustained in American culture. Mervyn Margulies directs the comedy, which has been called "an epic of sons — all sorts." Members of the cast, many of whom play multiple roles, are Alan Gray, David Sachs, Phyllis Hoffman, Daniela Genin, Saul Snyder, Bill Pincus, and Beverly Johnson. (S.M.)
Marquis Public Theatre, through June 12; Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

THE CARETAKER
The UCSD drama department presents Harold Pinter's comedy-drama about Davies, an old tramp who dreams of getting back on his feet. Two brothers — one grumpy, the other worldly-wise — offer Davies

CLAP YOUR HANDS
Ellis Ruby is now in his first (and presumably last) production — is about some of the characters in Peter

Matinee Sunday at 2:30 p.m. and Sunday, June 11 at 2:30 p.m.

COME BLOW YOUR HORN
The Fiesta Theatre offers Neil Simon's first comedy about two brothers — one a playboy, the other a wallflower — who by the persistence of their father, owner of the largest artificial fruit business in the East, Frank Wayne directs the production and also plays the lead. Role he performed in more than 200 shows on a national tour. Other cast members include Hase, Albert Slick, Dr. Pincus, and Daphne Ashbrook. The Fiesta Theatre has scheduled a no-smoking performance for Thursday, May 12, 6 p.m.

CHILDREN OF A LESSER GOD
Reviewed this issue.
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SAN DIEGO MESA COLLEGE
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designed in a pirate costume. Review this issue.

DESIGN FOR LIVING
Reviewed this issue.
Galempier Quarter Theatre, through June 23; Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

THE DINING ROOM
The Old Globe has a sold his production of the A.S. Curry scenario — fifty years in the life of a "various" institution: the upper-middle-class dining room of the East Coast — sparkles with life, wit, charm, talent, and the gifted (though seemingly effortless) direction of Craig Noel. The play is essentially light-hearted, a collage of small bits and pieces reminiscent of the old TV show *Laugh-In*. The script is so simple that it is never too late to convey how utterly silly this play is. The cast in the Old Globe production — G. Will as the extravagant, sentimental Mr. Darling, Patricia Conolly as the sophisticated, sentimental Wendy, and Ralph Williams as the naive, sentimental Peter — use their formidable abilities as best they can to make something viable out of the absurd script. But these desperately accumulated performances will not do much to enhance the actors' reputations. As his own director, Mr. Noel gives his play the staging it deserves. (S.M.)
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Design, Saturday at 12:30 p.m. For information call 239-4275.

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technical efforts of the Old Globe's production. But the intimate Cassius Carter Theatre itself, and a perfect match for the play. Sally Edelstein's costumes, Robert Peterson's lighting, and Alan K. Chazak's minimalist set are in keeping with the production values as a whole. At first glance, the set looks funereal — reflecting the sober grandeur of a dining room on the Atlantic seaboard. But once the cast goes going, the room brims with life. So does the show. (S.M.)
Cassius Carter Centre Stage, through May 29; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday and Sunday at 2:00 p.m.

THE DINING ROOM
The Old Globe has a sold his production of the A.S. Curry scenario — fifty years in the life of a "various" institution: the upper-middle-class dining room of the East Coast — sparkles with life, wit, charm, talent, and the gifted (though seemingly effortless) direction of Craig Noel. The play is essentially light-hearted, a collage of small bits and pieces reminiscent of the old TV show *Laugh-In*. The script is so simple that it is never too late to convey how utterly silly this play is. The cast in the Old Globe production — G. Will as the extravagant, sentimental Mr. Darling, Patricia Conolly as the sophisticated, sentimental Wendy, and Ralph Williams as the naive, sentimental Peter — use their formidable abilities as best they can to make something viable out of the absurd script. But these desperately accumulated performances will not do much to enhance the actors' reputations. As his own director, Mr. Noel gives his play the staging it deserves. (S.M.)
Old Globe Theatre, through May 22; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday and Sunday at 2:00 p.m.

COME BLOW YOUR HORN
The Fiesta Theatre offers Neil Simon's first comedy about two brothers — one a playboy, the other a wallflower — who by the persistence of their father, owner of the largest artificial fruit business in the East, Frank Wayne directs the production and also plays the lead. Role he performed in more than 200 shows on a national tour. Other cast members include Hase, Albert Slick, Dr. Pincus, and Daphne Ashbrook. The Fiesta Theatre has scheduled a no-smoking performance for Thursday, May 12, 6 p.m.

CHILDREN OF A LESSER GOD
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SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Park 239-8355

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego 278-2300/2436
SAN DIEGO REPERTORY THEATRE
1605 Balboa Avenue, downtown 235-6025
SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre 861-0884
Open-air Amphitheatre 265-4941
SAN DIEGO TITTLE THEATRE
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FIVE ON THE BLACK HAND SIDE
The Educational Cultural Complex presents Charles J. Russell's comedy, which United Artists has made into a feature movie. The play examines the inner conflicts of a black family. When son Gordon rebels against his strict father by taking up residence on the roof, his action sets up a chain reaction, especially when mother joins son in protest. Russell directs the production. Cast members include William Givens, Della Graham, Morris White, Deshae Bishop, Willis E. Goodlow, Milled Gay, David Franklin, Gloria Knight, Patricia Robinson, Michelle Scott, and Patricia Johnson. (S.M.)
Educational Cultural Complex, Performing Arts Theatre, Friday, May 13 through May 22; Friday through Sunday at 8:00 p.m.

THE GLASS MENAGERIE
The Town Hall Players of Ramona offer the "memory play" by Tennessee Williams about the frustrated love of Amanda, her daughter Laura, and her son Tom. Concerned that her daughter is retreating into a dream world, Amanda asks Tom, who works in a warehouse and is the sole supporter of the family, to bring a friend home from work to meet the lonely girl. Tom, however, plans a retreat of his own. Steve King directs the production. Linda Lucas is Amanda, Don Fleming is Tom, Kellee Speck is Laura, and Bruce Brown is Tom. (S.M.)
Ramona Town Hall Players, Town Hall, 729 Main Street, Ramona, through May 21; Friday and Saturday at 8:00 p.m. Matinee Sunday, May 15 at 2:00 p.m. For information call 789-2394.

THE FIDDLER ON THE ROOF
The Lawrence World Village Theatre presents the classical musical — book by Joseph Stein, music by Jerry Bock, and lyrics by Sheldon Harnick — based on the stories of Sholem Aleichem. A Jewish Jewish family, living in a small peasant community in Tsarist Russia at the turn of the century, is forced by the persecutions of the times to reconsider the value of its traditional ways of living. The musical, with songs like "If I Were a Rich Man," "Sunrise, Sunset," and "Tradition," is directed by Gordon Vickha. Directed by Gordon Vickha directs the production, and Wallace Korman is the musical director. Featured members of the cast are George Weinberger-Harter as the Duke of Ples-Toro and Betty

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McClain as Cassida, the daughter of the Duke. The set designs are by Robert East. (S.M.)
Casa del Prado Theatre (Balboa Park), through May 13 through May 22; Friday and Saturday at 8:00 p.m. Matinee Sunday, May 14; Friday and Saturday at 8:00 p.m. For information call 465-1621 or 469-6894.

HARVEY
The Alpha Omega Players begin their thirty-sixth theatrical season with the popular comedy, by Mary Chase, about Elwood P. Dowd. He seems normal enough, save for his penchant for a few cocktails. But then he starts talking to Harvey, his closest friend, who is a tall, one-and-a-half-inch white rabbit invisible to all but Dowd. Harvey won a Pulitzer Prize when it was first produced in 1944. (S.M.)
Alpha Omega Theatre, 151 Tyler Avenue, San Diego, through May 21; Friday and Saturday at 8:00 p.m. For information call 466-1710.

HIGH BUTTON SHOES
The Mesa City Players conclude their current season with the musical comedy — music by Jule Styne, lyrics by Sammy Cahn, book by George Abbott — based on author Joseph P. Kamp's 1931 autobiographical account of his family and its encounter with a con artist. Set in New Brunswick, New Jersey, in 1913, the musical traces the exploits of Harrison Fay, who appears to be helping the Longmores, but in actuality is helping himself. (S.M.)
Mesa City Players, Town Hall, 729 Main Street, Ramona, through May 21; Friday and Saturday at 8:00 p.m. Matinee Sunday, May 15 at 2:00 p.m. For information call 789-2394.

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JURILE
The Rhythm-Art Players present their twenty-fifth annual musical review. This year's production features a cast of thirty performing such songs as "Tea for Two," "Birth of the Blues," "Mandy," "Chattanooga Choo Choo," "One" (from *A Chorus Line*), and many others.
Rhythm-Art Players, 1721 Hornbend Street, Pacific Beach, through June 14; Friday and Saturday at 8:00 p.m. For information call 273-1976.

KEY EXCHANGE
Kevin Wade's *Key Exchange* is a rinky-dink drama. Set near the bicycle path in Central Park, the semi-comical play takes place on consecutive Sundays during a summer in New York. In nine brief scenes, *Key Exchange* traces the fortunes of two relationships, one on stage, one off. Both are products of their age — the sweet-and-sour Eighties, with the "great expectations" of romance view with love and its encounter with a con artist. Set in New Brunswick, New Jersey, in 1913, the musical traces the exploits of Harrison Fay, who appears to be helping the Longmores, but in actuality is helping himself. (S.M.)
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RAY WALSTON STARRING IN



July 7-10, 12-17 8pm, Sat. & Sun. mats. 2:30pm
Cole Porter's musical cruise for the '20s sets sail again with showstoppers like "You're the Top" and "Blow Gable Blow!"

THE JOFFREY BALLET

AMERICA'S ALL-STAR DANCE COMPANY PLAYS IN AMERICA'S FINEST CITY with the SAN DIEGO SYMPHONY

JUNE 15, 16, 17 at 8:00 p.m.

at the CIVIC THEATER

Ticket Prices: \$27.50 \$22.50 \$17.50 \$10.00
Available at all TICKETRON outlets and CIVIC THEATER BOX OFFICE (CHARGE LINE 236-6510)
For group sales information phone 459-9788

Presented by SAN DIEGO ARTS FOUNDATION

SOUTH PACIFIC

Aug. 11-14; 16-21 8pm, Sat. & Sun. mats. 2:30pm
Your own special island awaits with "A Sailin' Home" and "The Great Waltz" and other Rogers and Hammerstein hits!

SUBSCRIBE NOW THEATRE EAST '83

SERIES TICKET
WEEK ONE (July 7-10, Aug. 11-14)
WEEK TWO (July 12-17, Aug. 16-21)
Tickets at \$18.00 Fri. - Sat. Both weeks
Tickets at \$10.00 Tues. - Wed. Thurs. Both weeks
Tickets at \$4.00 Sat. Mat. - Sun. Mat. Both weeks
Please mark choice of both week and day
Mail to: East County Performing Arts Center
210 East Main St., El Cajon, CA 92020
Please enclose self-addressed stamped envelope

Name _____
Address _____
City _____ State _____ Zip _____
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Signature _____ Exp. date _____
VISA or MC # _____
Schedule and stars subject to change

TICKETS 440-2277

LEHR'S GREENHOUSE

TONIGHT!

Thursday, May 12, and every Thursday

KPRI FM 106
with Gary Kelley

The New
Dallas Collins Band



50¢ drinks 'til 10 p.m.

1/2 price admission with KPRI Hot Button or student I.D.

ROCKIN' WEEKEND

Friday & Saturday, May 13 & 14

The New **Dallas Collins Band**

plus
BRATZ



Two bands
Two dance floors \$3
Three bars
Three music video screens

SUNDAY

Sunday, May 15, and every Sunday

KGB-FM 101

DRINK SPECIALS, SURPRISES, MAJOR PREMIERE MOVIE TICKET GIVE-AWAYS, AND PERSONALITIES.

Gabriel Wisdom's video show
starring YOUNI



MONDAY

Monday, May 16, and every Monday

KIFM98 LIGHTS OUT JAZZ
with Art Good

JAZZ FUSION '83
with
The
Ella Ruth Piggee



Band
featuring
Mitch Marker, Tom Alos, Gale Teriano, Tony Barnwell, Mario Daley, Caesar Lozano & special guest
Steve Nieves

Produced by Robert Sabers "Entertainment"
in Lehr's cabaret

Automatics

TUESDAY & WEDNESDAY

Tuesday & Wednesday, May 17 & 18

The New **Dallas Collins Band**

SUNDAYS! Margaritas \$1.10 Tequila Shooters \$1.10
TUESDAYS! Orange Crush \$1.10
WEDNESDAYS! Kazis \$1.10
THURSDAYS! Margaritas \$1.10

2828 Camino del Rio South, Mission Valley 299-2828

(continued from preceding page)
Turning Point album did for the mostly electric blues-rock scene of the Seventies. And that potential influence on the rock of the Eighties may make the band even more significant than the current hype would have you believe. Violent Femmes will be at the Spirit this Friday night on a bill with the Rockats and Mitchell Cornish and the Hellhounds.

By music show biz standards, vocalist Millie Jackson would appear to be four times blessed. She's got Tina Turner's husky pipes, Gladys Knight's phrasing, Bette Midler's outrageous sense of humor, and Richard Pryor's vocabulary. Even without my calculator, that adds up to stardom of the first magnitude, something Jackson has glimpsed only from afar. Oh, she has fans — lots of them — and when she reaches them, as she invariably does at several points in her live show, the connection is likely to produce a shower of sparks. It's just that for her ample talents, Jackson should be much more successful than she is.

Ironically, the same thing that has attracted her most ardent followers has probably kept her from reaching a bigger audience: naughtiness. Jackson was considered just another good singer in a crowded field of rhythm and blues vocalists until she began spicing up her act with expletives and rap soliloquies that dealt with the harsh realities and casualties of the sexual wars. Eventually she began using these raps to tie together sets of songs in performance that were remarkable as much for their oddball variety as for their length and earthy content. It is not unusual for Jackson to sandwich one of her funky discourses between a country and western standard and a recent hit from the white pop charts, then bring everything back into perspective with one of Bobby Womack's struts.

As one might expect, Jackson seems at times to rue the obligations attendant upon her reputation as "the one who sings dirty," much as Donna Summer grew weary of the need to hump her microphone stand during every performance of "Love to Love You Baby." In Jackson's case, the sexual content of her act may be more legitimate, less calculated sensationalism than Summer's (who was goaded into the sex/disco queen stuff by the late record biz exec and shuckmeister nonpareil, Neil Bogart), but the results are the same: people come to her shows to be titillated. What they hear once they get there is one of the most soulful singers in the business. I hope they notice. Jackson will be at the Bacchanal for two shows this Monday night.

In other concerts this week, jazz vocalist **Mark Murphy** will be at the Blue Parrot in La Jolla for shows tonight, Thursday, through Saturday; the Diezeland Jazz Society will present "Jazzfest," featuring Cottonmouth D'Arcy's Jazz Vipers, the San Diego Diezeland Jazz Band, and Ira "Jazzbo" Cobb. Saturday at the Town and Country Convention Center in Mission Valley; the **Explosives** Joey Harris and the **Speedsters** will be at the Bacchanal Sunday night; while **Bonnie Bramlett** is performing at the Belly Up Tavern in Solana Beach; and Tuesday night has Renaissance at the Bacchanal for one show.



Thursday, May 12



DANNY HOLIDAY & ELAINE SUMMERS
plus
JOEY HARRIS & THE SPEEDSTERS



Friday & Saturday, May 13 & 14



DANNY HOLIDAY & ELAINE SUMMERS
plus
SHAKE



20/20 Sunday, May 15
9/11 presents **this kids**
2 shows: 8:00 & 10:30 pm
1st show 17 & up - no booze
2nd show 21 & up - booze will flow
Tickets available at Rodeo & Ticketron



Tuesday, May 17
PENETRATORS
plus
THE PALADINS



Wednesday, May 18
Moving Targets
plus
THE SUPER FASHION AUCTION
New-wave fashions auctioned off all night long!



Coming Events:
June 5 Dave Edmunds
June 6 Roy Buchanan

HAPPY HOUR
Monday - Friday 4 - 7 pm, all drinks \$1.25 (except doublets)
Free beer & food

HAPPY HOUR SPECIAL
Saturday, 7:00 - 8:00 pm
All (single) drinks \$1.25. Come early & beat the cover charge!

FOOD SPECIALS	DRINK SPECIALS
TUES. Lasagna	7pm - close Shooters, Schnapps, or Ouzo 75c
WED. Sweet & Sour Chicken	25¢ DRAFT BEER 9pm - close 75c draft beer
THUR. Teriyaki Beef	7pm - close Kamikazes 75c
FRI. Roast Beef	Happy Hour extended to 8pm

Food & drink specials all month (not applicable on concert nights)

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

LUCKENBACH PRODUCTIONS, KCBQ & Q105 PRESENT

NEXT THURSDAY!

The Oak Ridge Boys



With **MICHAEL MURPHY**

American Made Tour '83
TWILIGHT ON THE GREEN

SOUTHWESTERN COLLEGE STADIUM — MAY 19, 7:30 P.M.

(Gates open Spin, picnics welcome) Southwestern College Stadium, (15 minutes south on I-805 from I-8 take Southwestern College exit) Tickets \$12.50 advance, available at Southwestern College, all Ticketron outlets (Sears, Military Special Services, The Branding Iron, Maverick Saddlery, Tack Room, Circle D, Magnolia Mulvaney's, Mustang Club, Whiskey Creek, Country Bumpkin, Wranglers Room, & Cowboy Jacks).

NO. 2 Mountain Music Series 1983



ON SALE NOW

HANK WILLIAMS JR. & Mickey Gilley

KCBQ COUNTRY

Saturday, June 11th
Lakeside Rodeo Grounds

12584 Mapleview, Lakeside
Gates open at 2:00 p.m., show starts 3:00 p.m.
Ticket prices: \$12.50, \$13.50, Box seats \$16.50

KCBQ THE COUNTRY

Tickets available at: Ticketron outlets (Sears), Military Special Services, The Branding Iron, Maverick Saddlery, The Tack Room, Circle D, Magnolia Mulvaney's, Mustang Club, Whiskey Creek, Country Bumpkin, Wranglers Room, CW Saloon & Cowboy Jacks.
Please no coolers, cans or bottles, lawn chairs O.K. in general admission ticket area.

LUCKENBACH PRODUCTIONS

Belly Up

141 SOUTH CEDROS QUE / JOLIND BEACH 94 9027

Tonight, Thursday, May 12 9pm
 Rockabilly Rock and
 Rockabilly Music: Boulder Recording Artists
SLEEPY LABEEL
 with guests
TALL COTTON
 Congratulations — NCE Country Band of the Year 1983!
Sleepy Labeel: "No one yawns when Sleepy rocks!" Real
 rockabilly. One of those original heroes, the last artist to actively
 record for the legendary Sun Records brings his magic to the Belly-Up
 Friday, May 13 9pm
 Reggae & Calypso Rock
**INTERNATIONAL REGGAE
 ALL STARS**
 with THE CAMPERS

Saturday, May 14 9pm
 Caribbean Rock n' Roll
REBEL ROCKERS
 with guests
THE CAMPERS
 Sunday, May 15 9pm
BONNIE BRAMLETT
 and the Bonnie Bramlett Band
 Bonnie Bramlett spent years in the
 Sun label. All energy went with Ocean
 Avenue, Eric Clapton & Larry Brown. She
 was named Best Female Artist in the
 country of Eric Clapton, George Harrison,
 Dave Mason, King Carter and more.
 Bonnie Bramlett and her band recorded a
 new album. Bonnie has returned to her
 own label.

Monday, May 16 9pm
 Mainstream Pop-Rock
THE EXPLOSIVES
 This band hails from
 Austin, Texas. Two of the
 three members were
 playing with Jerry Lee
 Walker at the time of
 "The Explosives"
 formation. Look for their
 album "Restless
 Melodies" on the Ready
 Go label at Off The Record.
 Wednesday, May 18 9pm
 Rocky Mountain Country Music
**CHUCK WAGON
 & THE WHEELS**

Every Tuesday 9pm
**INTERNATIONAL
 REGGAE
 ALL STARS**
 Featuring: Tony Chin,
 Fully Fullwood, Larry
 Fulcher & Peter Dobson
 Collectively they have
 backed Peter Tosh, Jimmy
 Cliff, Mighty Diamonds,
 Bob Marley, to name
 a few.

Coming:
 Thursday, May 19
**TIM WEISBERG
 BRATZ
 CHICAGO IS BIG BAND**
 Friday & Saturday, May 20
**JOHNNY OTIS
 REBEL ROCKERS
 JAMES HARMAN**
 Saturday & Sunday, May 21 & 22

FREE AFTERNOON CONCERTS 6 TO 8 PM
STONE'S THROW Wednesday
 Vintage Jazz & Swing
CHICAGO SIX Thursday
 Dixieland Jazz
WHOLLY CATS Friday
 Happy House "Days A Week To 'Em"
 Serving lunch, dinner & snacks "days a week"
THE FIRST BITE
 Located at the Belly Up Tavern. Ask the doorman
 for \$1.00 off coupons, good in sections.

FOR INFORMATION CALL 481-9022

CONCERTS

Mark Murphy: Blue Parrot, tonight,
 Thursday, through Saturday, May
 11, 9 p.m., 1298 Prospect, La Jolla,
 454-9131.

Rockets, Violent Femmes, and
 Mitchell Cornish and the
 Hellbonds: Spirit, Friday, May 13,
 9 p.m., 1130 Buena, 276-3983.

"Jazzfest" featuring Cottonmouth
 D'Arcy's Jazz Vipers, the San Diego
 Dixieland Jazz Band, and Ira
 "Jazzbo" Cobb: Town and Country
 Convention Center, Saturday, May
 14, 8 p.m., Mission Valley.

The Explosives and Joey Harris and
 the Speedsters: Racchanal, Sunday,
 May 15, 8 p.m., 8022 Clairemont,
 Mesa Boulevard, 560-8069.

Bonnie Bramlett: Belly Up Tavern,
 Sunday, May 15, 9 p.m., 143 South
 Cedros Avenue, Solana Beach,
 481-9022.

Millie Jackson: Racchanal, Monday,
 May 16, 7 and 10 p.m., 8022
 Clairemont Mesa Boulevard,
 560-8069.

Renaissance: Racchanal, Tuesday,
 May 17, 9 p.m., 8022 Clairemont
 Mesa Boulevard, 560-8069.

The Oak Ridge Boys and Michael
 Murphy: Southwestern College
 Stadium, Thursday, May 19, 7:30
 p.m., Southwestern College exit
 from I-805 south, 753-8346.

Tim Weisberg and Django: Belly Up
 Tavern, Thursday, May 19, 9 p.m.,
 143 South Cedros Avenue, Solana
 Beach, 481-9022.

First International Dixieland
 Jazzfest featuring the Benke
 Dixieland Band, Jan Suberland,
 and the Chicago Six: Poinsettia
 Ranch, Friday, May 20, 8 p.m., 471
 Saxony Road, Encinitas, 942-9622.

Little Girls and Doll Congress:
 Spirit, Friday, May 20, 9 p.m., 1130
 Buena, 276-3993.

Jack Sheldon: Blue Parrot, Friday
 and Saturday, May 20 and 21, 9
 p.m., 1298 Prospect, La Jolla,
 454-9131.

Jah Wobble: Club I.O., Thursday,
 May 26, 8:30 p.m., 2224 El Cajon
 Boulevard, 281-3657.

Johnny Otis and the Black Slacks
 Band: Belly Up Tavern, Thursday,
 May 26, 9 p.m., 143 South Cedros
 Avenue, Solana Beach, 481-9022.

Jimmy Witherspoon: Blue Parrot,
 Friday and Saturday, May 27 and
 28, 9 p.m., 1298 Prospect, La Jolla,
 454-9131.

The Damned and TSOL: Adams
 Avenue Theatre, Sunday, May 29, 8
 p.m., 1325 Adams Avenue,
 241-8657.

CLUBS

Club listings are compiled by Linda
 Nordin. If you wish to be included,
 please call 234-2508 Thursday
 afternoon or Friday before 5:00
 p.m. The listings are free.

North County

Barn-X Ranch House, 119 East
 Broadway, Vista, 724-9500: Lady
 and the Tramps, country and
 contemporary, Thursday through
 Saturday.

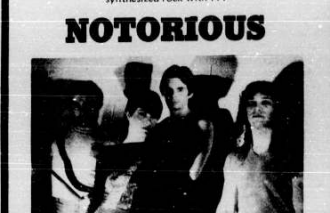
Belly Up Tavern, 143 South Cedros
 Avenue, Solana Beach, 481-9022:
 Sleepy Labeel, Texas honky-tonk
 and rockabilly, Tall Cotton, country
 honky-tonk, Thursday.

International Reggae All-Stars,
 reggae, Friday and Tuesday, with
 the Campers, Friday, the Rebel
 Rockers, rock and reggae, the
 Campers, reggae, Saturday: Bonnie
 Bramlett and Friends, rock and
 blues, Sunday: the Explosives, rock.

MOM'S

276-4653
 945 Garnet P.B.

Thru May 15, from Las Vegas
 synthesized rock with...



NOTORIOUS

Monday, May 16



ROCKIT

Coming May 17
 Back by popular demand

RED AX

Sunday, May 15
**MIKE'S "FINALLY 21"
 BIRTHDAY BASH**
 Half-price drinks all night! Be there...

LADIES' NIGHT

Thursdays
 \$1.25 Long Island Iced Tea all night, plus no cover
 for ladies.

WILD ON WEDNESDAY

Every Week
ALL WELL DRINKS 50¢ A POP!

HAPPY HOUR BEER PRICES

Sunday-Thursday
 50¢ a glass

SUNDAYS

50¢ a glass, \$1.75 pitcher All Night

EARLY BIRD SPECIAL!

Friday & Saturday
75¢ WELLS 8-9 PM

DOMINO'S PIZZA

Every Monday, Thursday & Saturday
 Pizza 50¢ a slice Courtesy of

TOKEN NIGHT

Restaurant & Bar Employees Night
 Half-price drinks. Just bring your pay stub.

SUNDAYS

Monday: Kamis \$1.25 all night
 Tuesday: Tequila \$1.25
 Wednesday: Vodka \$1.25
 Thursday: Long Island Iced Tea \$1.25 (ladies only)

LIVE ROCK & ROLL EVERY NIGHT

276-4653 945 Garnet P.B.

CONCERTS presents
Marc Berman
 KFM 95.5 FM
 presents
CHUCK MANGIONE
 and the
CHUCK MANGIONE QUARTET
 Thursday, July 14 • 8 pm
 Tickets \$12.75 & \$10.75 at Aztec Center Box Office, Sears, 32nd St. Naval Station and all Ticketron outlets. Special V.I.P. seating available upon request. Select seats may not be available for public sale. Call 265-6947 for information. Produced for S.D.S.U. Associated Students by Marc Berman Concerts.
 No bottles, cans or alcoholic beverages permitted in or around the facilities.

CONCERTS presents
Marc Berman
 KFM 95.5 FM
 presents
PIECES of a DREAM
 AND SPECIAL GUEST wed-may 25 ONLY \$4.00
AZMUTH
 sat-june 4
 THE ORIGINAL
IMPRESSIONS with CURTIS MAYFIELD
 JERRY BUTLER
 fri-june 10
MJQ with CONNIE KAY, PERCY HEATH
 JOHN LEWIS, MILT JACKSON
 fri-june 17
SPYRO GYRA
 sun, mon-june 19, 20
LARRY CARLTON
 sun-july 17
the PAT METHENY GROUP
 mon-july 25
MCCOY TYNER with SPECIAL GUEST
 fri-july 29
 Tickets on sale at all SEARS and TICKETRON outlets or HUMPHREYS day of show only
 call KFM at 950-9800 for additional info

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CONCERTS presents
Marc Berman
 KFM 95.5 FM
 presents
MARSHALL TUCKER BAND
 Saturday, July 16 • 8 pm
S.D.S.U. Open-Air Amphitheatre
 Tickets \$12.75 & \$10.75 at Aztec Center Box Office, Sears, 32nd St. Naval Station and all Ticketron outlets. Special V.I.P. seating available upon request. Select seats may not be available for public sale. Call 265-6947 for information. Produced for S.D.S.U. Associated Students by Marc Berman Concerts.
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Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 724-2989: CW country, country rock, Friday and Saturday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: 3rd and Dave, contemporary, Tuesday through Saturday.



OPEN TALENT SHOWCASE
7:10 PM EVERY THURSDAY
HAPPY HOUR PRICES!
99¢ MARGARITAS
FABULOUS FOOD AS ALWAYS!

iHamburguesa!
BAZAAR DEL MUNDO • OLD TOWN STATE PARK • 295-0584



Thursday-Saturday, May 12-14
last weekend
OHI RIDGE



Margarita Thursday
\$1 Margaritas
every Thursday all night long

Sunday & Monday, May 15 & 16

BARKER & ORR

Tuesday-Saturday, May 17-21



THE HEIRDOES



No cover charge at
DOC MASTERS

Saturday: Magic, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 277-2446: Veranda Lounge (downstairs): Debi Pace and Friends, contemporary, Tuesday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1998: Ray Sanders, country and pop, Friday and Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001: The Peter Sprague Quartet, jazz, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1224: Live entertainment seven nights, call club for information.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9990: Rick Backus and Harmony, country, Wednesday and Sunday; Texas, country, Thursday through Saturday.

Tequila Plata, 3296 Mission Avenue, Oceanside, 757-7157: Nightwing, rock and roll, Tuesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: The Blue Denim Express, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Mayhem, rock and roll, Thursday through Saturday; Destiny, rock and roll, Tuesday and Wednesday; Turf Room: Live contemporary music, Friday and Saturday, call club for information.

Whiskey Plate, 1260 West Valley Parkway, Escondido, 745-8640: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Tall Cotton, country, Sunday and Monday; Planet, rock and roll, Tuesday and Wednesday.

The Wooden Nickel, 13303 Poway Road, Poway, 486-1169: Ron Merin, country, Tuesday through Thursday.

Beaches

Anasima's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107: Gina Robles, contemporary, Friday; Deborah Liv Johnson, folk music, Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 489-0551: Mercedes Lounge: P.P. Flyers, contemporary, Tuesday through Saturday; jazz jam session with Jeannie and Jimmy Chatham, early evening Sunday, Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: Mark Murphy, jazz, Thursday through Saturday; the Joe Martello Quartet, jazz, Sunday; the Greg Black Violin Trio, jazz, Monday; the Denise Jeter Quartet, jazz, Tuesday; Bill Coleman and Gary Pack Quartet, jazz, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: The Aubrey Fay Quartet, jazz, Thursday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Local and national comedians, Wednesday through Saturday; amateur night, Monday.

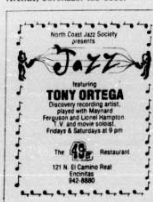
Florio's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Saturday; Ron Salterfield and Kevin Lettau, jazz, Sunday through Tuesday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-2559: Moving Targets, rock and roll, Thursday through Saturday; live music, Sunday through Wednesday, call club for information.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-8000, 270-7881: The Seventh, rock and roll, Playground Slap, rock and roll, Saturday.

Hilton Hotel, Cargio Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611:



Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: The Blue Denim Express, country rock, Friday and Saturday.

Le Chalet DANCING

Nine Nights! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.



The West Coast Band

Thursday, Friday & Saturday, May 12, 13 & 14

The West Coast Band, live at the beach. Join guitarists Loren Smith & J.J. Babin, bassist Tom Doyle, and drummer Bill Burhans for a night of good time and rock 'n' roll. Don't miss 'em.

ISLAND RHYTHMS

Sunday & Monday, May 15 & 16



Fuze

Tuesday & Wednesday, May 17 & 18

Fuze demonstrates an explosive rock 'n' roll style with special effects - light show, fog, and flaming guitars. The group features Chris Nolan, lead guitar; Danny Wesson, drums; Tim Bargin, keyboards; David Holmberg, bass; Doug Monahan, lead vocals.

5046 Newport Ave. Ocean Beach 222-5300

Spring Fever, contemporary, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-5541: Tom Barabas, easy listening piano and vocals, Tuesday through Thursday; the Tom Barabas Trio, jazz and standards, Friday and Saturday.

Islands Saloon, First Street and Orange Avenue, Coronado, 435-3456: The Constables, blues/jazz, Friday.

Jose Murphy's, 4302 Mission



Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: The Blue Denim Express, country rock, Friday and Saturday.

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5046 Newport Ave. Ocean Beach 222-5300

Boulevard, Pacific Beach, 270-3220: The Siens Brothers, rock and Beatles music, Thursday through Saturday; the Nomads, rock and blues, Sunday and Monday; Joe Toben, rock and roll, Tuesday and Wednesday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: The West Coast Band, rock and roll, Thursday through Saturday; Island Rhythms, rock, jazz, and rhythm and blues, Sunday and Monday; the New Fuze Band, rock and roll, Tuesday and Wednesday.

LI's Bar and Grill, 1259 Prospect Street, La Jolla, 454-0444: Sue Berman, contemporary, Friday and Saturday.

"Mission Rose," Islandia Sportsfishing dock, 1581 West Mission Bay Drive, Mission Bay, 224-9605: Carol and Chris, contemporary music for dancing, early evening Friday and Saturday.

Moby's Bruler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: The Hurricanes, rhythm and blues, Thursday through Saturday; the P'gals, rock and roll, Sunday, B.F. Dual, rock and roll, Monday; the West Coast Band, rock and roll, Tuesday and Wednesday.

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7731: Notorious, rock and roll, Thursday through Saturday.

Mahoney's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday.

Mahoney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Conoy, acoustic contemporary and rock, Thursday through Saturday.

Mustang Club, 3595 Sports Arena

early evening Friday and Saturday.

Boulevard, Loma Portal, 223-5596: Gerry Raze and a Touch of Country, country, Tuesday through Saturday; live country music, Sunday, call club for information; Country Jamboe featuring three bands, Monday, call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; jazz, Sunday, call club for information; the Mix, rock and roll, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Clubland, rock and roll, Thursday through Saturday; with Shake, rock and roll, Friday and Saturday; 20/20, rock and roll, This Kids, rock and roll, Sunday; Dirk Debonaire, rock and roll, Monday, Renaissance, rock and roll, Tuesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay,

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Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay,

Road, Kearny Mesa. 279-3100:
Ambition, contemporary.
Wednesday through Sunday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-5862: RPM,
rock and roll, Tuesday through
Sunday.

Blarney Stone Pub, 5617 Balboa
Avenue, Clairemont, 279-2033:
Brian Connelly, Irish music,
Wednesday through Saturday.

Bunbury's, 6906 Mira Mesa
Boulevard, Mira Mesa, 578-8666:
Johnny Cadillac and Ace,
contemporary, Thursday through
Saturday.

Donaghi's, 5323 Mission Center
Road, Mission Valley, 297-6370: Jim
Moore, contemporary, Tuesday
through Saturday.

Flanigan's, 5373 Mission Center

Road, Mission Valley, 291-8635:
Rage, rock and roll, Thursday
through Saturday.

Gold Coast Lounge, Town and
Country Hotel, 540 Hotel Circle
North, Mission Valley, 291-7131:
Jerry Melnick, piano variety,
Tuesday through Saturday; John
Kormanik, piano variety, Sunday
and Monday.

Haji Baba, 104 Mission Valley

Center West, Mission Valley,
298-2010: Live Arabic music and
entertainment, Tuesday through
Saturday, with open stage belly
dancing Tuesday; live Greek music,
Sunday.

Holiday Inn/Mission Valley,
Crockett's, 586 Hotel Circle South,
Mission Valley, 291-5726:
Elements, contemporary, Tuesday
through Saturday; John and John,
contemporary, Sunday and Monday.

contemporary, Sunday and Monday.

Islands Lounge, Hanaui Hotel,
2270 Hotel Circle North, Mission
Valley, 297-1001: John Mallon and
Ux, Las Vegas-style musical variety,
Tuesday through Saturday; Mike
and Lynn Cherry, contemporary,
Sunday and Monday.

Kearny Mesa Bowl, 7585
Clairemont Mesa Boulevard,
Kearny Mesa, 279-1501: Third

Degree, top 40, Thursday through
Saturday.

La Hacienda Cantina, 678 Hotel
Circle South, Mission Valley,
298-8281: Garnett and Brown, jazz,
rock, folk, and country, Tuesday
through Saturday; the Chicago Six,
DiscoLand, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
299-2828: The New Dallas Collins

Band, rock and roll, Thursday
through Saturday, with Bratz, rock
and roll, Friday and Saturday live
rock and roll, Sunday through
Wednesday; call club for
information.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0060:
Kicks, rock and roll, Thursday
through Saturday, with Mission,
rock and roll, Saturday.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1638: The Spud
Brothers, '50s and '60s rock,
Tuesday through Saturday; the
Twotones, rock and roll, Sunday
and Monday.

The Moonflow, 4615 Clairemont
Drive, Clairemont, 273-1022:
Justice, top 40, Tuesday through
Saturday; Lanny Pruitt and

Cinramon Ridge, country, Sunday
and Monday.

Navajo Inn, 8515 Navajo Road, San
Carlos, 465-1730: BBC, rock and
roll, Tuesday through Saturday;
Spectra, rock and roll, Sunday and
Monday.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 286-7872: Fro
Bingham's Preservation Band,
Saturday; Lanny Pruitt and

and Sunday.

Pebble Game, 5353 Mission Center
Road, Mission Valley, 296-8714: Jim
and Theresa Hinton, traditional and
original Celtic music, Tuesday; Jim
McCann, Irish music, Wednesday
through Sunday.

Pavilion Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 298-7131: Libby Torrance and
Co., contemporary, Tuesday

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Live Nightly! the OLD pacific beach CAFE 4287 mission blvd

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Monday is **Ladies' Night \$1.00 drinks**
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Wear your T-shirt \$1.00 drinks.

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HARVEY & 52nd ST. JIVE
Thursday: 7:30-11:30
Friday: 8:00-12:00

JAIME MORAN TRIO
Tuesday & Wednesday:
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TWILIGHT
DINNER
SPECIALS
at \$5.95

Entrees:
• Top Sirloin Steak
• Carne Asada
• Filet of Sole
• Snapper Vera Cruz

Included: choice of soup or salad
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4:30 pm 'til 8:30 pm.
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Dinner until 10:00 pm.
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Tonight, Friday & Saturday
Three nights only

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Featuring live entertainment five nights a week

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Tuesday-Saturday, thru May 14

BANDIT
Tuesday, May 17-Thursday, May 19, and
Tuesday, May 24-Saturday, May 28

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Tuesday—\$1 Well drinks (ladies
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Wednesday—\$1 Stout/Kass
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Thursday 9-10—Rumplemint Shooters
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May 12-14
Rage
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THURSDAY \$1.00 DRINKS ALL NIGHT
FRIDAY May 13 BEAT the CLOCK
at FLANIGAN'S Best Deal in Town OPEN AT 6:00 pm
6:00-6:30 25¢ drinks 6:30-7:00 50¢ drinks 7:00-7:30 1.00 drinks

Monday, May 16
KPRI COORS COLLEGE NIGHT
with **THE DEAN**
50¢ COORS DRAFT \$1.00 WELL DRINKS
Live music by **REFLECTORS**
No cover charge from 8 pm-9 pm with KPRI Hot Button or College ID

Tuesday, May 17
TEQUILA TUESDAY
75¢ TEQUILA SHOTS \$1.00 WELL DRINKS
Live music by **CLUB LAND** May 17-21
Featuring **Elaine Summers and Danny Holiday**
5373 Mission Center Rd. Phone 291-8835
This ad is good for \$1.00 off on any night with a cover. Expires 5-31-83.

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"You see her on Solid Gold."
"You see her on her own hit series, Madame's Place."
"Now you can see her live in San Diego."

Wayland Flowers and MADAME

Saturday, May 21, 8 pm
at the California Theatre
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For ticket information 563-8060
Ticket prices: \$10.50 and \$13.50
Tickets available at: White Unicorn Gifts, Aztec Center Box Office,
32nd St. Naval Station, Sears and all Ticketron outlets, 565-9947

through Saturday.

P.J.'s Lounge, 30789 Torrance Blvd., Torrance, 292-5208. Stage rock, country, Wednesday through Sunday.

Smuggler's Inn, 412 Fashion Valley, Fashion Valley East, 291-7170. Joe and Don Garner, contemporary, slides and "Exits" Tuesday through Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-3053. Claude Corns and the R's, rock and roll, NoNames, rock and roll, plus guitar. Thursday: the Rockab, rock and roll. Violent Femmes, rock and roll. Mitchell Cornish and the Hall. Friday: Beachie and the Beachies, rock and roll. Joe Harris and the Speedsters, rock and roll. Urban

Umbrella, rock and roll, Saturday. Rhythm and Blues Night, Tuesday. San Diego Sengertown, Wednesday, with controlled substance, and others, open stage for original music, Wednesday.

The Sport's Inn, 5520 Kearny Villa Road, Kearny Mesa, 278-5332. Ole from bluesgrass, Wednesday happy hour. Skip Garcia, contemporary

and originals, Thursday and Friday, happy hour.

Springfield Wagon Works, 3275 Kearny Villa Road, Kearny Mesa, 965-2572. The Late January Trio, jazz and contemporary music for dancing, Thursday through Saturday.

Tin Leo's/Mira Mesa, 16381 Camino Ruiz, Mira Mesa, 695-1461.

Joe Strawn, country and contemporary, Tuesday through Saturday. Johnny Cadillac and Joe, contemporary, Sunday and Monday.

Wrangler's Roost, 6608 Mission

George Road, Mission Gorge, 284-6263. Steve Cragg, country, Tuesday through Saturday; live country music, Monday, call club for information.

San Diego South
Anthony's Harborside, 1355 North Harbor Drive, downtown.

212-4756. Jose Davis, contemporary, Tuesday through Saturday.

Artex Bowl, Tanagera Room, 4356 30th Street, North Park, 283-1135. The Breakers, rock and roll, Wednesday through Saturday.

Barclay Ruff, 1880 Harbor Island Drive, Harbor Island, 297-1673. Eddie Preston, contemporary, Wednesday through Saturday.

Billard Tavern, 1011 Broadway, San Diego, 233-1212. Live light rock music, Friday and Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 295-8016. Joe Cannon, comedy, Thursday through Saturday; Steve Halson, comedy and music, Sunday and Monday; the Spud Brothers, 50s and 60s rock, Tuesday and

Wednesday.

Cafe del Rey Mesa, 1549 El Prado, Balboa Park, 234-5111. Bobby Brown, piano variety, Tuesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

Charon Lounge, 3921 College Avenue, College Grove, 382-3629. Smokey Joe, top 40, Friday and Saturday.

Crossroads, 167 Market Street, downtown, 233-7006. Live jazz, Thursday through Saturday; call club for information.

Dance City, 6875 El Cajon Boulevard, East San Diego, 695-1911. New music with the Penetration, Rockin' Roadsters, Cultural Breakthrough, and the Rockin' Dogs, Friday.

Doe Masters, 2083 Shelter Island

Shen's Bros.
Wednesday-Saturday

NOMADS
Sunday & Monday

JOE TOKYO
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Every Tuesday 7:55 Kamikaze night
Draught Beer 75c

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Just good rock 'n' roll.

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11am-6pm most drinks under \$1.00.
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Catch A Rising Star-West

Before going home, come to McDini's. Be a part of discovering tomorrow's stars while watching McDini's Catch A Rising Star West. Our Talent Showcase entertains.

Happy Hour Mon. - Fri., 4 - 7 pm.
Enjoy our new Seafood Bar featuring jumbo shrimp for 50¢.

647 Market, Downtown San Diego
Join the Fun at... San Diego's longest running act!
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Contemporary music in the Sunset Lounge.

Entertainment from 9:00 Tues. - Sat.

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Directly across from Anthony's Fish Grille, on Harbor Drive. For reservations, 232-6358. Lunch 11:30 - 4:00. Dinner 4:30 - 10:30. Monday, Friday 4:00 - 6:00 pm. Happy Hour with free hors d'oeuvres.

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Del Bybee & his "Big Band"
Enjoy the "big band sound" every Monday evening 9:00 pm - 1:30 am. Now auditioning bands Monday - Friday, 7:00 - 8:30 pm. Call for reserved audition times.

Tuesday-Saturday
Steve Mouzas & Finest Action
9:00 pm - 1:30 am

Tuesday Ladies Day
11:00 am - 2:30 pm
Complimentary glass of wine with lunch for ladies.
8:30 pm - 12:00 midnight - all well drinks & domestic beer 75c.

Wednesday Hump Day Special
6:00 pm - 10:00 pm - all well drinks & domestic beer 75c.

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TUESDAY IS T-SHIRT NIGHT WITH KPRI
55TH CONSECUTIVE WEEK & BIGGER THAN EVER, FREE DRINKS FROM KPRI'S GARY KELLEY TO THE FIRST 100 PEOPLE BEFORE 9:59

WEDNESDAY IS MALE ROCK DANCER'S NIGHT
MALE DANCERS PUT ON A SHOW. FREE DRINKS TO FIRST 100 PEOPLE BEFORE 9:59

THURSDAY IS "A CHORUS LINE" NIGHT
LADY DANCERS IN A SENSATIONAL, GLAMOROUS COMEDY, VARIETY SHOW

EVERY TUESDAY, WEDNESDAY, THURSDAY
HAPPY HOURS 8 PM TO 3 PM.
ANY DRINK IN THE HOUSE 75¢

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR CHARGE: TUES. - THURS. \$2, FRI. & SAT. \$3
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Second Annual Silent Auction
Saturday, May 14
Doors open at 5 pm
Bidding begins at 6 pm
Marina Village, 1842 Quivira Way

A written list of progressive bids determines the successful bidder on each item. Come and enjoy an entertaining evening of wine, hors d'oeuvres, music, and bargains! Help one of San Diego's oldest and most effective drug programs.

Antiques, collectibles, fine art, jewelry, exotic vacation trips, gourmet dinners, dental services, hair styling, airline tickets, and much more.

\$3.00 Individual, \$6.00 Couple
Call 275-2440 for ticket information

Celebrity Auctioneer Larry Himmel
Channel 8's "Humorist at Large"

Approximately 10% of the proceeds will be used to defray costs.

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4000 Bonita Road 287-2225
Take 805 south to Bonita Road East to east end of Chula Vista Golf Course

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HEROES
THURSDAY 8:30, HEROES 9:30

Off Limits
TURKEY IS RIGHT
TEQUILA DRINKS FOR ONLY \$1.00
7:30, 8:30 & 9:30

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MONDAY & TUESDAY
THURSDAY 9:30, FRIDAY 8:30
THE ALBUM & BING

9IX The Rock of the 90's!
NIGHT PRIZES PRIZES PRIZES
THE ALBUM

WEDNESDAY
NIGHTLY 9:30, MONDAY & TUESDAY 8:30

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Knucklehead
Now appearing at:
THE BLACK ANGUS
Broadway & Graves Ave., El Cajon
Thursday-Saturday, May 12 thru 14
Tuesday-Saturday, May 17 thru 21
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Knuckle Down to Modern Sound



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This dynamic Las Vegas entertainer will be appearing at the Islands Lounge Tuesday thru Saturdays beginning at 8:30 p.m.

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Rolland
JUNO-60

Drive, Shelter Island, 233-2572.
The Spad Brothers, 364 and 98
rock, Thursday through Saturday;
live entertainment, Sunday through
Wednesday, call club for
information.

Dookie's, 425 El Cajon Boulevard,
East San Diego, 283-6581: Paul
Gregg, piano bar, Wednesday
through Monday; Jo Traylor, piano
bar, Tuesday.

Dorsey Magg's, 31st Street and
University Avenue, North Park,
298-8584: Deborah Lay Johnson,
folk music, Thursday; Les Ray
Shubs, French and Italian dance
music, Friday; the Paradise Street
Band, traditional and original Celtic
music, Saturday; Gary Lehman and
Robert Wade, folk and bluegrass
music, Sunday; Old Time Hoot
Night, Monday; Richard Freeman,
folk and bluegrass, early evening
Tuesday; Siamas Gwei Ceni Band,
traditional Celtic music, Tuesday.

Pat City/Chin Camp, 2137 Pacific
Highway, downtown, 232-0686:
Most Valuable Players, pop and jazz,
Friday and Saturday.

Humburgueses, 4088 West Wallace
Street, Old Town, 295-0564: Denny
Rozz, country and contemporary,
Thursday through Saturday, with
open stage talent night, Thursday.

Harpone Henry's, 2725 Shelter
Island Drive, Shelter Island, 224-
6242: J.J. Frank and Zargen,
new jazz wave, Friday and Saturday.

Holiday Inn/Embarcadero,
Porthole Lounge, 1355 North
Harbor Drive, downtown, 232-3861:
Double Take, contemporary,
Tuesday through Saturday.

Humphrey's, 2241 Shelter Island
Drive, Shelter Island, 224-3577:
Larry Page, contemporary,
Wednesday through Saturday.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300:
Mike and Lynn Cherry, pop-
contemporary, Wednesday through
Saturday.

Kelly's Pub, 6344 El Cajon
Boulevard, East San Diego,
286-0400: Rusty Jones,
contemporary folk, blues, and
"goodtime" music, Wednesday and
Saturday.

Kung Food, 2949 Fifth Avenue,
Hillcrest, 298-7302: Larina, classical
guitar, Tuesday and Wednesday;
Julio Aguirre, classical guitar,
Thursday; Doug Hewett, originals
and soft folk music, Friday; Walter,
classical guitar, Saturday and
Sunday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017: King
Biscuit Blues, blues and rhythm
and blues, Thursday through
Saturday; Rocco, rock and roll,
Tuesday; Starfire, rhythm and
blues, rock, and soul, Wednesday.

McDini's Downtown, 647 Market
Street, downtown, 232-1765: Mike
Broadway, contemporary, Monday
through Friday, with talent
auditions during happy hours;
Ransom Simons, piano, variety,
luncheon.

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego,
287-7332: Crystal, rock and roll,
Thursday through Saturday; live
rock and roll, Sunday and Monday;
call club for information; Rage,
rock and roll, Tuesday and
Wednesday.

No. 1 Fifth Avenue, 2845 Fifth
Avenue, Hillcrest, 299-1911: Kirby
Bible, contemporary, Monday, and
Thursday through Saturday.

Old Town Saloon Cocktail Lounge,
2495 San Diego Avenue, Old Town,
298-2209: Tim Reed, live and
recorded rock and dance music,
Friday and Saturday.

Our Place, 2424 Fifth Avenue,
Hillcrest, 292-1773: The Art Room
 Trio, jazz, Friday and Saturday.

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SAN DIEGO'S FIRST & FINEST TICKET AGENCY
WE HAVE EXCELLENT TICKETS ON SALE TO:
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NEIL DIAMOND (LA) • US FESTIVAL MAY 28-30
ACCEPTING \$5 REFUNDABLE DEPOSITS NOW ON:
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THE EXPLOSIVES
JOEY HARRIS
& THE SPEEDSTERS
SUNDAY, MAY 15, 8 PM
LIVE AT THE
BACCHANAL
8022 CLAREMONT MESA BLVD.
THIS BAND HAILS FROM AUSTIN, TEXAS. TWO OF THE
THREE MEMBERS WERE PLAYING WITH JERRY JEFF
WALKER AT THE TIME OF THE EXPLOSIVES' FORMATION.
LOOK FOR THEIR ALBUM "RESTLESS NATIVES" ON THE
READY GO LABEL AT THE RECORD.
TICKETS AVAILABLE AT THE BACCHANAL & ALL
TICKETRON OUTLETS \$5.50.

LIVE AT THE
Bacchanal
WEDNESDAY, THURSDAY, FRIDAY & SATURDAY
ALL HOUSE WELL DRINKS ARE \$1.50 ALL NIGHT
NO DRINK OVER \$3.00
TONIGHT
THE EXPLOSIVES
FRIDAY & SATURDAY, MAY 13 & 14

BARRIE CUNNINGHAM AND BLACK SLACKS
JERRY RANEY AND THE SHAMES
SUNDAY, MAY 15—ROCKABILL FROM AUSTIN, TEXAS
THE EXPLOSIVES
WITH SPECIAL GUESTS
JOEY HARRIS
AND THE SPEEDSTERS
TICKETS AVAILABLE AT THE BACCHANAL
AND ALL TICKETRON OUTLETS
MONDAY, MAY 16—THE RETURN OF
MILLIE JACKSON
WEDNESDAY, MAY 18—KGB WEDNESDAY WITH PAT MARTIN
R.V. & THE SHADOWS
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YOUR KGB CARD & \$1.00 GET YOU IN THE DOOR
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call 560-8022. For other information call 560-8022. Doors open
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available at all TICKETRON (565-9947) outlets, and the Bacchanal
the day of the show starting at 7 PM.
Sorry, you must be 21 years old. Future ID required.

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DANCE CRAZE '83
San Diego's First Mod-Ska Dance/Concert
FEATURING THE LEADERS OF SOUTHERN CALIFORNIA'S
MOD/KA DANCE MUSIC EXPLOSION FROM L.A.
THE UNTOUCHABLES
L.A. Raves THE MODBEATS
THE NEAT
Saturday, May 14, 8:30-midnight
at the U.C.S.D. Gym. Tickets \$3
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the Record, Len's Records, Licorice
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"Mr. GOOD BOD"
CONTEST
Every "BOD" plays this game...
JUDGES: Girls from the audience.
CHOOSE: Guys from the audience as "Mr. Good Bod"
based on personality, appearance and ability to dance.
Come on out and play every Tuesday night. Who knows...
YOU COULD WIN!!!
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Mon.—Sat. 10am to 9pm, Sun. 11am to 7pm
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Papagayo, West Harbor Drive,
Seaport Village, downtown,
232-7581: Barry Craig,
contemporary and jazz, Tuesday
through Saturday; Joseph Hovey,
classical guitar, Sunday brunch.

Prophet Restaurant, 4461
University Avenue, East San Diego,
283-7448: Lori Bell and Friends,
jazz, early evening Thursday; Lori
Bell and Shop Meyers, jazz, early
evening Sunday.

Raphael's, Travelodge Tower, 1960
Harbor Island Drive, Harbor Island,
291-6700: Manti Milligan, guitar
variety, Tuesday through Saturday;
Joe Azarelli's Singer's Showcase,
new talent showcase, early evening
the second and fourth Sundays each
month.

Red Coat Inn, 5733 University
Avenue, East San Diego, 583-6670:
Bandit, rock and roll, Sunday and
Monday.

Shoreline Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2900: Reflections: Harvey and
Suzal St. Jive, jazz, swing,
standards, and show tunes,
Monday; Ducktail Revue, vintage
rock, Thursday through Saturday;
Time Machine, vintage rock,
Tuesday and Wednesday.
Sundowner Lounge: live
contemporary music and standards
by various artists including Leslie
Gold, Monday and Tuesday, and
Vickie McMaster, Saturday happy
hour. Shepherd's: Vickie McMaster,
contemporary and standards,
Sunday through Wednesday.

Soldier's, 425 West B Street,
downtown, 232-7588: Harvey and
Suzal St. Jive, jazz, blues, swing,
and show tunes, early evening
Thursday and Friday.

Tom Han's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110: Dusty and Melissa,
contemporary, Wednesday through
Sunday; Donna Cole,
contemporary, Monday and
Tuesday.

Trillon, 6011 El Cajon Boulevard,
East San Diego, 583-3240: Ella
Ruth Pugh, jazz and rhythm and
blues, Thursday through Saturday.

Trojan Horse, 6179 University
Avenue, East San Diego, 582-1070:
The Blits Brothers, rock and roll,
Thursday through Saturday; B.F.
Deal, rock and roll, Sunday.

Tuba Man's, 2551 University
Avenue, North Park, 295-9426: The
West coast band, rock and jazz,
Saturday.

The Voyager, 1901 Shelter Island
Drive, Shelter Island, 222-0421:
Headway, funk, blues, Latin jazz,
Friday and Saturday.

East County
Antonio's Hacienda, 700 North
Johnson, El Cajon, 442-8827:
Lennie Hutson and Darryl Best,
contemporary, Friday and Saturday;
Baxter's, 1025 Fletcher Parkway, El
Cajon, 442-9272: Shock (formerly
Lockers), top 40, Tuesday through
Saturday; Char • Hewitt,
contemporary, early evening
Sunday and Monday.

Black Angus, 1600 Graves Avenue,
El Cajon, 440-5055: Knucklehead,
rock and roll, Tuesday through
Saturday.


Harney Stone, 7059 El Cajon
Boulevard, La Mesa, 463-2263:
Sean McVicker, Irish music,
Wednesday through Sunday.

The Boonocks Restaurant, 8320
Parway Drive, La Mesa, 465-3660:
Harmonica John and Cruise
Control, blues, country, and rock,
Friday and Saturday evenings and
Tuesday afternoon.

Bull and Bear, 690 North Second


BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
Wednesday-Sunday 9pm-1am
RON SATTERFIELD KEVYN LETTAU
Monday & Tuesday 9pm-1am
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San Diego's Newest Song Stylist
Barry Craig
Formerly with The Commodores,
Barry has released three albums
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Seafloors of Mexico
Tuesday through Saturday,
8 PM to Midnight
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Tuesday - Saturday beginning at 9 p.m.
• Weeknight Happy Hour 4-9 p.m.
• Munchies 4-7 p.m.
• Ladies Nite Wednesday \$1 Margaritas
• Free Dance Lessons
Tues. - Thurs. 7-9 p.m.
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EVERY MONDAY: CLUB i-D
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EVERY SATURDAY: DANCE PALACE
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HEADQUARTERS

Thursday, May 13
DANCING
Admission only \$2

Friday, May 13
Saturday, May 14

PALADINS
SIDE FX
TRUTH
PLAYMATES

PLAYGROUND SLAP
CULTURAL
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THE SEVENTH

Upcoming shows: Thursday, May 13: Dancing, and direct from Los Angeles, a special show. Friday, May 14: A special show. Saturday, May 15: A special show. Sunday, May 16: A special show.

For parties, band rehearsal space, hall rental, Street Gateway, May 13-16, 1989. 4017 Mission Bay Dr. in P.B. Concert time: 7:30-7:00.

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Carmel Valley Rd., Del Mar

Wed.-Sat.
Dance to the live country music of

Lanny Pruitt & Cinnamon Ridge

Clogging lessons Tuesday 7-8:30
couples & line dance lessons
Wed. & Thurs. 7:30-9
with Borden and Mary

Happy Hours Tues.-Fri. 4-7
Lunch & dinner served. Closed Mondays.

Street, El Cajon. 449-5757. Chain
Reaction, contemporary music for
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The Calypso Lounge, 975
Greenfield Avenue, El Cajon.
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Coke D Corral, 1013 Broadway, El
Cajon. 444-7443. Country.
Casonova, country. Tuesday
through Saturday. Ron Couch and
Cimarron, country. Sunday and
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Driftwood Lounge, 5286 Baltimore
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Simmons and Southern Comfort,
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Flinn Springs Inn, 15505 Highway
80, El Cajon. 443-9566. Free Rein,
country. Thursday through
Saturday evenings and Sunday
afternoon.

Hungry Hunter, 402 Fletcher
Parkway, El Cajon. 442-6937. Mary
Perrin, contemporary. Tuesday
through Thursday. Mike Edwards,
contemporary. Friday and Saturday.

Kentucky Stud, 11377 Woodside
Avenue, Santee. 448-3402. Country
Justice, country. Thursday through
Saturday. Free Rein, country.
Sunday.

Lakehead Resort, Highway 79,
Cuyamaca. 765-0738. Live
entertainment. Friday and
Saturday. call club for information.

Lakeside Hotel, 9540 River Street,
Lakeside. 443-6991. Superclub,
country rock. Friday and Saturday
evenings. Sunday afternoon.

La Pizza House, 566 Paraiso
Avenue, Spring Valley. 475-0912.
Just Practicing, music and comedy.
Wednesday through Friday.

Lorenson's, 596 Broadway, El Cajon.
442-9696. Samara, contemporary
dance music. Tuesday through
Saturday. Pro Brigham's
Preservation Band, Dixieland jazz.
Sunday and Monday.

Magnolia Mulwary's, 8861
Magnolia Avenue, Santee.
448-8550. The Savory Brothers,
country. Wednesday through
Saturday.

Mama's Mink, 533 East Main
Street, El Cajon. 442-5573. Gravel
Canyon, country rock. Tuesday
through Saturday.

Mickey D's, 5563 Mission Gorge
Road, Santee. 448-9534. Puz, rock
and roll. Thursday through
Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon.
447-4500. Live music, call club for
information.

The Olympic Flame, 8629 Mission
Gorge Road, Santee. 449-1366. The
Athens Express, Greek and
American contemporary music,
with belly dancing. Tuesday
through Saturday.

Organ Power Pizza, 3459 Imperial
Avenue, Lemon Grove. 463-6977.
Tommy Stark, family musical
entertainment, sing-alongs, seven
nights, with puppet shows by Retha
Friday and Saturday.

The Outpost, 652 Grand Avenue,
Spring Valley. 464-9007. Billy
Thomas and the Ambush Gang,
country rock. Friday and Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon. 448-4111. Quest, rock and
roll. Tuesday through Saturday.
The Press, rock and roll. Sunday and
Monday.

Pine Valley Restaurant, Old
Highway 80, Pine Valley. 473-8727.
Bogart, top 40. Thursday through
Saturday. Colin McColi and Karen
McDermott, contemporary, early
evening. Saturday and Sunday.
Bandit, rock and roll. Tuesday and
Wednesday.

The Trojan Horse

6179 University (College & University) 582-1070

Thursday, Friday, Saturday
75¢ WELL
8-10 p.m.

Wednesday, all night
HOPS & SCHNAPPS \$1.50

DON'T MISS THEIR LAST WEEKEND AT

MOM'S

278-4653
845 Garnet P.B.

Thursday-Sunday

NOTORIOUS

Glen Kachulis-voted best instrumentalist
in Las Vegas, and the rest of the band says—
"Thanks San Diego for the overwhelming response!"

THE RED COAT INN

The Club of the '80s

Tuesday-Saturday, May 10-14

FLYER

Sunday, May 15 **LOOKER**

Monday, May 16
91X The Rock of the '80's! Night
SURE & RV & THE SHADOWS

Sunday
\$1 Drink Night
5:00 drinks, 8-10 pm

Tuesday, May 17
\$1 Drinks
Niteklings 2 for \$1 All night

Wednesday
KPRI Night
2 drinks

Thursday, May 18
Blowout 50¢ Drinks
5:00 drinks, 8-10 pm

Friday & Saturday, May 19-20
\$1 Drinks
Niteklings 2 for \$1 All night

5933 University Avenue, just west of College 583-6670

Reuben's, 5455 Grossmont Center
Drive, La Mesa. 465-3461. Charlie
Hewitt, contemporary music for
dancing. Tuesday through Saturday.

Section 8, 7333 El Cajon Boulevard,
La Mesa. 460-1500. The Del Bybee
Big Band, big band swing. Monday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach. 429-1161.
Ron Couch and Cimarron, country.
Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue,
Imperial Beach. 429-1161. U.S.
Male, rock and roll. Tuesday
through Saturday. live rock and

The Lantern, 1322 Third Avenue,
Chula Vista. 427-4200. Black Rose,
rock and roll. Wednesday through
Saturday.

Old Bonita Store Restaurant, 3014
Bonita Road, Bonita. 479-3537.
Wayne Gire, contemporary and
country rock. Thursday through
Saturday.

Palomino Star, 2008 Main Street,
Chula Vista. 427-5989. Brandel,
country. Friday and Saturday.

Royal Vista Inn, 632 E. Street,
Chula Vista. 426-2500. Mike
Sanders, contemporary. Tuesday
through Saturday. Gary Lehman,
contemporary. Sunday and Monday.

Teapot Inn, 1000 Broadway, Chula
Vista. 427-1304. Bach-a-la Trio,
contemporary. Wednesday through
Sunday.

Trophy Inn, 999 National Avenue,
National City. 477-5753. Frank
Dixon and Nightlife, country.
Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge
Road, Santee. 449-0069. Farley and
the Broad X Band, country.
Thursday through Saturday.

Joey's, 415 Broadway, Chula Vista.
420-4828. Nick Montana, country.
Latin, standards, and top 40. Friday
and Saturday.

La Mesa, 1441 Highland Avenue,
National City. 474-3222. Bruce
Robbins, guitar "sing-along".
Tuesday through Thursday. East
Coast, contemporary. Friday and
Saturday.

Black Angus, 707 F. Street, Chula
Vista. 426-8200. Forward Motion,
top 40. Tuesday through Sunday.

South Bay

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Landmark Cocktail Lounge, 2511
Sweetwater Road, National City.
475-7313. Fonda Turner and the
Silver Spurs, country. Friday and
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The Mix: Old Pacific Beach Cafe
 Moving Targets: Hazyton
 Nightingale: Tropicana Plaza
 The Nomads: Jose Murphy's
 The NoManes: Spirit
 Notorious: Mom's
 The Penetrators: Dance City
 Planet: Whiskey Flats
 Playground Slap: Headquarters
 Nightclub
 The Press: Park Place
 Quest: Park Place
 Rage: My Rock Uncle's, Flamingo's
 The Rebel Rockers: Belly Up Tavern
 Tim Reed: Old Town Saloon
 Renaissance: Rodeo
 The Rhythm Kings: Glamo's
 Robyn Ranz: Pacing Mine Co.
 The Rockets: Spirit
 The Rockin' Rodeo: Dance City
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 RPH: Black Angus/Mission Valley
 The Seventh: Headquarters
 Nightclub
 Shake: Rodeo
 The Shamers: Bacchanal
 The Silver Strippers: Jose Murphy's
 Windrose
 Spectra: Nango Inn
 The Spud Brothers: Road House
 Statues: Turquoise Lounge
 This Kids: Rodeo
 Time Machine: Sheraton Harbor
 Island
 Toys: Bacchanal
 The Twonettes: Monterey Whaling
 Co.: Hungry Hunter/Oceanside
 20/20: Rodeo
 Urban Umbrella: Spirit
 U.S. Male: Dance Machine
 The Violent Femmes: Spirit
 The West Coast Band: Le Châlet
 Tobi Mori

Jesse Davis: Anthony's Harbor-side
 Donna and Jerry: Sundrop Lounge
 Double Take: Holiday
 Inn/Embarrasadero
 Ducky and Delia: Tom Ham's
 East Coast: La Mesa
 Mike Edwards: Hungry Hunter/El

Lennie Hutson and Dusty Best:
 Antonio's Hacienda
 Johnny Cadillac and Ace: Tobi
 Leo's Mesa, Barbary's
 Justice: The Moonlight
 Lady and the Tramps: Barr-X
 Ranch House

Cajon
 People Movers: Hilton Hotel
 P.F. Flyers: Bahia Hotel
 Lone Star Country: The
 Bruce Robinson: The Boardwalk
 Restaurant, La Mesa
 Gina Roberts: Juvies
 Donny Rose: Hamburger
 Samurai: Norwood
 Mike Sanders: Royal Vista Inn
 Ray Sanders: Red Dog
 Saloon/Valley Fort Steakhouse
 Second Wind: Black Angus/Kearny
 Mesa
 Shine It On: Vacation Village
 Hotel
 Shock (formerly Looker): Baxter's
 Smiley Joe: Chateau Lounge
 Spring Fever: Hotel del Coronado
 Brian Stevens: Monterey Jack's
 Malibu's Coronado
 Joe Stewart: Tio Leo's/Mesa Mesa
 The T.A. Ties: Monterey Jack's
 Tiki and Dave: Ramada
 Don Tinslon: The Flying Bridge
 Third Degree: Kearny Mesa Blvd
 Libby Terrace and Co.: Pavilion
 Lounge
 Tric Trac: Hilton Hotel
 Benish Williams: Moby's Broiler
 Zuma: Hungry Hunter/Oceanside

Country/ Country Rock

Rick Bodina and Harmony:
 Stagecoach Inn
 Gerry Bass and a Touch of Country:
 Mustang Club
 Blue Dandelion Express: Valley
 Center Inn Saloon
 Chuck Wagon and the Wheels:
 Belly Up Tavern
 The Constables: Island Saloon
 Ron Couch and Cinnamon: Country
 Bumpin'
 Country Cane: Circle D Corral
 Country Junction: Kernitzsch
 Driftwood Lounge
 CW Express: Ralph and Eddie's
 Dakota: Chopping Block
 Delana: Hutch's
 Frank Dixon and Nightingale: Trophy
 Parley and the Broad X Bank: Von
 Wild's
 Richard Freeman: Drizzly
 Maggie's
 Free Flyer: Film Springs Inn
 Wayne Gies: Old Barrio Store
 Restaurant
 Leslie Gold: Sheraton Harbor
 Island
 Jim Hawley: Old Pacific Beach Cafe
 Charlie Hewitt: Reuben's/La Mesa
 Baxter's

Sleepy LaBee: Belly Up Tavern
 Lady and the Tramps: Barr-X
 Ranch House
 Lone Star Country: The
 Country Side Lounge
 Rick Noland: Pal Joey's
 Ron Satterfield and Keon Lettice:
 Elmore
 New Country: Country Side
 Lounge
 Ole Train: The Sport's Inn
 Lanny Pruitt and Cinnamon Ridge:
 CW Saloon
 Wes Ren and the Countrymen:
 Charlie's Nightclub
 Ricchetti: Pomarada Club
 Donny Rose: Hamburger
 Ray Sanders: Red Dog
 Saloon/Valley Fort Steakhouse
 Carl Shannons and Southern
 Comfort: Driftwood Lounge
 Stagecoach: P.J.'s Lounge
 Stan and Jerry: Silver Post
 Steve Cray: Wagon's Roost
 Joe Stewart: Tio Leo's/Mesa Mesa
 Sundown: Abilene Lounge
 Supercut: Lakeside Hotel
 Tall Cotton: Belly Up Tavern
 Whiskey Flats
 Don Twinn: The Flying Bridge
 Texas: Stagecoach Inn
 Billy Thomas and the Ambush
 Gang: The Outpost
 Fonda Turner and the Silver Spurs:
 Landmark Cocktail Lounge
 Whiskey River: Oats Bar

Jazz

The Tom Barabos Trio: Islandia
 Hotel
 Lori Bell: Prophet Restaurant
 The Greg Bloch Trio: Blue
 Parrot
 Pro Brigham's Preservation Band:
 Pal Joey's, Loro's
 The Bruce Cameron and Hollis
 Country Ensemble: Glamo's
 The Dal Byers Big Band: Section's
 Joanne and Jimmy Chastain:
 Babo Hotel
 The Chicago Six: Belly Up Tavern,
 La Hacienda Cantina
 Bill Coleman and Guy Paul:
 Quarter: Blue Parrot
 Barry Craig: Papagayo
 Shady Flats: Elmore's
 J.J. Frank and Eugene: Harpoon
 Henry's
 Corbett and Brown: La Hacienda
 Cantina
 The Mike Carson Trio: Elmore's
 Harvey and Shad St. Joes
 Salsola's, Sheraton Harbor
 Island
 Headway: Vagaper

Island Rhythms: Le Châlet
 The Denise Jeter Quartet: Blue
 Parrot
 The Dan Larciano Trio: Springfield
 Hazyton
 Joe Marillo Quartet: Blue Parrot,
 Private Lounge
 Shep Noyes: Prophet Restaurant
 Most Valuable Players: Fat

City/China Camp
 Mark Murphy: Blue Parrot
 Tony Ortega: The 4th Restaurant
 Ella Ruth Piggie: Tropicana
 Diego
 The Art Resnick Trio: Our Place
 Ron Satterfield and Keon Lettice:
 Elmore's
 The Peter Sprague Quartet: Rodeo

By popular demand . . .

Club DIEGO'S

is relaxing our existing dress code to include and exclude the following:

Shorts	OK	Not OK
Cut offs	✓	✓
T-shirts	✓	✓
Flip-flops	✓	✓
Tennies	✓	✓

Effective May 12, 1983

DIEGO'S 272-1241
 860 Garnet, Pacific Beach off Mission Blvd.

TRIP TICKETS

Now accepting \$85 (refundable) deposit on:

JUNE - Ashland & Simpson • Jean Armstrong • JULY - Motels • Iron Maiden • Tom Jones • Johnny Cash • Diana Ross • Journey • A.J.S. • Peter Dinklage • BEPT • Ennio Morricone • BOON - Allen at Work • Rick James • Cherry Cheaters • Bruce Springsteen • Police • Steve Niles • Christopher Cross • Jefferson Starship • Plasmatics • Kelly Holcomb • Aerosmith • Pat Travers • REG • Axl Rose • Neil Young • David Bowie • Simon & Garfunkel • Barry Manilow • Cars

CLAREMONT 4279 Germaine (next to Target) 268-3838
CHULA VISTA 5425 Broadway (by H) 420-TRIP
EL CAJON 141 Frontier Parkway 442-5553
ESCONDIDO 1926 E. Valley Parkway 489-TRIP

Open 7 days, Hours: 9 to 8 Mon. thru Fri., 10 to 6 Sat. & Sun.

Old Time Cafe
 Stan and Jerry: Silver Fox
 Stone's Throw: Belly Up Tavern
 Tobacco Road: Old Time Cafe
 Wholly Cats: Belly Up Tavern

Blues/R&B/ Reggae

The Johnny Almond Rhythm
 Revue: Pacing Mine Co.
 Whiskey Flats
 Bonnie Bramlett and Friends:
 Belly Up Tavern
 The Campers: Belly Up Tavern
 Tom "Cat" Courtney: Texas
 Tabooes
 The Five Carless Lovers: Pancho's
 Harmonies: John and Cruise
 Controls: Brown's Place
 Headway: Vagaper
 The Harmonies: Glamo's
 International Reggae All-Stars:
 Belly Up Tavern
 Island Rhythms: Le Châlet
 Rudy Jones: Kelly's Pub
 King: Black Blues: Mandolin
 Wind
 The Nomads: Jose Murphy's
 Ella Ruth Piggie: Tropicana
 The Rebel Rockers: Belly Up
 Tavern
 The Rhythm Kings: Glamo's
 Sparky Ruckens: Old Time Cafe
 Stone's Throw: Belly Up Tavern

Folk/Ethnic

The Athens Express: Olympic
 Place
 The Big Jewish Band: Old Time
 Cafe
 Brian Connolly: Blarney Stone Pub
 Jack Costanzo Quintet: Pancho's
 Malcolm Dahlberg, Greg Larson,
 and Peter Satterfield: Old Time
 Cafe
 Richard Freeman: Drizzly
 Maggie's
 Doug Hewitt: Kang Food
 Jim and Theresa: Patriot
 Club
 Deborah Li Johnson: Anselmo's,
 Drizzly Maggie's
 Rudy Jones: Kelly's Pub
 Gary Lohman and Rusty Wade:
 Drizzly Maggie's
 Les Troy: Shady Flats
 Ben McCann: Patriot
 Steve McVicker: Blarney Stone, Too
 Nick Noland: Joe's
 The Paradise Blues Band: Old
 Time Cafe, Drizzly Maggie's
 Raggy Tackles: Cok del Roy Mero
 Blarney Stone, Kelly's Pub, Drizzly
 Maggie's

Everything Else

Julia Aguilera: classical guitar,
 Kang Food
 Tom Barabos: easy listening,
 Islandia Hotel
 Bobby Batoon: piano variety, Cok
 del Roy Mero
 Phil Batoon: guitar variety, Cok
 del Roy Mero
 Paul Gragg: piano bar, Dookie's
 Joseph Heger: classical guitar,
 Papagayo
 Steve Hudson: comedy and music:
 Road House
 Just Puckering: comedy and
 music, La Piza House
 John N-mallie: piano variety,
 Islandia Hotel
 Gold Coast Lounge
 Luma: classical guitar, Kang Food
 Rob MacLeod: piano bar, Bahia
 Hotel
 John Mallon and Vic Las:
 Vegas-style musical variety,
 Islandia Lounge
 Jerry Melnick: piano variety, Gold
 Coast Lounge
 Mard Nelligan: guitar variety,
 Raphael's
 Oh! Rodeo: comedy and music:
 Doc Masters
 Buddy Reed: piano bar, Bahia
 Hotel
 Ransom Siondas: piano variety,
 McNeil's Diner
 Tommy Starke: family
 entertainment, Organ Power
 Pizz/Lemon Grove
 Jo Treason: piano bar, Dookie's
 The Remedia's Restaurant

Guitar Trader

AND DRUM WORLD

YOU'LL GO APE OVER THESE PRICES!!!

Here at Guitar Trader we don't monkey around with your hard-earned money. You know we have the lowest prices, great service, and warranties that back virtually everything we sell. So don't let anyone make a monkey out of you! Being on over to Guitar Trader's big sale now!

Special thanks to the Blue Parrot for helping us set up last Saturday's Laurindo Almeida Guitar Clinic! More clinics to come!

ELECTRIC GUITAR AND BASS SPECIALS

New beautiful Epiphone Sheraton semi-hollowbody! Set \$449 with gold hardware & fancy inlay! New Epiphone Riviera only \$399!!
 New Telecaster Explorer with "Mocking" Vibro System - now just \$399!!
 Beautiful Blondo Epiphone Flamingo Telecaster (E-338 - Specialty made in Gibson's custom shop) List \$1200. Now only \$999!!
 Rare! Honda Delano Baby Blue Flying V, tremolo, list \$329 now just \$149!!
 Honda Flying V Bass list \$299 now \$149, an incredible savings!!
 New Fender Bullet Bass list \$299, just \$299 including hard case!!
 Telecaster Blondo 4001 Bass list \$479 on sale now \$299!!
 Mighty Midget Guitar - was \$399 now shipped to \$299!!
 Honda Longhorn Bass - 24 fret!! List for \$499 now just \$299!!
 Left handed strats and teles are now in stock!!

ACOUSTIC GUITARS SPECIALS

Yamaha's Colored Starting as low as \$129!! Low price, high quality! Attention class players - we heard about the rest - a Takamine electric/acoustic will help starting from \$229!!
 Check out the New Apple - improved sound with a great new look. Fully acoustic, at a price you can afford! List \$189, now \$159!!
 Left handers - don't feel "left" out! We have that something special for you! Starting from \$99!!
 "Fender" - You Know The Name, now play a truly amazing acoustic - a strong steel, nylon string or 12 string!!
 You want Flaminco, we got Flaminco, imported from Spain for \$299!!

P.A. AMPS, AND EFFECTS SPECIALS

Bass ME-408 multi effects unit - list \$625 now just \$299!!
 ***All Multitone AMP'S & CAB'S will be sold at or below cost!!
 Used folded horn - bass line - with EVL speakers 15L - only \$190 each or \$260 for the pair. (the more you buy, the more you save!!)
 ***All used amps on sale!! Make us an offer - all reasonable deal even some unsalable offers will be accepted!!
 All DOD and MXR effects will be sold for 50% or more off!!
 Maestro Simcoe - live cond. ugh. vix \$125 now just \$79!!
 Echoplex - was \$279 now \$179 ugh!!

DRUM WORLD SPECIALS

Ribes, Ludwig and Promark
 Evans and Remo Heads 2 FOR 1!!!
 Selected Zildjian cymbals at 50% off!!
 We carry a full stock of Yamaha, Pearl, and Tama hardware all at unbelievable blowout prices!!
 ***All new Gretsch drum kit - like new \$499, real clean ***
 Pearl EX-6720 pro kit retails for \$1415 on sale now, only \$579!!
 Ludwig kit - 5 piece with heavy duty hardware only \$699!! Better hurry, they're going fast!!

Coupon -
 13 for 1 coupon - Ludwig heads - silver dot, coated and clear. your choice at an incredible savings - limit one per customer, expires 5/18/83

KEYBOARD SPECIALS

Rotel's Juno 60 is here and we invite you to come in and see for yourself what this keyboard can do for you!!
 Rotel's VK-60 portable organ reduced from \$995 to \$429!!
 New Korg PPS piano/strings on stock!!
 Rotel's EP-600 electric piano (1st \$850, now only \$579!!)
 Korg PPS 616 in stock - the hottest selling keyboard on the world is now in stock and on sale!!

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