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The last days of Danny Dean Wilson

spotted Tim, who gave them shelter. Danny recognized Tim as one of the lane was following them around the ning along the railroad tracks behind

Danny and Poodle were running down D Street in Encinitas when they

Street to the beach, where Poodle's car Street to the beach, where Poodle's car was parked.

Actually, Poodle doesn't remember few punks in town and told him that he the part about the Ford Fairlane, but and Poodle needed a place to stay — that may be because he was ripped, or right that minute. A white Ford Fair-because it happened three years ago when he was a different person. After comer. They didn't know who was in it, but they didn't care to find out misfits of which he and Danny were so they didn't care to find out much a part, he finally quit drinking, they did not so that they did not so that they did not so that they did not married, and lives now in his natural care. they were pretty hyper after leaving the it. Though he seemed indestructibly tab, and their dirty plates, and a litter of empty Heineken bottles on the patio table, and jumping the fence and run-

By Joe Applegate

City Lights

#### Only Jack Anderson Nose For Sure

Syndicated columnist Jack Anderson last week had more news on former Congressman Lionel Van Deerlin's supposed cocaine purchases. But if you don't live in Chula Vista or Anderson's May 10 column notes that all nine current and former legislators who he claimed last month were involved in the Capitol Hill "drug ring" have since marshaled forth considerable evidence of their innocence. Neither the San Diego Union not the Los Angeles

Union nor the Los Angeles Times subscribes to Anderson' "Washington Merry-Go-Round" column, so their readers missed a firsth reading of Anderson's initial indictment and Van Deerlin's spirited defense in the same column of how ''I've never column of how "I've never even sampled marijuans, nor been approached [for drug purchases]. This couldn't in the least be based in fact." The Tribune has long carried the Anderson column, but Walt Miller, the pager's managing editor, said the quality of the six-day-per-week column has fallen and the standard of the six-day-per-week column has a six-day-per-week column has may be not every couple of months or so. "Thus Miller says that when the column

or monas or so. Thus mine says that when the column arrived in the *Tribune* newsroom several days before its April 27 publication date, it "was just tossed aside... the editorial writers didn't even

read in Agril 27 phone call
But a Tribuse reader who saw
the column is monther paper
"called to our attention" the
Van Deerlin reference, says
Miller. "We just took [the
column is a ridiculous claim,
Miller recalls. Trib editors
decided not to print the
Anderson column, but instead
ran an April 28 page-three
news story titled, "Van Deerlin
Calls Drug Charge
Ridiculous." (Trib editor and
columnis Nei Morgan — who
hired Van Deerlin as a regular
editorial page columnist in in hired Van Deerlin as a regular editorial page columnist in 1981 — later ran two items about the story; one called it a "real belly laugh," the other noted Van Deerlin's inceting with libel attorney Vincent Whelan.) The Union ran a similar story on April 28, while the Los Angelet Times local edition wrote nothing on the subject. The Tribune even follow-up.

Not so in North County,

where the two newspapers that serve Van Deerlin's Vista home featured front-page stories about the news. Escondido Times-Advocate reporter Gerry Braun was handed a copy of the Anderson column on Monday, April 25; he wrote a story that appeared on page one of Tuesday's edition outlining the Anderson charges and paraphrasing Van



Deerlin as saying that "despirasing six children and occasionally smelling a pungent odor rising from the basement. I never even sampled marijuana." The Times-Advocate ran the Complete Anderson column on Wednesday and followed up with the May 10 column. Vista's Morning Press headlined its Wednesday

Ex-congressman denies charge, "and ran the column its editorial page. The paper published the May 10 column in its Wednesday, May 18

in its wednesday, May is edition.

The twice-weekly Chula Vista Star-News also ran both columns, inserting the words "Ex-South Bay Representative" before Van Deerlin's name. "I ran [the crisinal column] because it was original column) because it was local," says editor Johnnie Lou Rosas. "It's not the kind of thing you ignore. And it was not particularly damaging since Van Deerlin had a chance to respond." Still, Rosas harbors misgivings about Anderson's "Washington Merry Go-Round," which appears regularly in the Star-News. "The quality is definitely down," Rosas says. "He [Anderson] has always had a lot of interns working for him, and he seems to rely on him, and he seems to rely on

any more. I've thought of replacing him, but don't have anything else to use." Other editors might entertain similar doubts about the column's veracity should Anderson agree to issue a "clarification" that is being sought by one of Van explain that the alleged drug buyer was not Van Deetlin, but a Capitol Hall doorman who held his job through Van Deetlin's pastronage.

conform to six pages of regulations, including a requirement for "sneeze guards." to protect the food, and must pass scrutiny from not just the health department but also the building department. Cert operators even have to prove that they have written permission to use a washroom (equipped with a toilet and hot and cold running water within twenty-five feet

water) within twenty-five feet of their alfresco businesses.

rson says yes/

editions with "Van De Cocaine User?/Column

Hot Dog Carts
Forced To Cut
The Mustard
When pushcart food sales at long fast became legal in the first carts showed up downtown. It made sease. One loce cream company figures at least 10,000 people have to walk by a given cart per day in order for that cart to succeed, and downtown is one of the start of the control of greatest number of the mobile vendors, with more than a dozen carts in locations rangi from the Wickes Building at Second and Broadway to the Bargain Hunter at Sixth and Bargain Hunter at Sixth and Broadway to a spot across from San Diego City College at Twelfth and A streets. But the carts also have begun to spread out to other neighborhoods. Phyllis Chalmers, who inspects the pushcarts for the county health department, says the heads have never a specific production.

the beach areas have proven second most popular. Currently about eight ice cream and hot dog carts have moved in (with many of those only operating on weekends). Three ice crean carts have invaded La Jolla. At area, and three have moved into Balboa Park. The remainder of the city's forty or so pushcarts are scattered: one is selling hot dogs in front of

He Poor Boy's Rentals shop on Midway Drive, for example. There are hot dogs in front of Seaforth Ross Rentals on Quivin Road, ice cream in front of Seaforth Ross Rentals on Quivin Road, ice cream in front of an antique dealer on the control of an antique dealer on the control of the control of an antique dealer on the control of the c

close. The only other notable exceptions to the current hot dog/ice cream dominance are two espresso carts; one a swank, \$15,000 cart that has dispensed coffee and Italian ices in the Mission Valley Shopping Center since December, and one brand-new espresso-and-croissant hawker at San Diego Federal Chalmers says the health department is now reviewing pleas from two more imaginative street vendors, one interested in selling bagel-encased hot dogs, and another with his hope pitted on deep-fried tacos. The limitation on the types of food that can be sold are only one part of a moras of or lites to which the carts are subject. They realsor estricted to giving property (and the property owners are charging the vendors around one hundred \$4.54=1, 10.15 for er month for dollars to \$150 per month for the right to occupy their space The carts themselves must



# City Lights

#### Ys And Wherefores

Members of the Downtown MCA have reason for concern about their future in the center city. In October of 981 the downtown branch saw its gym and recreation center on Eighth and C streets sold to ordered by the YMCA metropolitan board of directors, which oversees San Diego's ten Y branches and Diego's ten Y branches and which banked the proceeds of the sales to help relieve financial problems. Although they had another year and a half left to occupy the building, downtown members immediately began looking around for a new site. Knowing that a new building.

around for a new site.

Knowing that a new building
was financially out of reach,
the Downtown Y's directors
began talks aimed at relocating
to separate facilities within the
Armed Services Y on lower
Broadway. The Downtown Y
members, fisured the nagent members figured the parent board would give them at least the \$1.1 million that was remodeling of the Armed Services Y. After all, they

One Size

Wakes All

You know how it is when your parents live in El Cajon and they cook up a huge Italian dinner for you and it's Sunday night and you hit the freeway to

to slump.

If you think an inspiration like this hits a man all at once, allow Pellegrino to strip away that illusion. He says his first

idea was to install in his car a

idea was to install in his car a photoelectric eye which would be trained on his head and which would trigger the car's horn every time his head tipped out of position. But that would be very expensive. Next. Pellegrino thought of installing four mechanical levers that would encircle his head like

spokes around a wheel, and which his head would strike

should he start to doze. "But then I'd have to drill holes in

my car." he says. "I didn't like

A hat might be the answer, he thought. What if he attached a string between the hat and a

switch that would trigger an alarm any time the old noggin

started to sag? "That's great, thought. But then I thought,

car?" "And only then did the

What if I drive my other

were operating at a deficit, the countywide budget. But last month some downtown branch month some downtown brane members saw plans for the remodeling and learned that only \$550,000 was budgeted for the job. They got little reassurance from Y metropolitan board president Richard Colatto, who talked only vasquely about the Y'e

Richard Colatro, who talked only vaguely about the Ys one hundred percent commitment to downtown. So the Downtown Y directors met Colatto head-on last week, demanding and receiving assurance that the parent Y will make the full S11 miltion available for the parent Y will make the full S11 miltion available for the Downtown Y villure Plans Committee, Y has demanded that Colatto and the parent board put its promises in writing.

vriting.
Yet the local YMCAs face a Yet he local YMCAs face a bigger threat, this time from the city attorney and city property department. Those tity officials have warned against the combination of the Armed Services Y and the Downtown Y in the same building and argue that the Y must maintain two separate facilities downtown. The city can make such demands

because it gave the YMCA four million dollars' worth of Mission Varley land in 1976 for just one hundred dollars per year. That deal, good for fifty years, subsidized the Y's years, substitized the Y s construction of its Mission Valley branch on Friars Road near Morena Boulevard. In turn, the city demanded that the Y maintain "substantial and appropriate programs and services in the downtown area." The city attorney and area." The city attorney and properly department consider that to mean two separate buildings, or, at the least, a modern, well-equipped, and centrally located building with completely separate facilities for the Armed Services and for the Armed Services and the city massis and the city massis and the city massis and the city massis and the penalty for the Y could be worfully expensive; it would have to now it would have to pay fair-market rent on the costly Mission Valley land.

Downtown Y director
Knoepp argues that a combine
facility in the old Armed
Services Y fulfills the city's demands. 'I challenge [city s' officials] to point to one word anywhere in our agreement tha shows our [planned joint use] of the [Armed Services Y]

brainstorm strike: why not take an ordinary plastic Padres cap and fit it with a nine-volt battery, a pulsating alarm, and a steel ball that closes a circuit Since completing his invention last month. Pellegrino says he has worn his "Nite Cap," as he calls it, "Nite Cap." as he calls it, every time somnolence seems likely to strike. "Fortunately, I haven't had it go off. However, I've sort of pretended that I was falling asleep and it worked." He says he will continue faithfully to don his handiwork: "It's insurance!" a steel ball that closes a circuit and trips the alarm every time the ball is tipped to the side? "You can spend up to ten dollars on a fancy one." Pellegrino advises other worried drivers. "But if you wanna go cheap, you can get a nonpulsating alarm for \$2.49."





#### Local Beds Down

Like forest fires fanned by Santa Ana winds, the series of recent winter storms combined with an unusual ocean warming phenomenon to devastate the lush coastal kelp beds off San Diego. Formerly one of the richest kelp forests in the state richest kelp forests in the state the bed of giant brown plants off Point Loma has dropped from a measured 1500 acres last September to approximately one hundred acres now. It used to extend from the mouth of San Diego Bay north four miles to a point

Diego climes as a result of the warmer waters.) Dr. Tegner says that along with the says that along with the two-degree (centigrade) surge in water temperature, El Niño forces the "mix layer," or thermocline, deeper than usual. Most of the sea's nutrients remain below this division of cold water from wanner surface layers. The thermocline, which is usually found within the relatively shallow (thirty to seventy feet deep) kelp beds, has been vater, depriving the kelp of water, depriving the kelp of nitrogen, its main source of food. This weakened the kelp plants, not only making it easier for the storms to rip a very bad year for Kelco are

loose their rootlike holdfast-

making younger and smaller kelp plants more vulnerable to

the swinging pendulums of

dislodged holdfasts ramrodding through the beds. Besides the sport divers, underwater photographers, urchin and abalone populations (the animals feed on kelp), and for species of fish pages. a few species of fish such as sheephead and kelp bass, the biggest loser in the kelp's demise appears to be Kelco, which cut and processed the brown algae into \$15 million worth of commercial products last year. According to Kon McPeak, senior marine biologist for Kelco, last Sunday was the first time since early January that the firm's kelp cutter has there also the part of the state of demise appears to be Kelci a week where me enginemy or the year. Mr.Prak, and his believes the second of the seco upwelling of cooler water, which may have something to do with the tons of warm-water red crabs washing up on local beaches. McPeak is

Nino has passed, and some at Scripps feel the warm water will probably return to do in the young kelp stands. And even if the water doesn't get them, it looks like the sea urchins will The urchins' main food source is drifting kelp, and without it the spiny denizens end up munching on the young kelp plant: themselves. Kelco's divers are continuing their urchin control efforts, but it's a big ocean. The chances for the kelp bed renewing itself to exploitable size this year are slim; the chances for this being

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Cisco Kids You Not

As a long-time member and retired officer of the Modified Motorcycle Sossiation, I must take issue with the article "May I have One of Those Brochures" ("May I have One of Those Brochures' ("Curis of My invalid Mother?" ("Mother?" ("Mot very seriously. We also take our good reputation very seriously and don't like the hatchet job reporter Neal Matthews perpetrated on us in the aforementioned article.

We don't carry blackjacks; that's pure unadulterated crap. Neither do we bribe people for favors Sounds like Neal has been watching too many grade-B bleet novies on the late, late show. Until the realizes motorcyclists are not ogres, then I predict that Neal will continue having difficulty riding his tricycle. Soung Cincs. Sonny Cisco San Diego

Errata An article in last week's "City Lights" mistakenly stated that the management of the San Diego Sockers supports the use of San In an article entitled "Millions of Tiny Knost," published May 5, the owner of Asian Rugs Institute and International Rugs Institute was misidentified. The owner's correct name is Arjang Esmaelzadel.

The Reader regrets these errors.

Diego Stadium by a United States Football League franchise. The Sockers' management opposes such use of the stadium by a USFL team.

Oh, Give Me A Nomadic Yurt

for Suc Gaiser Several Piece, "Dreaming of Violius" (May 12). Her vivid reportage triggered a kaleidoscope of memories of our last summer's idyll in the Soviet Union where, amazingly, we seem to have followed Isaac Malkin's footsteps Like Malkin, my husband and I have fond memories of Moscow's concert halls; subways whose stations could have been ballrooms

concern mark survay's wines action could have been bullroom of the cars, the Hermitage in a cars, the Hermitage in a cars, the Hermitage in the cars, the Hermitage in the cars, the cars of the cars of the cars, the cars of the cars of the cars of the cars, the cars of t

our delight in the ubiquitous tea houses, wedding palaces, and bazaars; the proliferation of

Nower's fountains, and statues boomer's, fountains, and statues bonoring poets and writers, drining on mountain tops approached by finnicular, and sampling ethnic floods in normalic years. Except here were beneficy, and public parks. And wherever we went, from Emponen cities to enclaves in Central Asia, were vash building projects of apartments as substitution of the contral Asia, were vash building projects of apartments as contral Asia, were vash building projects of apartments as charged of the contral Asia we strolled through a park opposite our hard broady a park opposite our hard and workers of the proposition of the park of the proposition of the park of the park

after only one game.

We took our place in line to buy some of the popular, sinfully rich ice cream made with heavy cream. A man who overheard us addressed us in English (which children learn in school) and invited us to meet his friends. The culture exchange lasted far into the

culture exchange insight we attended a Jewish wedding reception at our hotel where an enthusiastic guest tendered us an imprompti invitation. Our Russian friends would not take no for an answer (continued on page 30







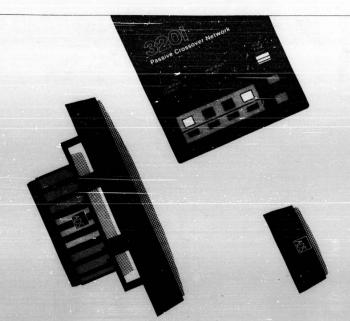


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Straight from the Hip

How drinkable is San Diego's water Villiam Goehring

San Diego You wouldn't intentionally drink water that contains arsenic, would you? But you already have, William, if you've tasted San Diego water. True, the arsenic content has never exceeded the maximum levels set by the government, but it is sometimes present nevertheless. Yet our water is en-tirely "drinkable," by government standards at least. The Environmental Protection Agency

determines how drinkable water should be; it administers research programs that de-lineate the health standards for water throughout the country. In California the department of health enforces those re-quirements. The San Diego Water Utilities Department conducts daily (in some cases almost hourly) tests to ensure that our water supply meets the federal standards. They look for inorganic contaminants (ar-senic, lead, mercury, silver, etc.), organic chemicals (chlorinated hydrocarbons such chemicals (chlorinated hydrocarbons such as endrin and lindane), and mineral con-tent — making sure these substances are below maximum permissible levels — and they even measure such factors as cor-rosivity, color, turbidity, and odor (yes, there is a unit measurement for odor). The Alvarado Filtration Plant employs chemists, microbiologists, and other techcompounds, ferric chloride, lime, potasnicians who continuously monitor samples nicians who continuously monitor samples for those nasty ingredients that could make our water unsafe. More than one hundred testing sites are scattered across the city; these three-and-one-half-foot-tall pipes (one of which is near the comer of Hawk and Washington streets in Mission Hills) provide representative samples of the city's water sunds. sium permanganate, and copper sulfate Elaborate filtration systems utilizing sand and coal filters remove suspended matter and harmful chemicals, and the final product shows nary a trace (one hopes) of hazardous ingredients.

But the water that comes out of our faucets can still have problems. The most

Water does not arrive in San Diego in a drinkable state, and the process of turning that beverage into a potable one is quite



when there is a lot of sunlight. The water is safe to drink, claims the utilities departrain runoff and water from county lakes ment, even though it may smell like a stagnant aquarium.

Our water does have its critics. Immi-grants from the Pacific Northwest, for River. Filtration plants on Lake Murray. Miramar Reservoir, and Otay Reservoir treat this water. "Purification" of this supply involves the addition of some pretty potent chemicals chlorine and ammonium

example, are startled by the hardness of the water here. They are unaccustomed to hav-ing water spots on their dishes. San Diego water is hard, the utilities department admits, but it's not as hard as in Texas, for example. Most water pipes in Southern California are lined with asbestos, and though the amount of asbestos that enters the water supply is minuscule, some people are concerned about its presence in any amounts. The government has not set maximum levels for asbestos content; that the material is harmful when ingested has not been established anyway, argues the

water you want (if you believe governmen safety standards). Whether the taste is saregueable is entirely your decision. Personally, I prefer more exciting beverages — say, a nice Gewürztraminer (but I won't even mention the chemicals they

I once heard about an organization that Tonce near a would an organization that helped adopted children find their natural parents. Could you please tell me more about it? Shauna Aiken

Sman Auger
San Diego
The Alma Society is probably the organization you are talking about. The non-profit group (the Adoptees Laberty Movement Association) has been in existence twelve years; there are chapters across the country and worldwide. Its purpose is two-fold: to provide moral support for the per-son who is looking for his natural parent or son who is looking for installing aparell of child, and to offer guidance in the logistics of such a search (the organization does not actually conduct the search itself). Sixty percent of the members are tooking for their natural parents, but an increasing dren. The San Diego chapter of Alma meets the third Saturday of the month (except December) at 1:00 p.m. in the San Diego Federal Savings and Loan building at 925 Fort Stockton in Mission Hills. The public is welcome to attend the business public is welcome to attend the business portion of the meeting, though the work-shop is open only to members. For further information call (213) 994-ALMA, or write Alma, P.O. Box 44454, Panorama

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.



frequent complaint is of a strange odor or taste. This is generally caused by the growth of algae in the reservoirs and oc-









# THE INSIDE STORY

DICK CARLSON SEEMS TO HAVE DONE everything right in his pursu of a seat on the county board of supervisors. The former TV news anchorman indirectly started five years ago, when he walked out of Channel 8 studios to become the "voice and a vice president — of San Diego Federal Savings. Carlson married frozen-food heiress Patsy Hunt, became a society-page regular, and blossomed under his political mentor, Gordon Luce, a Republican heavy and chairman of San Diego Federal. A friend and po appointee of Pete Wilson arlson last year became a hite House choice for two White House choice for two top positions with the United States Information Agency; he'd even selected a Washington, D.C. home last fall before choosing to remain here instead

ter that what he calls "the bility of public service ranslate into a isor's seat, his strategy operly subdued. Though Hedgecock had to be I mayor for the risorial seat to open up, on worked unfailingly for

letter Carlson sent to 700 acquaintances two weeks before the May 3 mayoral election. Attached to each letter was a San Diego Union article naming Hedgecock's potential successors, including Carlson. "Thope you count me among the more attractive and qualified of this group." Carlson wrote, in urging the recipients to return an enclosed pledge card. Five hundred and sixty responses were mailed back, including an impressive list of conservatives (Yellow Cab's Don Swortwood, Cab's Don Swortwood, parking lot magnate Evan Jones, financier Malin Burnham); moderates (developers Tom Carter, Steve Drogin, and Tawfig Khoury); even National City's even National City's
populist/Democrat mayor Kyle
Morgan, who has Carlson and
San Diego Federal to thank for
a new data-processing center
that brought jobs to National

City. Stepping up his campaign. Carlson hired as a part-time secretary/aide Kathy Emerson, who has raised flunds for Cleator and the state Republican Party. His visits to the supervisors' offices have increased in frequency. "I've seen him up here more than any other (candidate), "anys one supervisorial aide. Since three of the four incumbent

**MORE BED NEWS** 

THE BEDROOM ANNOUNCES GRAND OPENING OF OUR 7TH STORE IN LA MESA AT 5208 JACKSON DRIVE 698-6171



Carlson hasn't abandoned hope of support from Supervisor Leon Williams, despite Williams is insistence in holding out for a Democratic successor to Hedgecock. For Williams, Carlson is stressing shared contributors (Khoury, Luce, Evan Jones) and the endorsement of Democrat Gordon Williams, head of the local painters' union. Carlson local painters' union. Carlson two days shy of the scheduled election. Gotch last week said he wouldn't be a candidate for appointment and is now talking of running for re-election to the

iocal painters' union. Carlson also made sure that Williams received an endorsement lette from Gibson Ahlgren, a

Democrat and San Diego Federal vice president. Luck, too, has pushed Carlson to the top in the



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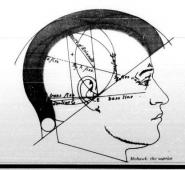
# REBEL

Whether or not the Fairlane was there. Tim remembers inviting the guys back to the beach apartment that he and his brother Mike were sharing on Moonlight Lane. Danny immediately named it the Pank House the was always the one for naming things), and he and Poodle ended up staying there

through the summer.
What a summer it was, said Tim.
Parties day and night; everybody
drinking Lucky beer — 'Breakfast of
champions,' you said before popping
at op — and Danny giving haireuts to
the teen-agers who came over. No mattruth at be didn't know how to cut hair.
That was the point: not to have hair that
looked nice. Don't care about being
nice. Danny told the people he brought to
the Punk House. Think about your
own heart. Everyone's giving us
builshit. Why can't people just do

Of course. Damy had had long, conventionally blond hair during his surfer days. Though born in Los Angeles, he'd been raised in Cardiff-by-the-Sea in a loving and conventional family, had fed upon natural foods, had learned the more difficult Beatles tunes on the guitar. A friend who had known him since high school said he had tried to be a leader, standing up for his friends, protecting them in the after-school arguments that kids get into. She said Damy 'wanted

what they feel? Why does everyone have to be the same?



Whatever is the comfortable and approved thing to do, do ye the opposite. And whatever the punks around him were doing, Danny was compelled to do the most, the hardest, the fastest, the longest.

everyone to feel the same things he felt." He wanted to lead — but not

where everyone was already going.
Sometime in 1980 — some punkrock friends of Danny pin it down to a
particular party, with entertainment by
a band named Political Crap — he
dropped out of the surf scene and became a missionary for punk. It was
easy to point the way: Whatever is the

comfortable and approved thing to do, do ye the opposite. And whatever the punks around him were doing. Danny was compelled to do the most, the hardest, the fastest, the longest — he did all he could do in the extreme. His

girlfriend at the time of his death said,
"There was Danny, who was a normal, considerate person, with the same
feelings as you or I, and then there was

'Danimal,' which was not just his nickname but the person that he became when he had to show that he was on top.''

That summer at the Punk House, Danny "spread infection," his nickname for giving a custom bairout. He'd take the orange-handled stationery shears out of the kitchen arawer and set his punk-convert on a chair between the apartment buildings. The landlord hated those haircuts on his slab-concrete patio, more than he hated the music and drinking and flophouse vagrants, but what were the punkers to der They would have given haircuts inside the apartment, but so music many the punkers to der They would have given haircuts inside the apartment, but so me they couldn't be bothered to sweep it

Evicted in September, the punks moved downstairs to the apartment of a sojourning couple from France. When the couple moved out, they had left the rent paid through October, which turned out to be the best month of all, said Tim. No rent meant more money for Lucky. One night they were doing beer bonks — filling a funnel with brew and downing it, via gravity, in a stunningly short time — when the sheriffs came to throw the trespassers and their belongings out the door. Tim remembers trying to stay upright in the alley behind the apartment while a sheriff was standing on his foot and pushing him over; not that Tim resents the way he was treated — he said he had it coming. He remembers the moment because he was worried about not having a place to live.

Later that night at a party Danny and Poodle and Tim met a teen-ager who invited them to her apartment to stay for the night. Her mother had rented her a studio at 2166 Montgomery Avenue in Cardiff: one room floored mostly by a waterbed, with a kitch-enette and bath, and a back door leading to a hillside cellar that seemed like the bottom of the world, a perfect place for pertying. That night the gif slept on the waterbed and the punks lay on the waterbed and the punks lay on the waterbed and the punks lay and the seemed like and the punks lay and the seemed like and the punks lay and the seemed like and the punks lay and the rent was free. They stayed bad, and the rent was free. They stayed

till the following spring.

The studio became known from San Diego to Los Angeles as the Black Hole of Cardiff. The name was more ominous than the goings-on: Danny, Poodle, Tim, and a few other regulars spent their days drinking and listening to music, or scamming for provisions for a party. Danny, fearless among his peers. occasionally pulled a "mad

runner''— grabbing a bottle of liquor from a store shelf and sprinting for the door. When low on money, they sold some albums at Lou's Records in Encinitas, until they were told to keep out of the store for having sneaked off with a P.J.L. Can edition of Public Image Limited — a three-record set by the

conck group packaged in a film can.

It's a good album, said the punk
who d'slipped the collectible into his
jacket. He added that music was not
just entertainment to him and his
little and the state of the state of the
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word. "I don't know. Just our anger. I don't know. . . . "

At the Hole they listened to music by Agent Orange, Sex Pistels, Germs, Black Flag, and the New York Dolls, Nobody watched TV. Danny wrote lyrics in a leopard-skin notebook he carried in his jacket, and sketched on scraps of paper — his friends say his lyrics and drawings were good — but he never kept at them, didn't let these interests take over and run his career.

His personality was his daterd. Tim's brother Mile: who had shered his apartment with Dany on Moon-light Lane, was to sing one summer evening with a band in La Jolia Shores and needed a Donge Duster for driving Mile to the engagement, and as they were getting out of the car, Danny discovered a fire extinguisher, which the decided to bring along. It was late afternoon and the sunbathers lay on the beach in tranquility — too much tranquility for Danny, who ran up and down the boardwalk blasting them with the canister. He was uninhibited, said Mike.

He was uninhibited, said Mike. That was his attraction. Yet even when his actions seemed out of control, his drinking in particular, he had a way of acting on people with the control of a performer going for effects. He commanded people without threatening them. He was logal and helpful to his friends: who no ne needed gas for his car, Danny said, "I'll get it," and took he keys and came back later with a full tank and no explanation. He read people and gave them what they wanted. "He could feel your pulse from across the room," one young woman said. This, and his outgoing nature, and of course his obsession nature, and of course his obsession nature, and of course his obsession

(continued on page 12)











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(continued prom page 1) punk, gave him much influence over his peers.

None could help noticing that his influence extended particularly far in the direction of girls, especially those younger than himself. "He'd tell chicks to give us money for beer," one punk said, "and they'd do it every time." Someone once asked him his secret. "You want to know the secret of success?" he said. "I'm a gentleman. On top of everything else, you've got to be a gentleman, and that's what they pick up on."

year-old telephoned the house where a party was going on. Danny answered, and without telling the woman where her Jaughter was, promised to find her and have her home in an hour — and he did, delivered to her front door. The mother disliked Danny before and after the incident, but had to admit that

she was impressed.
Free rent at the Hole ended when the tenant's mother found out that six or more punks were sleeping around her daughter. By this time, though, Poodle had rented a house of his own on Third and G streets in Encinitas. Reputedly the oldest house in town, it looked like a wooden cupcake, sagging in the eves, set amid a yellowing plate of

They called it the Ragpile. It was the first house that the punks had had to themselves, and they saw it as a kind of starting point, a place of their own.

Danny and four or five other punks Danny and four or five other punks moved in, and they continued the life they'd been digging at the Hole. Poo-dle remembers going to bed drunk and getting up at dawn to be ready when the liquor store opened at 6:00 a.m. Nearly everyone but Danny took jobs to meet expenses. Danny never worked, claiming he was allergie to it. Instead, he and a few friends stole items for hock.

It was wrong, they knew, but they figured it wasn't that wrong since it fit in with the attitude that a fraudulent society deserves to be defrauded here and there. Besides, the crimes weren't violent; most were too small to qualify as grant theft in today's market (\$400 and up); and some, in a sense, were in the open, among friends.
One involved three pieces of antique

jewelry belonging to the mother of

Danny and Susanna were in the Dilts home one November afternoon when Danny went upstairs and took the jewelry from the bedroom. Not an hour later he told Susanna what he'd done. She in turn told her mother, after Mrs. Dilts had discovered the theft, and her mother called the sheriff, who then arrested Danny. Danny pleaded not guilty and had his court-appointed Released on his own recognizance, he then skipped the hearing, upon which a warrant was issued for his arrest.

In the meantime, he'd continued to see Susanna. His friends said that of all his girlfriends, Susanna was the one he would have died for, sort of. Perhaps this was because he never won her as completely as he had done others. She

but dropped out of it, a nonconvert. She'd met Danny at the Yellowstone Bus Company, a poolhall-deli in Car-diff, when she was fourteen. He was there with Poodle and another friend. being his expansive self. She and Danny started talking, and soon were

going to the same parties.
In relationships of all kinds, Danny liked to stir things up. "You'd be sit-ting there listening to the radio and he'd pick it up and throw it past your head," said someone who knew him only slightly. "The thing to do was not move, stay calm, and just let it all be normal." With Susanna, though, he turned up his self-control. At a punk-rock concert at the La Paloma, Tim, Poodle, and Mike were in the front row, drunk, waiting for the last song, at which they had planned to stand in front of the stage and slam into each other and dive into the audience until the ushers kicked them out. This they did (one of them passed out and had to be carried to the street), while Danny remained a few rows back, in calmness, sitting next to Susanna. She said they went together for elev-

en months, and although she knew of some of his crimes, she never thought of him as a bad person, or as capable of hurting anyone. They had an on-again. off-again relationship. One night he demonstrated his attachment to her by producing a pair of police-issue handcuffs and locking their wrists together.
One of the punks from the Ragpile said Danny had been drinking Chivas Regal that night, and ended up driving around in a friend's car, holding the steering wheel with one hand while the other was handcuffed to Susanna, who other was nandcurred to Susanna, who was laughing and hitting him and tell-ing that was enough, unlock her, she had to leave. The trouble was he didn't have a key. They were locked together and that was it. This went on until Danny pulled into a service station and had the attendant cut the handcuff away from her wrist with sheet-metal snips, which wouldn't work on Danny's cuff because it was too tight to allow the jaws between the metal and his skin. So he wore the cuff for the his skin. So he wore the curr for the rest of the night, and the next day stopped a sheriff, who obligingly un-locked it.

That night, too, Danny cut his wrist

In at night, too, Danny cut his wrist superficially with a razor and let himself bleed for a while, stopping it at last with his hand. Someone from the Ragpile offered to take him to the hospital but Danny refused, so instead he took him out to breakfast. He said Danay

didn't seem in despair that night Danny never seemed depressed, as cept on days when he was supposed to appear in court. Another friend said cutting his wrists was "just one of the things Danny liked to do. Scare

people, I guess." Beginning in February of 1982, when Danny failed to appear for the pretrial hearing on the jewelery theft, his trouble with the law grew serious. He'd long been known to the local police for his rowdiness and for having grown up in the area; some of the police may even have liked him, since most of the trouble he made was noise and nuisance, and since his personality
was ever engaging. Two punks remember the night that Danny and some
others were parked on E Street in Encinitas, drinking beer and listening to music, when a sheriff pulled up and told them to move it. Danny invited him to come over and listen to their tape of a band called Sacred Lies. The sheriff got out of his car and listened to a tune or two, said he liked it, then told them they shouldn't be drinking on the street and ordered them all to go,

which they did.
With thefts and burglaries the sheriffs were much less lenient. Kurt Fettu, who was then a detective in the Encinitas station, arrested Danny four or five times for stealing. From Fettu's point of view, the arrests were less troublesome than most. "He liked me," Fettu said. "I got so that I knew where Danny hung out, and if I needed to pick him up I'd just go there and call him in and he'd come. We had what you could call a working

But the cases against Danny mounted until he couldn't treat them lightly. In March the San Diego City Police jailed him for disturbing the peace. His bail of one hundred dollars peace. His bail of one hundred dollars was met by the punks at the Ragpile, who took up a collection and entrusted the money to Poodle, who sprang Danny from jail. His appearance date in court was April 1, which he skipped, forfeiting his friends' money and bringing out another warrant for his Two months later to the day, Danny

and Scott Tennyson, a punk whom Danny had known for about a year, were hanging out at the bluff-edge park on D Street when Danny gave in to the urge to rip off one of the chains that swung between the guardrail stumps. "He said he'd been wanting to

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do it for years," said Scott, who helped him twist the chain free. Scott believes that a man in the nearby apartments saw them and called the police, as a patrol car arrived about the time Danny

was swinging the chain over his head. While Danny was being arrested Scott spotted the guy he thought had called the police, flipped him off, then was arrested himself. Scott eventually was arrested himself. Scott eventually got off with a restitution of \$110, but Danny's breach of bail brought him back to face charges of ear theft, theft of personal property, and driving while intoxicated. In a plea bargain he waived his right to a trial and was sentenced to six months' imprisonment -

adult institution recommended.
That isn't jail exactly but Camp
West Fork, a guarded detention ground
in the Cuyamaca Mountains. His
friends say Danny wasn't there long
before he ate jimson weed, a nightshade plant containing the poisonous
anerotic stranonium, which sent him
with buzzing head and swollen tongue
to the infirmary, thence back to the
county jail in Vista. His file at the
honor camn is closed, but the proord

county jail in Vista. His file at the honor camp is closed, but the record shows he stayed there only a week. He detested being in jail, even though he was there for only four months of his sentence, being released in September to the get-straight restrictions of probation, and having by good behavior earned the position of trusty among the jail inmates, with

LA MESA

kitchen duties and a little extra freedom. Still, he was used to more liberties than normal citizens take, and compared to the home he'd been raised in - wooden ranch house on a sky-full hill, next to a greenery — jail was something different, something out of the blue

In jail he had visits from his family, from Poodle who had quit the Ragpile and moved to Los Angeles, from Tim and others, though not from Susanna He wrote her letters which he never mailed, but gave to her later. One day he called the Dilts's home collect and got Susanna's mother. She accepted the call and heard Danny ask her please to get him out of jail, and that if he didn't get out soon, he would commit suicide

"It shook me up," said Mrs. Dilts. "It snook me up, said wis. Dilis."
It would shake anybody up to hear something like that. Even though he'd stolen from me, I guess I still felt for im.". Nonetheless she said there was nothing she could do to get him out, as he'd been jailed on charges in addition to the robbery of her jewelry. She gave the phone to Susanna, who talked with Danny for a minute then pleaded with her mother to get him out. But Mrs. Dilts explained that there was nothing she could do.

On the night of his release, Danny visited Tim and Mike Cook in their rented garage on the outskirts of Vista. "There was a lot of talk about hitting the straight and narrow," said Mike,

"though it's kind of hard to remember.
We were all fairly blasted that night."
Later he visited Poodle in Pacific
Palisades, in the hills north of Santa ransaces, in the finis north of sainta Monica, and talked about changing his life. "Drinking was the root of all our problems," said Poodle. "Danny talked about quitting, and about how much more he had to give to people,



1380 Hermes Avenue in Leucadia, about a hundred yards east of the railroad tracks that parallel Highway 101 It was a white stucco house owned by Ike La Vie of Los Angeles and his brother-in-law Dr. John Hinkleman of New York, and it had been leased to Danny's older brother Dennis, and Danny's best friend Brian Kuntz.

and I think he even came close, which

Dennis had been wanting a quiet place since the days of the Hole, where he had stayed occasionally, and the house on Hermes, which was set back thirty yards from the street and was thirty yards from the street and was surrounded by bamboo, pines, and coral trees, seemed the flawless re-treat. Divided among several room-mates, the rent was only eighty dollars per person, and the house was more comfortable than the Ragpile, which the punks had given me areas which contortable than the Rappile, which the punks had given up anyway to the Jesus-Is-Lord people. The Hermes place "was mellow," said Brian, "at least until Danny came back. From that point it got kind of crazy."

Danny moved into a small building near the main house. He called it the

Pit, a wide lavender hut with a bay window, built by the son of the previwindow, built by the son of the previ-ous owner to put up two monitor lizards and an alligator. It stood about fifteen feet from the north side of the house, looking like a derelict hotdog stand. Danny furnished it with a mat-tress, couch, and easel, with his own drawings and occurre or he wills and drawings and posters on the walls, and with a shattered television hanging from the ceiling. Later he added dolls' heads made to look chopped and bloodied -- "which looked cool and scared lots of girls," said a punk who shared the Pit with Danny for several weeks

Same old Danny: despite his attempt to quit drinking, which lasted maybe ten or fifteen days, and despite the job he took with Brian mixing mortar for a bricklayer, which made his arms break out in a rash, proving what he'd said about his allergy to work, Danny

about his allergy to work, Danny didn't change.
"We all put him down a lot for a while when he got out of jail," said Brian one recent Saturday after work. Scott Tennyson was with him, sitting in the car that Brian had bought with the money from his job. "He was still our friend, but he was the exact same person as when he went to jail, and we had all sort of moved on. When he went in, I got a job and a girlfriend,
which I wouldn't have done before.
And when he got out, we still partied
... but it was different. I mean, he

taught me a lot; he just did all this stuff that was so outrageous that you couldn't help being influenced by him, and liking him a lot. But I think he wanted to have the same power over us as when he went in, and he just didn't, 'cause the rest of us weren't the

On a Friday night in November, about six weeks after his release, Danny drove a group of punks up to Lake Drive in Cardiff to look for a party that they never found. On the way back to the beach, coming down Birmingham Drive, two sheriffs' cars pulled him over. Both policemen knew him, and they noted that everyone in the car but Danny — and there were five others in the cream-colored Mus-tang — was under eighteen years of age, and there was evidence that some

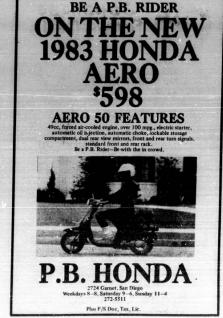




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minors to the hilltop substation off El Camino Real for holding until their parents came to get them. Danny they took to the Vista jail and booked in violation of three sections of the Welfare Code regarding the underage kids in the car.

Released four days later, on November 24, he was given a court date on December 2, 1982, at which the judge would review his probation record and probably send him back for the rest of his six-month sentence. That day, the twenty-fourth, he went to Karin Hansen, a confidente whom he sometimes called Momma Karin, and had her give him a mohawk. "I'm going to be a warrior now." she remembers him saying as she cut his hair. She said the jailing affected him deeply, and somehow aroused an ur-gent show of machismo.

"I had a bunch of Qualuudes, and he said, 'Hey, let's eat some and go outside,' said Karin, who lives at present in West Hollywood. "I didn't eat any but I followed him out, and we were sitting on a bank above the tracks, and I guess he saw a train and said, 'Have you ever played chicken? Come with me, I'm going to.'

"And I said, 'No you are not!' And I kicked him in the back and I started screaming, 'Stop feeling sorry for yourself! You think you're the only one who feels and its?" one who feels anything? You're crazy. Stop it! Get on with your life.' And he

got up and ran across Vulcan [Avenue] and started ripping these mailboxes off their posts, and then started going up the street ripping the posts out of the ground, while I stood there going. What is going on?'

"He said later that he wanted to get into all of our souls, and that we were never going to forget him. And I said, 'So you want to show all of us what life is about, but do you know what it is? Can you handle it yourself?' It's like, Danny wanted it all; he wanted to be the teacher, the student, and the leader

. I mean, everyone knew that he was trying to influence us, but he got so wound up that he didn't know what

On December 3, the day after he'd missed his latest appearance in court, Danny probably knew that another warrant had been issued for his arrest. The third was a Friday, and early in the day Danny was on the phone inviting people over for a party. A musician named Max Brown was there in the afternoon, as was Tim, who'd just got-ten paid from his job at Wendy's and bought a pint of Ten High bourbon, which he and Danny drank quietly. talking about the days in the Hole and Garris, whom Danny had met not long before at a Halloween party at the El Cortez ballroom in downtown San Diego. One of the last to come was Leigh Snyker, a high school student whom Danny had met at D Street a few years before. Sober, she found the party blazing with thirty people or more, most of them drunk.

Brian remembers that sometime brian remembers that sometime during the party he was having an argument with his girlfriend, who didn't want to see him driking so much, when Danny came up and talked to him for a minute, then drifted

away. A little after eight o'clock Danny went to Garris and said, "Gimme a buck, I'm making a beer run." In a few minutes he'd collected

the money for whatever he had in mind to buy, and collected some people to go with him: Max and Leigh for the company. Garris because he was older

They cut across the weedy lots behind the house, past the No Trespass ing sign and over the fence that others had trampeled down before. The guy were hooting and jumping around, while Leigh walked fast ahead of them, thinking, "I know we're gonna get busted for disturbing the peace. The neighbors have already called the

As they were crossing Vulcan and entering the ice plant by the railroad track, they saw the Amtrak train coming up from the south, its light blooming larger over the straight, flat track. Danny and Max started running for it. The train engineer, Warren Sattley was rolling at ninety miles per hour

the routine speed along that stretch. Max and Danny had played chicken before, Danny of course standing longer than anyone, once behind the La Paloma getting the heel of his boot flicked away by the train, which spun him "like a rag doll," as he often liked to say. Garris tripped in the ice plant and fell behind Max and Danny, but caught up again when the train had begun to bear down. Leigh managed an obligatory pause between the rails before moving well out of the way. standing on the western edge of the crushed-rock ballast. Max was on the tracks facing the train, and Danny was north of him, and Garris was west of the rails, the closest to Danny.

A four-car train goes by that point in about the time it takes to count to four.

Max can't judge how far Danny was away from him, because in the time it took to jump from the tracks and turn to Danny, half of the train was past him and he couldn't see. The rush of wind pushed Leigh's dress against her legs.

Max says he might have yelled something like, "Core!" which was a byword among them, from "hard core," but he didn't hear what Danny said. Garris says Danny yelled, "You want to see 'core? I'll show you with his arms flung out and his heels kicked up like a cheerleader

The front of the train caught Danny above the chest and threw him perhaps sixty yards forward. In the dark, Leigh sixty yards forward. In the dark, Leigh saw something like a shadow fly up toward the eucalyptus trees. Garris says he saw the impact but didn't be-lieve it. His first thought was that Danny might still be alive because he could see that his body had been flung away from the train's path. Leigh called Danny's name and started run-ning in the dark toward the shadow, and bending, had just begun to recog-nize Danny's leather jacket when Garris behind her yelled something like, "He's dead, let's get out of here." Max was afraid something terrible had happened, but had seen nothing, and wouldn't believe what Garris tried to tell him when they found each other on the far side of Highway 101.

Garris had Leigh call the sheriff from the phone booth in front of the Old Time Café. She remembers almost nothing of what she said, only that she left the phone dangling, and the next thing she knew was standing in the living room on Hermes with her back against the wall, sliding to the floor

Max saw that the police had already arrived at the tracks by the time he'd

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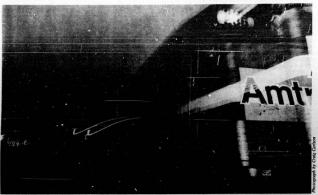
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"Danny wanted it all: he wanted to be the teacher, the student, and the leader . . . I mean, everyone knew that he was trying to influence us, but he got so wound up that he didn't know what to do next."

ice), then he noticed the train backing up. Still he didn't believe that Danny was gone; he didn't see a body anywhere; he expected Danny to jump any second from behind one of the dark

Garris went oack to the house and said, "That's it, clear this place out, Danny's dead," but no one believed him until Max came through the door, a paper face. Garris gave way to tears, and so did Tim.

Brian had already left, churning

down to the tracks and finding Danny's body in the dark before the paramedics did. He was crying and

ny's body in the dark before the paramedics did. He was crying and throwing rocks at the police cars, keeping them away from Danny, On- of the paramedics said, "What are you on?" And Brian shouted back, "Teck you!" From the reports of bystanders the police learned the essentials of what had taken place, and went to the house on Hermes, which they knew as a punk hangout, and picked up Leigh and Max in separate cars and returned them to the tracks. Somehow they overfooked Garris, who left later in the evening and spent the night with the Jesus people in the Ragpile. Leigh and Max stayed in the cars while the police continued their investigation. The train, after stopping briefly, had long since left for Los Angeles. When Leigh was finally let from the car and led toward

the body, she stopped and refused to go any farther, and was released to friends who had come to take her

Max returned to Hermes where he talked with Danny's father, Will, who'd been notified of the accident. who d been notified of the accident.

Max remembers that he was still drunk
when he tried to explain to Will what
had happened. Brian was in his room
when Will came in, and he remembers when Will came in, and he remembers that Will was quiet and caim, and tried to comfort him with words like. "I know Danny was your friend; I'm sorry for what happened." Tim remembers going outside later that night to take a leak in the vacant to to next to the house, and looking up at the apartment house next door and seeing faces in the yellow windows, pressed against the glass, and looking beyond him to see what was going on over there in the noisy house with all the nunks and police cars.

The next day Tim quit his job. He couldn't see flipping hamburgers at Wendy's when his mind was taken up with Danny. A wake had begun in the Pit and continued for the rest of the weekend. After Danny's parents had come to collect their son's belongings, those who knew Danny stripped his room for mementos, and some erected a memorial near the track, made of one of the doll's heads that he had used for scary decoration.

The coroner's report concluded the death to be a pedestrian accident; the body was cremated; no charges were filed against the train engineer. Dan-ny's occupation, as listed on his death certificate, was "artist

self-employed."

Danny's parents were understanda bly terse about this article; his father said that no true picture of Danny could be conjured from the remarks of his last friends, and that if it hadn't been for those "friends" of his, Danny would probably be alive today.

Rumors began to coil about Danny's last days, about how he'd placed a cross on this person's doorstep as an act of farewell — Danny whose credo was 'No regrets and no good-byes'

— and how he'd told another person
that she would never see him again if she didn't visit soon, and how he sup-posedly laid himself down on the

Tracks and let the train run over him.

The following week the wake continued, but in a different form than anyone expected. People took their feelings out on the main house: they broke off the front door, kicked through the walls, sprayed graffiti on the stucco, bent the stove, shattered the mirrors and windows. One could see from one room to another between the wall studs; walking was sluggish because of the beer cans and rubbish because of the beer cans and rubbish on the floors. At night the parties had to move outside because the lights in the house were broken, and in the day-time the neighbors heard such pound-ing that they thought the house was being remodeled.

One morning Brian remembers his

One morning Brian remembers his mother came over and found him in the deranged house, drunk, and she started to cry. He said he looked at her, and wanted to explain about what was going on, and that it wouldn't go on forever, but he couldn't.

[ke La Vie, the landlord, came by on December 19 to see about the rent,



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which hadn't been paid for the month. One of the punks at the house remempers the date because it was his birthday. He said he was standing in the parking lot in front of the house when he saw the glossy black car pull up. La Vie got out and asked him if Dennis were there, and mentioned the name of another roommate; he said he didn't know anything about it, and La Vie passed on toward the house, meeting Brian near the porch. Brian said about the same thing, since Dennis had actu-ally been living in his girlfriend's apartment in the previous weeks, so La Vie went into the house to look around. He

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saw Max sitting on the couch in the living room with a couple of rat punks from San Diego. In silence he walked from room to room, then back to his car, carrying an impassive face.

From that day the punks started moving out, and four days later the sheriffs came to evict anyone still there. La Vie told a reporter for the Coast Dispatch that the house looked as if someone had thrown an atomic bomb inside it

The punks didn't realize the quality of their reputation in the neighborhood until three of them — Tim, Scott, and a friend of theirs - were walking to the

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after everyone had moved out. Two children in the street ran away, screaming, "Mommy, the punkers are

La Vie and Hinkleman were insured for the damages to their property, which is being restored. The trash and broken walls filled nearly two trucksize dumpsters, loaded by a couple of workmen and a wheelbarrow. "I hate those punks," said one of the work-men, who looked about twenty and had a reddish beard and pageboy hair. Having cleaned up all their trash, he couldn't help noticing their taste for Girl. "They go pretending to hate soand they're living off it," he "They're living off the fat of the land. That's so hypocritical! Where do they get the free time to be punks?

Cause everyone else is working."

I told him I agreed with what said, and I added that Danny Dean Wilson, who was for a time the leader of the punks in North County, had lived the sort of life that many people only think about living, even when they're young, and that I wish I had known him, and will not forget his



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ith the lights out. what you first hear is a deep intake of breath amplified, a whooshing intake of air that is stored in silence for a second, maybe more, as if warning is being served. Then the

air is cracked by wild, rapid tonguing and simultaneous shricking that alternates with a high operatic warble. A staccato babel interrupted by a nearly out-of-control coloratura soprano that is defeated by the babel that is defeated by the soprano, again and again and again.

Diamanda Galás is in floor-length

black sequins. She's all black hair, all eyes, lips, curves and angles, her hands exploring the three microphones mounted in front of her on a single chrome post as her mouth works back and forth between the mikes.

She steps back from the equipment briefly, leans in again, and a midrange snarl is broken by two open-throated aspirations; Hah . . . hah . . . The aspirations: Hah . . . hah . . . The snarls ascend slowly, half-octave by half-octave glissandos, each broken by the breathy outbursts. She's screeching now, her vocal cords more and more taut, no rapacious pants separating the screeches that ascend further and further until the rasp is gone and the note switches into human timbre — high, pure, a squealing that lifts even higher away from the last of the rasps and heads into the ionosphere yodeling, ululating, cracking once before going up further into the reaches that make dogs howl and that are nearly

inaudible to the human ear.

The lights are out again. A low, rumbling, grunting. What is that? Not a pig, no 'mite a bear. A heavy, not-so-slow beast picking its way past

corpses. Galás screams, the grunting rumble returns. She screams, rumbles, screams. The beast changes from rumble to snort, the scream to a squeak. Galás turns human, leaving the hulk and the damsel behind to sort themselves out. Her voice is now operatic but still not literal, it's nonlingual: it lilts and bends, a bit more wistful than imploring. She's using vowels and recognizable consonants, approximating human musical speech, pulling within range of Western musicality, but only for perhaps ten seconds before she hits the reverberation pedal on the floor and the voice is scattered to the winds, echoing, doubling back on itself. The babel begins again and a whole village of frantic, angry Greek women is squabbling over some intrusion or outrage

That is some of "Wild Women with Steak Knives" as performed

earlier this month in San Francisco "Wild Women" is nalf of Galás's one album, an extended-play recording that turns at 45 rpm; the "Litanies of Satan" is the other half. As yet unrecorded are two other of her compositions, "Panoptikon" and "Tragouthia apo to Aima Exoun Fonos." All of them, however, have been heard by audiences in new-music spots in Los Angeles, San Francisco, and New York, or at new-music festivals in Zagreb. Berlin, Grenoble, Paris, and throughout Europe, but not for two years in San Diego, her home town. She captured the headline in the She captured the headline in the Frankfurter Rundschau's review of the Donaueschingen Festival last October: "Von Neuer Hörkultur und der Furie Diamanda." John Gill, of London's Time Out magazine, burned his qualifiers in a review that ended, "Whore, saint, demon, lover,

The sound of Diamanda Galás By Bob Dorn









madwoman or angel, there is no other voice in rock, jazz or the avant-garde with her violence, consuming passion and pure elemental force." "Galás is and pure elemental force. "Galas is the most extraordinary, extreme and honest vocal performer you'd ever hope to see, "said Gregory Sandow in the Village Voice. "Galás's music is a music of archetypical border situations: primal-scream therapy. unveiled of its intimacy in the presence of 3000 paralyzed listeners. . . . When she performs onstage she is a witch, "wrote jazz critic Joachim Ernst Berendt, in

People are afraid of this woman. In San Francisco months ago, several music promoters wanted to talk to her about future performance dates after hearing her for the first time, but wouldn't go backstage. When she came out to them, she asked why. "Well, you are intimidating," they

said. A group of London feminists screamed at her in performance. What is unnerving about Galás is not just her music, but the fact that she can make it nearly alone. Without the harmonizer, the reverb, the tape loops, and sound squashers that are used in live performance, the sound on her own would be nearly as complicated, nearly as deranging, nearly as powerful. That makes her something of a phenomenon, every performance something of an event. I would be understandable if a sizable percentage of those who witness her performance do so but once only. She appears this Saturday in Sherwood Auditorium at the La Jolla Museum of

Contemporary Art. Some time ago, maybe six, maybe seven years ago — she's not going to say exactly when — she started this public display of extremism with no practical knowledge of singing, and without

voice lessons. She had played blues voice jessons. She had played blues plano with her musician-professor father, had listened to avant-garde jazz saxophonists Albert Ayler. Ornette Coleman, and pianist-composer Cecil Taylor, and had played around Los Angeles and San Diego with some San Diegans favoring less chatted lare. And school favoring less-charted jazz. And she had studied music more formally as an undergraduate at UCSD. But what she has learned to do with her voice grows mainly out of that solitary beginning. "I didn't know how to sing at all. I got up in front of audiences with my back to them and just started screaming and singing." One of the early venues was Genesee East (mental) Health Center, standin in front of the institutionalized with her back to them, waiting as long as fire manutes before something clicked and she started. "They got into it," she recalls. "Some of them shaking

whether they re in a recital half or whether they re in a club. So that was just another group of people, and when I say 'group of people,' I don't mean people that I [categorize as a] group; it was just another audience, and it was certainly an audience that wasn't going to go away, wasn't it? But it was interesting because . . in a sense it was a nonperformance because, you see, people in institutions are there oftentimes

because they perform unacceptable behaviors in public, and that was sort of what I did, too. So it was

their heads. It was probably good for

them in some ways, but there was really no way of knowing. See, 1 perform for all audiences, whoever they are or whatever they think they

are, whether they're in a mental

institution or out on the street, whether they're in a recital hall or



# **MUSIC?**

I started studying voice was because I realized there were certain things I wanted to do that would take tremendous technique to be able to do. Sound sculpture, trying to create a large edifice with your voice. I began dealing with the instrument [voice] compositionally and if I didn't have compositionary and if I didn't nave the technique, I couldn't compose the sound. I couldn't grow. Not that I could necessarily hear what I wanted to do, but what I had an idea about." to do, but what I had an idea about." She began operatic training live or six years ago with a La Jolla teacher. Frank Kelly. "So now it's more and more possible to have an idea... let's say five or six very high voices at microtonal intervals apart, let's say between high C and high E above that to create this really blazing cluster of sound. And to do that I have to be able to sing it. To control the composition, I have to be the one that's singing it. I started to hear a more complicated, complex edifice than what I was already building."

from her, not even easy to think of a proper setting for it. Maybe some pile of stones out ir, the open, maybe as martial music for an attack on a used-car lot. She prefers to perform in clubs with drinkers on the verge of becoming a mob. Polite, academic audiences are not her favorites. "It's the difference between being a participant and a voyeur. In a club, they 're in it, there's more of a whole context for what is happening. In Italy, someone screamed at me, he kept it up. 'Che bella voce,' which was an insult. 'What a beautiful voice, because I was shrieking. I just walked to the front of the stage and pointed at him and continued singing at him. Scared the piss out of him. I like real situations, I don't like artificial contexts, which you get in artificial contexts, which you get in the big cities if you get enough press. People think they re supposed to like you, so they won't boo. They'll just sit there and say to themselves, 'I hate this shit, 'but they'll clap, right' So they're feed. They 're like students. They're not for it, they're not against it. They just go to an opening, look at the walls, and then leave." Look at that face: arrogant, haughty, beautiful really, but there's

something else going on that has to do with the dark and foggy heath.

iamanda grew up here, daughter of James P. Galás, trombonist and trombonist and a professor of Greek mythology for some thirty years at City College; daughter of Garfield School principal Georgianna Galás, both of them strict Orthodox Greeks; sister of Philip Dimitri Galás, himself a complicated writer-performer exploring the fringes of bravura. Brother and sister are both impatient, quick, touchy, like thoroughbreds, eyes wide and huge, nostrils the same. It's a family: nostrils the same. It's a family:
mother worries over daughter's carcer
decisions, makes her sequined
costumes. Her parents 'orthodoxy
somehow encompasses and tolerates
the extreme darkness of her imagery.
"Do you remember Blood of
Dracula, the film? The schoolteacher
who seduces the young high school
girl and then turns her into a vampire.
It's a woman schoolteacher, too, that
makes it interesting — a lesbian.

makes it interesting - a lesbian sado-masochistic, dominatrix kind of

suicidal surrender, moth-to-the-flame

fatal lust, unleashed passions. She's a Fury, a Medea, an Amazon. She has

called herself the nightmare of every

would-be conqueror in a Camaro,

Vagina Dentata, La Dominatrix.

vithout whip but controlling her

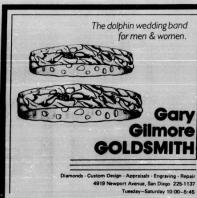
audiences with her voice.

outrageous and ironic, just toying around in answer to questions about mother took me. There's a scene when she gets changed from the nice high school girl. You see the normal face and then it gets weirder and weirder, the cheek bones get accentuated, the teeth get longer. It takes about two minutes, and the music keeps rising. Just great. It was

an early impression."

She wore all black in high school and at UCSD (where today she is a fellow at the school's Center for Music Experiment), and still does on the street and wherever she goes. You the street and wherever she goes. You see women of the Mediterranean, not just widows but young, married women, in all black. The sun is strong in the Mediterranean, of course, and it must sometimes hurt to wear black. Ask a nun, who must also wear black in the limited in the mediterranean. in full sunshine. There must be in full sunshine. There must be something to this conceit. Black is not no-color, it's the presence of all colors. It's also death and rage, pent-up rage. "I've always been extreme, musically and otherwise, unfortunately. So it manifests itself in my music. There's this sense I have of

the origins of her guignol sensibility
'I saw it in El Centro, at an El Centro
drive-in. I was eight, maybe nine. My









tearing through, either tearing through my soul, or tearing through the top of my head. I'm going beyond my body not in the crappy, mediumistic sense. I mean I'm taking myself as far as I can possibly go. Think about

speaking in tongues, a need to speak. When you need to speak, the need is felt very directly, there are no walls in front of it. I know when I'm up there that it's very immediate, it's frenzied because it comes from the gut. It's in my control, but it's also beyond my control. When you lose control, you allow yourself to go further than you

know about yourself. But at the same time you have to learn how to control the direction and the propulsion of the movement so that you take it to a lot of different places.

How serious is this all-black, Medea-Cassandra, Vampira persona 'Absolutely serious. It's not bullshit It's not camp, not commercial in the sense I'm trying to sell something. It's just who I am. We all have archetypes that are most comfortable for us, and that's always been most comfortable for me, for the last fifteen years anyway. When I was eighteen I was reading de Sade, I was influenced

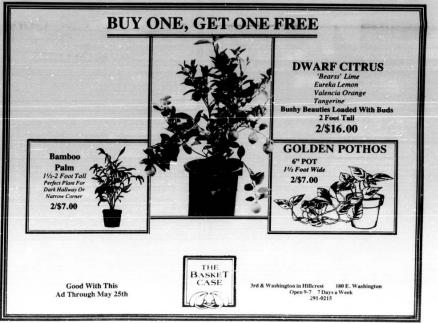
the most by him, Nietzsche, Edgar Allan Poe, Antonin Artaud. Musically it was first Chopin and Beethoven and then of course Albert Ayler, Ornette Coleman, Cecil iaylor. These people had a very strong impact on me. There's probably no common elemen between Chopin and Cecil Taylor and Marquis de Sade except for their concept of rigor, of breaking through limits

"People say, 'Why are you so extreme, why do you need to do this? Well, that's the definition of the human spirit, that it continually needs

to evolve it continually tries to evolve. There's no reason for it there's no rational reason for it. It's just a fact. The reason I'm in the avant-garde is not because I chose to be, but because there was something in my disposition to push me almost further than is physically safe. There's no reason to do it. Liust have to do it. I'm extreme. My gestures are extreme, the way I speak is extreme, the way I move is extreme, the rapidity of my speech . . . my performance is extreme. But that's no different from who I am.

INJURY





# **MUSIC?**

music, some art, writing, politics, eating habits - name it extreme, though we're less disposed to see their opposites as such. Galas is extreme. Is Nancy Reagan? Is Shirley Temple Black? Is Ginger Rogers. Debby Boone, Cheryl Tiegs, Morgan Fairchild, Betty Boop?

These days, Gaias performs with the help of — perhaps it's more fair to say simply, with — Richard Zvonar, an electronic composer and technician who can process in the club or auditorium the live voice and produce sounds in performance normally heard on record only. Zvonar did the

sound work on one side of Galas's Litanies of Satan , produced in

Zyonar travels with her. The performances that immediately preceded the one scheduled two rights from now in Sherwood Auditorium took place in San Francisco's New Performance Gallery before a crowd of 125 on one night. anyway, who seemed stunned or jaded or both. The second piece she

performed after intermission was "Panoptikon," in which Zvonar's role is a bit more crucial. It begins with a low thundering sound, and throughout it, Galas's own live voice is periodically blended with prerecorded snips that are recognizably her own voice. Other times, there is no recognizable voice

at all. Zvonar insists it is Galas performing, either live or on tape. 'All of it is Diamanda. There may be portions in which I mix it up a bit, but it's all her.

In the darkness and under the influence of the bone-scraping "Panoptikon," I scribbled cockeyed and nearly incoherent notes that nevertheless seemed to preserve the character of the experience. Some excerpts:
"New sequins, this time silver,

AWHHHHAAAAAAAA Big alto sustained note. Germanic Wagnerian. In front of thunder.
"A flight of bombers and her own

voice prerecorded in a sturdy warble. She detaches two of the mikes and begins to move around in a crouch.

"Now . . . as if talking, very little theatrical. Some. After releasing

herself from the sound, she casts a damning look at the audience. A sound witch.
"She holds mikes up \_\_\_\_haunted

Moves in slo-mo with mikes up. then into the side squat, then a deep heart stopping, marrow curdling What do ... Whadda I gotta pay (English?) "The hair comes forward over

eyes, changing her whole aspect. A Mayan monster-god. She does not take her eyes from the audience. In spikes again she's down low on ground. This is a nightmare of the oracle. Absolute, horrifying power. She pushes the hair back from her head with mikes rising from her hands and held at the temples.

"Lights out. She holds the position in fuli squat for 60 to 75 seconds. end

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Every age brings forth its own version of restaurants that have philosophical, rather than monetary, concepts behind them. My earliest memories of our family's restaurant were not that of the dining room but of the long lines of people in the street, many indigent and black, who stood in the bleakness of a winter's night waiting for my grandmother to dispense the day's leftover food. While it was true that our re-frigeration could in no way compare to present-day counterparts, it was her notion of social justice, rather than lack of refrigerator space, that prompted my grand-mother to give away every scrap of food that hadn't been consumed by diners that day. It came as a shock to me years later to fresh products. Hadn't they turned over the

night's leftovers to the poor. I wondered? We saw a proliferation of such restau-rants during the late Sixties and early Seventies — not soup kitchens, but those Seventies — not soup kitchens, but those based on the notion that what we put into our mouths was an extension of the total karma in the universe. The most successful and long-enduring of these is Prophet International Vegetarian Restaurant in East San Diego, which employs no eggs, dairy products, or sugar in its cookery, and where the presentation of the dishes, the arrowned in the cookery of the cookery and where the presentation of the dishes. The surroundings, and the music conjoin. The

surroundings, and the music conjoin. The prices are reasonable but the restaurant, to the best of my knowledge, is not conceived of as a nonprofit organization.

The Pearl, located in La Jolla behind La Jolla Produce, provides meals without salt, sugar, and fat. An outdoor pairs excreas she fining area, money is deposited in a "well," and the bonor system is used in paying your bill. No one leaves suggested in paying your bin. No one reverse hungry who is impoverished. The owner of the restaurant is not motivated by commercial goals. Instead, he wishes to provide wholesome food at minimal prices for those who share his philosophy. Vegeta-bles and brown rice are often the dominant ingredients, and if the diner admits to hav-ing less money than the cost of the dish, it's a small matter. Because of the honor en, few people attempt to simulate

most the well Reduction fellow dup, and takes a most ment to full-dook to Hasym above the building road, BBAT is Just the dot sign from Roccos Payza all Hapsons above that leads into a small also rea and then entryway. Once inside, you think you've gone back ten years in time. The boothe that lime the narrow room can barely accommodate three people; the most of the boothe was much for the boothe is variabled but with the mal fleads exposed. When you enter, you ring abell placeation are containly reinerges from the kinchen all sends exposed with the content wower. Kay Fongs exitably enterges from the kinchen all smiles reliancy to the content of the room is done. The center of the room is done. sindes, telling you to take a table of your choice. The center of the room is dom-nated by a large table drapped in a lace cloth, but it's directly in the line of traffic for the entire restaurant. For this reason, we took a table in the rear. Nor that we had to worry too much about privacy. There were four dimers when we arrived; they seem left, and driven the course it our loan. soon left, and during the course of our long stay only one other couple entered. It was Saturday night and across the street at the Lumberyard shopping center every restau rant was filled to capacity. But as Fay told only because she had heard that a restaurant that would serve meat was to occupy the premises. "I didn't want that to happen," she admits, "so I took the place."

The printed menu is eelectic—it offers Italian and Chinese specialties, such as spring rolls and chicken chow mein as well spring forts and pizza. It also lists eggplant, Chinese or Italian style; fish and lobster; falafel burgers; sandwiches prepared with bread baked on the premises; and assorted salads with honey-lemon dressing. But what you should do is ask Fong what she recommends that night. Our party of three began with two salads

Our party of three began with two salads and one soup—she assured me I wouldn't like the chowder when I expressed a distact for chowders that tasted "fishly." She was absolutely correct, because though the chowder contained very large pieces of salmon and potatoes with their skins, the salmon proved in 6 to every "high," in taste.

One of the absolute requisites of entity in taste, the contained of the containe

versationalists. The night we were there it appeared that Fong was the only one to take orders, prepare the meals, and wait on tables. We arrived at about 7:30. At 7:40 our order was taken and we received excellent home-baked rolls and our satads. But we waited between forty-five minutes and an hour for our spring rolls. During this hiatus we were the only diners in the restaurant. The spring rolls were spleadid and cost \$1.58 each because they contained

may be better, though we dadn't ry them. Our ball for three, which meluded salad for soup), spring trolls, chicken chow men, new while large string, dessert, and beer from Holland, was \$26.98, or nine dolfars each without tp. The food was wholesome, hearty in quantity, and prepared and served with great love. We were there for almost two and a half hours, and Fong had only two other meals to prepare She did tell us that she was short of help She did fell us that she was short of help that night and that her pizza maker had just arrived — the service may therefore be better on some nights — but you should be aware of these factors before you set out. If you live in downtown San Diego or out near San Diego State, it hardly pays to drive to 1044. Ist because you will then be in for another two hours or more. But if you're out in the vicinity, and have little money, remember that the eggplant casserole is only \$4.75 (with soup or salad and hot rolls), that stir-fried chicken is \$3.75. hot rolls), that stir fried chicken is \$3.75, and that steamed vegetables are 'hre dollars. More important, all prices are flexible. You have to negotiate with Fong, keeping in mind the honor system. When we left, my sister said. 'That wasn't a meal, that was a happening.' Then we willed across the street to the Lumberyard where we window shopped, bounds faither or covern.

bought Italian ice cream, and browsed a the Perfect Pan 1044 1st offers no glitter but it's based on the notion of community service, and provides plain good food at tiny prices. Its real cost is in time. Some may believe that the wait is a reflection of unhurried noncommercialization. Others may applied the concept that mouvates the owner, but may find that the experience jars with our long-ingrained ideas of





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# Transatlantic Trade



**DUNCAN SHEPHERD** 

We know very well that movies are often held dearer outside their own na-tional boundaries. Jerry Lewis's eminence tional boundaries. Jerry Lewis's eminence in France still seems to be everyone's favorite example of this, but Sam Fuller's of other people's in that same country would do as well. And to turn things around, the presence of subtities at the bottom of the screen allows the most commercial bits of fulf to be externed over here as "art films." It and that the distribution of the commercial bits of fulf to be externed over here as "art films." It was that the distribution of the commercial bits of fulf to be externed over here as "art films." It was the distribution of the commercial bits of fulf to be externed over here as "art films." It was the distribution of the commercial bits o casionally emulate the movies of other casionally emulate the movies of other countries (and vice versa), even to the point of doing outright remakes. This does no damage to the originals, and it might even alert a few people to the existence of such, and arouse a desire to see them. The only damage that is apt to be done in this situation is to the claims to legitimacy of the remake, and only in the eyes of people who look upon a remake as some type of who look upon a remake as some type of threat to, or competition with, the original. To be specific: I cannot get into an uproar about somebody having the gall to re-do Jean-Luc Godard's Breuthless, if merely because the practice has been so well pre-edented. In the general crime and thriller area alone, I can think of several such conversions from the French into Amer-

ican, stretching back half a century, and not in all cases with disgraceful results. La Chienne into Scarlet Street, The Human Chienne into Scaries Street. The ruman Beast into Human Desire, Pepe le Moko into Algiers, Daybreak into The Long Night, Le Corbeau into The Thirteenth Letter, Wages of Fear into Sorcerer, Les Diaboliques into (very roughly) Games, and whatever Buddy Buddy was called before it became Buddy Buddy into Buddy Buddy. And Breathless itself, after all,

was a tribute of sorts to the American-gangster films of the Forties.

What Jim McBride has done with it, whether by conscious choice or by native temperament, is to translate the movie semperament, is to standage the movie back into the film noir idiom from which Godard first snatched it. We are given the LA. underbelly of bars back alleys, automobile junkyards, stucco apartment buildings, and whantot, and we are given such Forties hallmarks as neon signs and care-screen projection. And we are given such Forties hallmarks as neon signs and care-screen projection. And we are given such Forties hallmarks as neon signs and particular to the work of the projection. And we are given which has become, since the virtual phase-out of black and-white, the latest evolutionary step in the noir tradition. (The photographer Richard Kline, also did Bods Heat) The wayside dallying among available cultural artifacts, like though the control of the source of the standard projects of the projects of the murats of Santa by the carebac-carebc-an approach of Godard, but the actual treatment is pure Hollywood. In this and in all things, the new Breathless swaps brains for brawn; bold camera moves, sturdy compositions, strenuous action scenes, including the love stuff. It is a pretty straight Americaniza-tion, in short, of what was a Frenchifica-tion of something American to begin with. But while it is always watchable, it is

with. But while it is always watchable, it is never quite justifiable. The thing that marks the Godard film as a poor candidate for a remake, and the thing that marks its adapters as having not so much gall as gullibility, is that its toe-hold in cinema history has nothing to do with reproduceable narrative ingenuities. Its toehold has to do instead with an Its toehold has to dot instead with an idiosyncratic and then-innevalve technique which would be pointless to doubt-independent of the pointless to doubt-ing the pointless to doubt-ing and particulate of the pointless of the po (Valerie Kaprisky), a go-getter in the Land of Opportunity, kills her lover with middle-class pragmatism. A small dose will do. The lover (Richard Gere), who bristles at any mention of The Future, is what is commonly known as a Hopeless Romantic. The outward manifestations of this — a predilection for Silver Surfer comic books, for Fifties rock-and-roll, for stolen cars (he has great luck in picking cars equipped with tape-decks to accom-modate his Jerry Lee Lewis cassette, the first selection of which, of course, is the 1958 hit, "Breathless") — also brand him as an Eternal Juvenile. Few actors of com-parable stature would be as agreeable as Richard Gere to the ants-in-the-pantsisn required by this role, particularly to the Elvis Presleyisms performed in front of mirrors or in the shower or even at police gunpoint. (Few, too, would be as agree able to the periodic removal of those ant-filled pants.) The acte gratuit that brought the police dragnet around Belmondo in the original movie has here become a mere

accident (and an evasively filmed one, to boot), and it leaves unsulfied the boyish innocence which this hero shares with a whole flock of lambs-on-the-lam in classic American crime movies.

One such item, Gun Crazy, happens to be on the screen in the movie house into which Gere and Kaprisky happen to duck for safety. This is the sort of arbitrary aesthetic endorsement which used to pep-per the works of Godard and his cohorts in the French New Wave. There is a similar salute to Faulkner's Wild Palms. a work which has already gotten the Godardian seal of approval, though not, as I remember, in Breathless. And there is a cameo appearance by French production designer Eugène Lourié, who provides a not quite adequate equivalent (unless he means more to McBride than to most movie buffs) to the J-P Melville cameo in

movie buffs) to the J-P Melville cameo in the original. There are undoubtedly plenty of other parallels to the Godard version which would be perfectly obvious to any-one who, unlike me, had seen it in the past ten years. The Richard Gere fan club will be unconcerned. This so not in insider's stuff — even something as truly Godardian in its neithborne the line. "Vocamenables its insipidness as the line, "You remember when you turned in your pal Johnny Godard?"—is not really obtrusive. And it is too sporty to give the movie an all-over is too spotty to give the movie an all-over veneer of intellectuality. It is Mard to be-lieve, in fact, that McBride can have hoped that any of the highbow glitter of the Godard work would rub off on his own. It would be easier to believe that he hoped his movie might ride on his own reputation as director of David Holfman's Diary, a modsh, semi-underground feature of the Luc-Staties, which satured his exciptivit-ing partner here, L.M. Kit Carson. In neither case is there much corroborating neither case is there much corroborating evidence to be found on screen. Or to put it another way: there is nothing on screen to

Jean-Luc Godard and who has come sim- day there, somewhere between the depot ply to watch Richard Gere show off his well, no need to be specific here. There is nothing to disconcert anyone, I was say-ing, who has come simply to watch Richard Gere show off — period.

James Toback's Exposed presents more James Toback's Exposed presents more of a problem. It goes to Europe, specifically France, in both body and spirit, and acquires, there, the services of such veterans of the French New Wave as cinematographer Henri Decaë and musical composer Georges Delerue. Decaë has never been given a severer workout by Truffaut or Chabrol or Malle or Melville or anyone. His camera, often in lengthy single-takes, and with that European penhant for taking part in the action as a sort chant for taking part in the action as a sort of willful organism unto itself, is asked to circle and stalk, pitch and yaw, swoop up and swoop down. At one point, poking around the entangled nude bodies of Nas-tassia Kinski and Rudolf Nureyev, as if feeling left out and look ing for an opening, it hovers over Surgey's churning and still-in-top-ballet-form buttocks, and seems momentarily to be contemptating. seems momentarily to be contemplating buggery. One of the sets of footprints which Toback appears to be following in is that of Orson Welles, who was never very at home in Hollywood and spent most of the latter (and lesser) half of his directorial career in Europe. I don't know, however, whether I would have thought of this or the terrorist's attitude of mystical fatalism when the turns up unexpectedly in his se-cret lair: "If my life ends because of you," he says, showing none of the qualities of guile that made him a coverboy on whether I would have thought of the bothered to mention it, if not for a prominently displayed poster, early in the movie, of *Touch of Evil*, that maelstrom of

imoored carreras.

In contrast to Breathless, there is plenty of story in Exposed, in addition to all the style. Kinski, nowhere near as dedicated to higher education as Kaprisky, quits colhigher education as Kaprisky, quits col-lege and the Comparative Literature pro-fessor with whom she is romantically in-rolved, and who identifies himself with Goothe's Werther (and her with Goothe's Lotte). After a stop at the family farm in Wisconsin (Orson Welles's home state), to be cursed and disowned by her immigrant father, she goes to New York to pursue.

and the hotel, she is robbed of her life savings and — her father's curse literally come true - is forced to settle for a job as a waitess. On what again could be her first day there, she is spotted by a top fashion photographer who soon has her on the cover of Glamour, etc. Then there comes who captures her attention with his Sven-gali gaze, his impromptu sidewalk recita-tion of William Carlos Williams's 'The Clock of the Years," his knockdown punch (an imprudence for a professional vio-linist) of the Werther-obsessed professor, his jimmying of her apartment door as a ins jumining or ner apartment door as a conversation starter, and his private violin serenade. "What else do you play so beautifully?" she asks at this juncture, using exotic Romance Language syntax that sets him up to draw his bow seductively across him up to draw his bow seductively across-her body. This man of mystery, and of many names, soon turns out to have a private vendetta against an international political terrorist (Harvey Keitel), who, the violinish has somehow learmed, intends to recruit the fashion model to his Coldfinger-like squad of female bombers. One would not think that a threehundred-dollar-an-hour New York model would be the likeliest convert to left-wing terrorism in Europe, and this might explain

guile that made him a coverboy on L'Express, etc., "that's what was meant to be." The situation resolves itself in a dock-side shootout during which the camera flutters, soars, and darts around like the proverbial chicken décapile. Susann or Harold Robbins or one of their relatives has ever lurched faster and farther into dardesse mismoshabilities. And some of daydream improbabilities. And none of those, furthermore, has had the indecency to drag in Goothe and an analytical note on him by Leslie Fiedler. Writer-director To-back, who somewhat resembles Fiedler with his Fifties-beatnik look, himself plays

the role of the Comp. Lit. professor (he plays it in the distracted manner of one who cannot quite remember where he has hidden the cue cards). And although this character is plainly supposed to be seen as an ass, the brand of romanticism he espouses is serious enough. It sets the key of the entire movie. (A musical term is not inappropriate here: as in his first movie, Fingers, Toback assembles a balanced program of classical pieces and pre-Beatles rock-and-roll.) Similarly, the art patron who tells Kinski to her face, and in the prose style of a New York film critic. that she combines "the inystery of Garbo, the wit of Lombard, and the eroticism of Monroe," is supposed to be seen as another sort of ass, but again one with a measure of wisdom. And to be sure, even

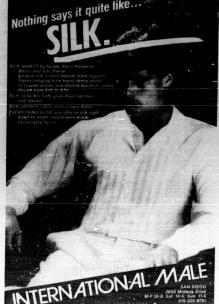
the mixed and negative reviews of Exposed have found room to laud the covergirl of Time, etc.

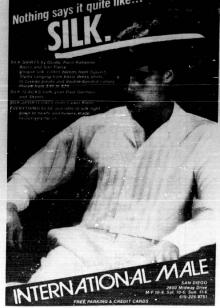
It is said of Kinski, as it was said of It is said of kinski, as it was said of whoever was her predecessor last season and the season before that, that the camera ioves her. It has always been my impression, on the other hand, that she loves the camera more other hand, that she loves the camera more than it loves her, and if the camera should ever decide to bring charges of rape, 1 would be the first to line up a witness for the prosecution. What have seen of her through the camera is, in honessty, so far from lovable that I frequently have the impulse to raise my hands in front of my face for protection. It would be wrong to find fault with that backled or thers that find fault with that backside of hers that follows her around like a Victorian bustle, or with those lips whose fullness overflows into a permanent pout, or with that nick in one check which might yet bring into fashion the Maimed Look which fauld to take hold even after Terrence Malick cast both Brooke Adams and Linda Manz in Days of Heaven. Such physical traits are entirely the province of personal taste, and need not interfere with acting ability. As for that, her swishing, scampering, synthing, not interfere with acting ability. As for that, her swishing, scampering, strutting, sashaying performance here, as if in the grips of adolescent self-importance or per-haps of Spanish fly, is not to my taste

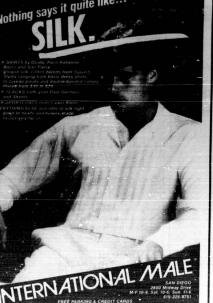
either, but it also demonstrably spills over the dimensions of the character. The scene that would best illustrate that, and would most favor the Spanish-fly theory, is the one Roger Ebert has predicted we will be studying decades from now when the time comes for a Nastassia Kinski retrospective or an AFI Life Achievement award or whatever. The scene would certainly be worth studying if the point were to show her awareness of and aggressiveness to-ward the camera; and it is certainly ex-ceptible — one might even say "excisa-ble" — since it connects to nothing before or after. In it, she thrashes around an empty studio in a free-form dance to Betty Everett's "Shoop Shoop Song," and any letdown in energy or invention is covered up by an abrupt cut, with no corresponding cut in the music, to allow her to regroup. Even so, the moment of invention when she hurks a wine glass to the floor, after the fashion of the Brothers Karamazov or Zorba the Greek, somehow survives on screen. The whole display is simply a hy-perkinetic version of that stock scene of sexual stirrings in which a heroine examines her body in a mirror, there is a mirror here, too, but it doesn't have quite the same allure for Kinski that the camera

Her unstanchable excess is no doubt what Toback wanted, he no doubt wants us to see both her and the entire movie as part of the Europeaa tradition, heralded by Goethe and not dead yet, of romantic ex cess. One only wants to point out that there is romantic excess and then there is romantic excess. There is, in the cinematic realm, the Visconti of The Danned and Death in Venice, the Truffaut of Adele H and Two English Girls, the Hitchcock of Vertigo, and the Andrzej Zulawski of The Important Thing Is to Love. And then there is the Truffaut of Mississippi Mermaid and The Bride Wore Black, the Zulawski of Possession, the Bertolucci of 1900, the De Palma of Obsession and Dressed to Kill.

And, very near the maggoty bottom of this particular barrel, there is also James Toback.







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# Up the Coast



JONATHAN SAVILLE

The American Theatre Critics Associaion held their annual meeting last week in San Diego, attending a number of local shows, being wined and dined by various events on their schedule was a trip to the South Coast Repertory Theater for two plays and a buffet dinner. I confess I had never paid much attention to SCR, con-sidering it to be too far away for a comfort-

sidering it to be too far away for a comfort-bable day trip—and aside from the theater, what other reasons could one find for going to Costs Meas? The Theater Critics Association jaunt gave me a nice opportu-nity to pay that Orange County city a first visit, and I must say I'm glad I went. The trip is indeed a fairly long one—an hour and a half each way — but Costa Meas turned out to be a far more attractive place than I had anticipated. SCR is in a lovely modern building in a pleasant park. lovely modern building in a pleasant park; just across the street is the field where there

further theaters (one with 1000 seats, and another with 3000); and just up the block oddly enough — seems to boast several first-class Italian restaurants. If one wanted to make a theatrical day of it, one could start off from San Diego at noon, take in a matinee, do some strolling or shopping, have dinner at Proato, or An-tonello, or Alfredo's, see the evening show, and be back home by midnight. If you find the freeway tedious, you could just as well travel (at least during the day) by the more scenic coast highway, for the theater is only a quarter of an hour from

theater is only a quarter of an hour from Newport Beach.

Of course, the prime consideration for any such trip would be the quality of the productions. The two I saw last Saturday were Goodbye Freddy by Elizabeth Diggs and Molière's The Imaginary Invalid. In both cases, the theatrical experience was interesting though flawed. Goodbye Freddy was the winner in a competition— Freddy was the winner in a competition the New Plays Program — sponsored by CBS (four other theaters, in various parts

of the country, conducted similar competitheater offering a five-play season of con-temporary American drama. The theater is basically a rectangular box, with 161 seats ranged around three sides of a spacious thrust stage. For Goodbye Freddy, a piece of psychological realism about some middle-aged friends getting together after the funeral of one of their number, Mark Donnelly has devised a handsome set: a multilevel, upper-middle-class living room, modernistic and banal, replete with accurately observed details—from champagne glasses to conversation well — of that social stratum. The profusion of these that social stratum. The profusion of uses realistic details, along with the handsome and character-revealing costumes by Bar-bara Cox (a prim black frock with white dots and white collar for the socially conservative wife, purple silk blouse and trousers for the liberated Bohemian female novelist), leads us to expect the same kind of realism in the action and characterization — and, indeed, we get it. The trouble is that the manner is so familiar as to lack any interest in itself, and that the charac-ters are equally familiar and equally unabsorbing.

An advertisement for the play refers to

it as "a sophisticated comedy of modern love and infidelity." A visiting critic from Chicago, sardonic and acute, suggested beforehand that what this meant was that the hero would sleep with his best friend' wife and that everyone would say "fuck" a lot. This turned out to be exactly on the mark, except that the hero slept with his best friend instead. The homosexual ele-ment, a sign of the script's fashionable modernity, is treated in a casual manner; what the playwright is really interested in is adultery, and that the affair of Hank (a married man) was with another guy is merely a way of giving a bit of freshness and sensationalism to an otherwise terribly ordinary plot device. The action of the play consists in Henk's revelation of his adul-terous affair, his wife Kate's enraged, hysterous affair, his wife Kate's enraged, hys-terical, and pathetic attitude toward this discovery, and various sympathetic inter-ventions by their friends. The same theme, with variations, is reflected in a pair of subplots: Paul, married to conservative Alice, and wishing he had the courage to commit adultery, and Andy and Ness (the novelist), divorced because of their mutual failedlists and now meeting for the first failedlists and now meeting for the first

The theme is paramount, and the charac-ters seem contrived mainly as illustrations

of it. The character of Alice, for example ructed out of virtually nothing but the stereotyped traits of the overly feminized wife-and-mother, as seen (nega-tively) from a "liberated" feminist point of view she loves having babies, she of view; she loves having bables, she doesn't want to take a job, she demands absolute fidelity in marriage, she has no life outside of her family, and so on. In the opposite camp. Nessa delivers a lengthy tirade on monogamy which might have been clipped from Ms. magazine: the tedi-ously well known Marxist-feminist analysis, with monogamy as an invention analysis, with monogamy as an invention of partriarchal men to protect property in-heritance from the problem of illegitimacy. As a play of ideas, Goodbye Freddy is exceedingly tired; as a play of character, i has the air of being carefully manufactured from abstract blueprints. And as a work of theatrical art, this

And as a work of theatrical art, this drama is drarily unambitious. It is shock-ing to think that Elizabeth Diggs's script was judged the best out of the 900 submit-ted to SCR for the competition. It is basi-cally a television script, making little use of the specific possibilities of the theater. Extremely narrow in its range of theatrical effects (it is made up mainly of analytical conversations, in closes an as it were). It conversations, in close-up as it were), i seems to demand an equally narrow technique of production, which is what direc-tor Jules Aaron has given it. The competent actors obediently trot out all the tricks of the realistic style: they give each other significant looks, they engage in stage business which reveals their emotions, they react in facial expression and body language to each other's statements, and so on. But this rich method — deriving from Stanislavsky — has become here little more than a mechanical routine: one sees the actors consciously doing it, as though methodically mowing a lawn. The Stanislavskian-Chekhovian style of Stanislavskian-Chekhovian style of playwriting, acting, and staging is now more than eight decades old; its master-pieces belong to the past, and the vision of reality which gave rise to it relonging to writers with the authentic power to make us see and know curselves and our world. For realistic staging in its true clement, one must turn to the plays of Chekhov; for adulutery as it is truly experienced in contemporary society, one must turn to analyse of the contemporary society, one must turn to analyse of the contemporary society, one must turn to analyse of the contemporary society, one must turn to analyse of the contemporary society, one must turn to analyse of the contemporary society, one must turn to principle of the contemporary society, one must turn to Digas.

tion of Goodlye Freddy has a number of things to recommend it. The set and cos-tumes are radiant with social reality though what they communicate is necessarily superficial). The shape of the theater sarily superinciar). The shape of the theater induces a great sense of intimacy, and the actors are all good enough to make us take pleasure in seeing and hearing them up close. Occasionally there is dialogue of a lyric, self-revealing nature that transcends the conventions of realism and makes us understand a character or a situation in a way beyond calculation and formula - for example, the beautiful speech in which the supremely nonfeminist Alice recounts her joy in arranging children's parties, a mo-ment when Miss Diggs allows the character (for once) merely to live and be and be known, instead of serving as an artificially constructed target for the playwright's ideological arrows. There is even some ideological arrows. There is even some amusing violence, a rare bit of physical action in a play devoted almost entirely to chat: when Kate expresses her anger to-ward her philandering hubby by ripping cushions to shreds and squiring him with seltzer, psychological realism is combined with farce in a way which, it not striking in originality, is at least eminently theatteal.

And, most inversion of the attrical.

And — most important of all — there is a good deal of emotional truth in this play, and it sometimes comes through in spite of the banality of the characters and situations the banality of the characters and situations and the threadbare conventions of the realistic style. The loss of friends and lovers is deeply paintful so is the discovery of infidelity in a marriage partner; and Miss Diggs seems to know both types of pain so well that she can move the audience not-withstanding her artistic limitations. At such moments, the actors at the Second Stage rise to the occasion splendidy. Goodbye Freddy may not be a particularly good play, and it will probably never be heard of again. But I don't regret having seen it, and I would not turn away from its seen it, and I would not turn away from its author's future works

action's future works.

SCR's other offering has been staged by
Richard Russell Ramos in the Mainstage
Theater, a gracious 507-seat proscenium
house shaped very much like the Mandel
Weiss Theater at UCSD and offering a

six-play series of traditional and modern six-play series of traditional and modern classics. The Imaginary Invalid, which is Molière's last play, is a lightweight thing with none of the depth of Tartuffe or The Misanthrope and considerably less inven tiveness than, for example, The School for Husbands. There is a conventional comic plot (father insists on marrying off daughter to someone she can't stand: tricky ser vant devises stratagems to make him change his mind); a conventional obsessed character (the obsession here is hypo-chondria); and conventional satire directed against a class of persons guilty of some social abuse (in this case physicians, who take a lot of money and do not cure anyone). It all provides a lot of undemanding fun, and director Ramos has appropriately staged the play as farce, with stylishly exaggerated comic characterizations. much slapstick, and a careful refusal to much slapstick, and a careful refusal to-make the antidoctor satire too heavy or savage. The attitude of fun and farce is reinforced by Tom Rasmussen's outra-geous costumes (although Michael De-vine's soberly unfanciful set works against these effects — something a lot sillier and more stylized would have suited the tone of the production better). The acting is generally excellent, with an admirable

animity of style. There are, however, some notable weaknesses in this staging. One of them is due to Molière himself. The Imaginary Invalid is overly lengthy, and its comic the amount of time they deserve. The play would benefit from a great deal of cutting. In the SCR production, Mr. Ramos has wisely eliminated the initial eclogue and ballet, one of the intermezzos in toto, and another in part, but a large number of scenes remain bloated, continuing to oc-cupy the stage (though not the audience's attention) a long time after they have made their points. An interlude in which the young hero and heroine perform a pastoral duet as a means of secretly communicating with each other in public seems to drag on forever. The opening scene, demonstrating Monsieur Argan's hypochondria and stinginess as he totes up his apothecary's bill, goes on piling up instance after in-stance of the same traits, with the effect of

a physician himself, goes on and on, exhausting its delightfully staged humor through its lack of proportion. Another significant weakness is Raye

Birk's performance in the main role. Mr. Birk is wonderfully energetic, and he puts a lot of noisy comic vitality into his numerous snorts and spits and limps and collapses. But these devices seem to be played primarily for momentary effect, rather than as a way of building up an incisively contoured character. We see a series of comic numbers, one after the other, but behind them all we sense not a offier, but behind them all we sense not a Monsieur Argan but an actor, a comedian, doing his thing. The shallowness of Mr. Birk's approach may be seen most clearly if we compare his stingy, tyrannical hypochrondriac with Payton Whitehead's stingy, tyrannical miser in last summer's Old Globe production of another (and admittedly superior) Molière play Mr. Whitehead deployed a bold repertoire of facial expressions, bodily stances, and vocal inflections so as to impress upon us the ridiculous, monstrous reality of Har-pagon underlying all the character's ac-tions and statements; he seemed larger than his role, larger than the play, as solid and permanent as a grotesquely shaped stalactite. Mr. Birk's hypochondriac, in contrast, flits by without substance, his laughable gestures appearing not as outward signs of a substantial inner character but as mere ephemeral gags. As a style of acting, this is not at all inconsistent with the production's overall emphasis on farce; but the result is that, however enjoyable this actors imaginary invalid may be, the characterization is in no way memorable — and the same may be said for the production as a whole.

Nevertheless, I had a good time in Costa Mesa, and I am left with a desire to go back. South Coast Repertory's next pair of plays is Shaw's Major Barbara on the Mainstage (opening May 24) and Romulus

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#### DOWN TO EARTH STEREO

# MEN: RISKS

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CECRGE GRIDER

#### etters

equivalents of "Try it, you'll like

For the benefit of the Malkins, who may read this. I would like to share some nostalgia by expanding briefly on Isaac's lovely native city, Dushanbe, a city of contrasts city, Dushanbe, acity of contrasts built on steep terraces overlooking the Darya River. Cities appear to be planted in giant parks rather than with afterthought landscaping to embellish buildings and streets. Malkin must have expanded in the city's cultural facilities—the Lenin State Open and Ballet Theater, the drama theaters, philharmonic societies, academy

white palace featuring an interior upside-down fountain cascading from the ceiling. People sit cross-legged on what appear to be low poster beds, among lavish throws. Trays bearing teapots and assorted goodies are laid on embroidered scarves. We salivated in baranes and tray out of Clin baranes and tray o

We met some members of the large Jewish communities in Dushanbe and Tashkent who had been among some two and a half million Jews evacuated from

decided to remain.

We spent an unforgettable day winding through the towering blue snow-capped mountains surrounding the city on three sides, drinking in the breathtaking scenery of the USSR's highest mountain range. Tajiks, who once dwelt in mud huts eking out a bare existence working patches of land with primitive tools from dawn to dusk, now travel milways and tooks, now travel milways and tooks, now travel milways and

#### We'll Drop Your Letter Into A Glass Of Water

We remember well Dushanbe's

tree-shaded avenues, the interlacing branches of poplar, plane, and maple trees forming a

interlesing branches of popular, planes, and imple trees forming a sheltering awaining against the burning sarin, the mountain streams and cliffs; cases of cotton and once-barren deserv. Species of sunlight refracting fourtain parsy micro partners, people detased in gaily colored silks in the "broken rainbow" design of local manachems. In a gased book, I was reduced to the clicks, "This is the Garden of Eden." Malkin appears suppress that is family, though immigrants, attracts so many frends. These contained in the control of the control of

Bible To Mold

BIOLE 10 MCUI
Of your readers, probably free
perent fall into the "evangelical
Christian" clasgroy. Leonfess to
this aberration myself. In any
event. I cannot let pass without
rebutal David and Phyllis
they castigate the reputations of
reverd on an any and any
event growth of the reputation of
reverd of the reputation of
reverd on any any any
event growth of the reputation
or even a good man such as Jerry
Falwell (perhaps his factics are
sometimes severe). Excerpt:
"They soak millions of dollers
words wite from old people, affects
words wite from old people, affects

The Reader's table d'hôte is pretty bland — clentless, endless cover stories, limited-interest music and drama reviews. Among these Eleanor Widmer's epicurean insight is palatble, even pleasurable fare. She seasons the Reader. With champagne in one Reader. With champagne in one Eleanor, I salute you!

Debra Baldwin of Cean Beach

Ocean Beach The Reader's table d'hôte is

#### No Dandy In Aspect

In response to Sigmund Bill Campbell's letter (April 14) saying he was offended by Lynda J. Barry's cartoon in the April 7 edition: why blame one woman's attitude toward men on the
"liberation movement"? I can
understand Campbell resenting
being categorized because of hi understand Campoett resenting being categorized because of his body and sexual aspect. Now he may know how women have felt for ages, and realize the importance of sexist-free thinkin, and speech. Julia Rose San Diego

# um balloons delivered



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# Off the Cuff

Have you ever been misled by a classified ad?



Parking Lot Attendant
North Park
There was an ad in the daily
Union-Trib promising big
money and good hours for
ambitious, motivated, imbitious, motivated, interested people. I interview for the job and was hired. I expected to be making twenty to fifty grand the first year. The financial portfolio they showed me looked great on paper. My job was to find businesses that vere interested in overmment-guaranteed usiness loans. I was on the business loans. I was on the phone in the office at least six to eight hours a day. I also did some legwork. I came very close to a couple of deals but nothing materialized, at least as far as I knew. Then the office shut down. I don't know if it was the economy or what. After two and a half months of hard work, I didn't earn a creasy.



Owner
Hillicrest
I'd say at least a quarter of the ads I answer lead me on a wild-goose chase. For instance, there might be an af for a big estate sale with an antique clothing advertised. I'll get there and find twenty poly-seter panisuits and the people swar they's tending advertised. I'll get there and find twenty poly-seter panisuits and the people swar they's tending a standard of the stand



Nell Knappert
Sales
Sales
III
I Enow reading the
classifieds is probably a smart
hing to do, but to me it's just a
wate of time, I've never called
on an d. If I have the money, I
go to the store and get what I
need. My brother-in-law is just
the opposite. He'll get the
Union, the Los Angeles Times,
and the weeklies just to go
through every and so he can find
the best deal on something—
say, a used effigeration. Thou
through every and as he can
the county for several days
looking at them. I have friends
who 've looked at used cars and
they usually end up being a
plece of just. I enjoy reading
the classifieds, especially the
personals. Maybe' I'm wrong,
but I can't help but think that if
you call, there's bound to be
something amiss.



Hillcrest
I answered an ad in the
Reader classifieds. I seat in an
investment of fiftee dollars,
and as I understood it, I was
supposed to be able to make
money fast, up to a thousand
dollars a month, by stuffing
envelopes and mailing
brochures. What I received was
more literature. It required more literature. It required another investment and what it involved was getting other people interested in the same scheme — to read literature on how to make money stuffing envelopes. They would have to invest fifteen dollars and that's invest fifteen dollars and that's how you'd earn income, or something like that. It was not stated in the original ad. I sent the literature back and demanded my money order back, which I eventually received. I learned from that. I don't think I'd get into that kind of situation again.



bedroom set, a living room set, an oak table, and a dining room set offered at a great price, in excellent condition. I called and the wcman said it was fron back East, which makes you think it's more expensive. She said they wanted to go a little modern, that they were into a 'different plazes' of their lives. The furniture sounded too need to be true. I too good to be true. I immediately jumped in my ca and drove all the way out to and drove all the way out to East Courty — at least a forty-five-minute drive. It was a disaster. The furniture looked like it belonged to Roy Rogers and Trigger. I was so embarrassed and so angry I didn't want to say. "Is this it?" So I bought the furniture stryway, had it redone, and sold it.

Saturday, May 21st

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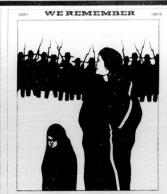
# **Events, Theater, Music, Film**

#### Off The Wall

late Sixties and early Seventies Looking back through my photograph album, I see them photograph album, I see them stuck up on my dormitory walls just as pictures of John, Paul, George, and Ringo had adorned my bedroom a few years before. There is a poster of white doves on a blue background with a on a blue background with a message from the poetry of Rilke. The camera was focused elsewhere so the words are blurred. Remember Moratorium Day on September 15, 1969? There is a photograph of students assembled at Revelle Plata, UCSD, listening to a marker who is rending as Plata, OCSD, instending at a speaker who is standing at a podium decorated with a Vietnam Moratorium poster. The image of a clenched fist with the word "Strike!" below with the word "Strike!" below it is etched in my memory more clearly than anything else I read during my sophomore year.
Posters which urged us to think, to remember, and to act were as much a part of our education



Тов. Ленин ОЧИЩАЕТ землю от нечисти.



WOUNDED KNEE

#### Fiddling Around In The Country

I have a theory that I believe I have a theory that I believe may revolutionize the world of music, or at least the world of music within my apartment building. If the theory prove correct, any novice fiddler, such as I, could become a master within a few months without time-consuming, earlymmwithin a few in-unbs without time-consuming, eardnum-straining, nerve-grating hours of practice. My neighbors have, enthusiastically encouraged me to test my theory. In the interest of furthering the course of music and halting a pending eviction, I have graciously agreed to do so for the next six months.

The theory is derived from some advice passed on to me by

some advice passed on to me by my fiddle teacher shortly after 1 began lessons a year and a half ago. My teacher, who I am sure would prefer to remain nameless, suggested that I could bring my fiddle to life by propping it against a stereo speaker and allowing music to flow through the speaker directly into the fiddle. The fiddle, which up to that time had not been played in nearly a half century, had a dull tone. My teacher indicated that the vibrations from the stereo would exercise the fiddle's body and

where the fiddle beer would be and improve its tone. Well, always being anxious to please. I took my teacher's advice. Within a few weeks, the fiddle's tone improved. However, my playing did not. I despend to be a fine of the despending learn the for clues dreadful. Why did "Colden Slipper," always sound like. "Irish Washerwoman," Fault law with either me of the fiddle. Since I have practiced at least thirty minutes each week since could eliminate myself as the could eliminate myse

miserably, and so to try to help my poor fiddle. I conceived following theory: If setting a fiddle in front of a speaker for

tone, then setting a fiddle in tone, then setting a fiddle in front of a speaker for a few months would improve its pitch, and setting a fiddle in front of a speaker for several months would do wooders for its rhythm. After months of sitting, the fiddle would have acquired enough autities to my fice. enough qualities to produce screech-free, error-resistant

tubes with little effort and no practicing on my part. There is one space in this the music that is gived through the speakers is quality music. A fiddle cannot learn by absorbing trash. Therefore, this Sunday, the first Sunday it which I apply my new theory. I am going to give my fiddle the best. I'm give my fiddle the best. I'm going to take it to Raimona to hear some of San Diego county's, bravest fiddle placers compete in the third annua Raimons Banjo, Fiddle, and Guitar Contest. I am going to place my fiddle in a spot close to the speakers near the ourdoor stage and leave it alone while it listens to more than

#### Questions, Questions

"But what does the Lord do "But what does the Lord do next He is, after all, a gracious and meetful Lord," and He says to me, Wait, Texpe, I will bring something to pass that will make you forget all your former troubles."
"And soft uses."
That, of course, is Teve the dairyman of Kastilevkia, Known to everyone from Fukller On the Root and the measure offers.

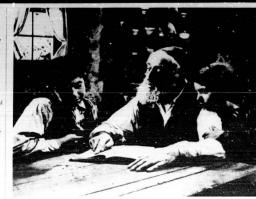
to exergence from Fallder On the Roof; and the passage offers a compact example of Yaldah author Sholem Alaci hem's immatable style; the piers, the troop, the complaining about compact of the piers, the troop of the piers of the piers, the authents humor (the smelting, the authents humor (the smelting, the authents humor (the smelting, the trouble even wors than level-th of the piers of the piers of the following the piers of the Chara, who break her father's heart by marring fredde, a

protectiveness that regards marriage outside the religion as equivalent to death; about the persecution that produces that attitude; and about the confusions of a father who loves his daughter and who at the same time is appalled by her flouting the faith of her

DA 14.4.

ancestors.

Tevye is a comic character and a pathetic character—and he is also, after much niner struggle, on the way to being a wise character. The climax of the story about Chava comes when, having already renounced her for her apostasy, I evve be character. A surface much be diagneter on character and the subject of the control of the surface when the surface when the surface her but he diagnet end on the control of the surface when the surface her but he also feel he must ginne her and ride on. And because of this inner turmoil, "peculiar thoughts." turmoil, "peculiar thought came to my mind. What is th came to my mind. What is the meaning of Jew and non-Jew? Why did God create Jews and non-Jews. And since God did create Jews and non-Jews. Whishould they be segregated from each other and hate each other as though one were created by God and the other were nor! I



# READER'S GUIDE

Contributions to READER
EVENTS must be recorded or mail
no later than the Princip preceding the
Thorsday issue in order to be
considered by nebleatum. Please do
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receives the right to sell all materials.
Send compiler inspirations, including
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READER EVENTS EDITOR.

P.O. Box 83003, Sim Dugo, CA
92138.

#### Dance



Thirtieth Street, Golden Hill. 233-4271 or 283-1566.

Experimental Filmmaker William Farley will screen Citizen and discuss his work Thursday, May 19, 8 p.m., room 103, Mandeville Center, UCSD. Free, 452-2862.

"On the Beach," Stanley Kramer will discuss his work following a screening of his 1959 antiwar clas-sic, sponsored by the San Diego Film Society, Friday, May 20, 7:30 p.m., Otto Center, Balboa Park. 222-9022.

"The Mystery of the Maya," a sur-The Mystery of the Maya," a survey of contemporary archaeological research on A = ancient Mexican culture will be shown Saturday, May 21 and Sunday, May 22, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

Political Film Series sponsored by the Committee for World Demo-racy continues with Custa-Garcas's 1975 film Special Section set in Vichy, France, and his 1973 film State of Siege, based on a true story of the kidnapping of an American official in Latin America, Friday, May 22, 7 p.m., Undergraduate Science Building, UCSD, Free.

Best of the West, Roy Rogers, Dale Best of the West, Roy Rogers, Dale Evans, and the Sons of the Ploneers sing their way through Bells of Rosarita (1945), and Clayton Moore and Jay Silverheels appear in an episode from the old "Lone Ranger" IV series, Tuesday, May 24, 7 p.m., Coronado Public Li-brary, 640 Orange Avenue, Coronado, Free. 435-4187.

"Tevye," the 1939 Yiddish film "Tevye," the 1939 Yiddish film starring Maurice Schwartz, an early film rendering of Sholem Aleichem's stories used as the basis for Fiddler on the Roof, will be shown with English subtitles, Tuesday, May 24, 8 p.m., Fashion Valley Theater, Fashion Valley, 583-3300.

Children's Films, kids build a space ship in The Astronaughts, and a child's toy comes to life in The Vet-teteen Rabbit. Thursday. May 26, 3 p.m.. Coronado Public Library. 640 Orange Avenue, Coronado.

#### Musić

Saxophone Recital, the SDSU-Saxophone Quartet will perform classical and popular music Friday, May 20, 7:30 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

New Music for Violin, János Négyesy will perform works com-posed for him by UCSD student composers Fujcida, Zupanc, Verin, and others, Friday, May 20, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Piano Recital, Gerald Robbins will be featured with the Jewish Com-munity Center Orchestrs, in a pro-gram of sonates by Scarlati and Brahms, and Mezarr's Piano Con-certon No. 20 in Dminor, Saunday, May 21, 8 p.m., Mayan Hall, Southwestern College, 900 Oray Lakes Road, Chula Vista, 421-6700.

Andean Folk Music, Sukay, a quartet, will perform on traditional instruments, Saturday, May 21, 8 p.m., Smith Recital Hall, SDSU. 265-4243.

Bluegrass and Country Music Contest, the annual Ramona Banjo, Fiddle, and Guitar Contest will be held Sunday, May 22, 10:30 a.m., Ramona Fairgrounds, Earl-ham Road, Ramona. 280-9035.

Flute and Piano Recital, Rosalind Roberts and Rose Maria Scoraard will perform Sunday. May 22, 11 a.m., Old Amsterdam Gallery, 1330 Camino Del Mar, Del Mar. 481-2566.

# TO LOCAL EVENTS

Free, 452-5229.

Tree, 425-5259.

Tree and the Nautilea Chamber Orchestra conducted by Louis Campiglia will perform Haydn's Symphony No. 104, Mosarfa overture to The Magic Flute, and San Diego composer Flute, and San Diego composer Paul Creston's Sakhmai, Tuesday, May 24, 8 p.m., Sherwood Hall, La de Chamber Composers of Contemporary Art. 700 Sept. 12 July 101 Content of Contemporary Art. 700 Sept. 12 July 101

New Music Concert, interna-tionally known composer Roger Reynolds will present Less Than Two, a piece for two pianos, per-cussion, and tape, and two compo-

#### Special

Festival of the New Arts continues with a reading performance of Wingtruce by Joyce Cutler-Shaw, and a performance by Helen Mayer and a performance by Helen Mayer (1997). The May of the M

Book Sale will benefit the library, Saturday, May 21, 9-30 a.m., Ben-jamin Branch, Library, 5188 Zion, Avenue, Allied Gardens, 583-2428.

Valley Center Western Days, variey Center Western Days, parades, music, games, and exhibits will be included in the town's annual celebration, Satur-day, May 21, 10 a.m., Lakeside Rodeo Grounds, Highway 67 at Mapleview, Lakeside, Free. 749-1316.

minded ideas will be shown Satur-day, May 21 and Sunday, May 22, noon, University Towne Centre, La Jolla Village Drive at Genesee, La Jolla, 235-0066.

La Jolla. 235-0066.
Progressive Political Posters and Original Art, including a Solidari vip voster from Poland, art from the Russian Revolution, Central America, and items from peace and America, and items from peace and States will be displayed and sold to benefit Committee Against Registration and the Draft, Saturday, May 21. I. pm., First Unitersity May 21.

Armed Forces Day celebration will feature antique aircraft, martial arts and parachute team demonstra-

Sunday, May 22, noon, San Dicg High School, 1495 Par Boulevard, downtown, 233-5101.

#### Sports

Championship Frisbee Exhib the Frisbee Jammers will de strate state-of-the-art tricks



Special 2 for 1

#### **HEALING AND** TRANSFORMATION

## SPIRITUAL MASTERS WHO ARE THEY WHAT THEY DO

A FREE PUBLIC LECTURE

Tuesday, May 24, 7:30 pm

Casa Del Prado.

Balboa Park

people?

A: Yes, they are ... but they have managed to transcend certain limitations the rest of us consider natural and necessary.

Wednesday, May 25, 7:30 pm

La Jolla Recreation Center Corner of Draper & Prospect, La Jolla.

red by participants of Sri Chinmoy Meditations at the United Nations and the San Diego Sri Chinmoy Center, Light refreshments. Information: 459-2002

# "You're Invited To Our Party!!!"

The Boston Symphony Orchestra

The first celebration was held in Boston Harbor to the delight of the colonists. .

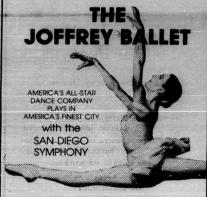
Now, KFSD brings to you every Saturday afternoon at 3:00pm the most "celebrated" orchestra of our time. Join conductor Seiji Ozawa and hear this week's featured works...

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This ad admits you and your friends for \$2.00 each. Cost of admission benefits the La Joila High School College Scholarship Fund.

RDR

# READER'S GUIDE

Bicycle Racing continues Friday, May 20, 7-30 p.m., San Diego Velodrome, Morley Field Drive, Bulboa Park, 298-1570.

Ten K and Two-Mile Runs with a drawing for a variety of prizes (for entrants and nonentrants) will benefit Pathways Counseling and Drug Education programs, Satur-day, May 21, 7 a.m. (registration from 5 a.m.), Casa del Prado, Bal-boa Park. 297-3927.

Sockers Soccer is scheduled to continue with a game against Team America, Saturday, May 21, and Toronto, Wednesday, May 25, 7:30 p.m., San Diego Stadium. 280-GOAL.

Powder Puff Stock Car Racing,



fender, Saturday, May 21, 8 p.m. (qualifying 6:30 p.m.), Cajon Speedway, Bradley Avenue at Gil-lespie Field, El Cajon, 448-8900.

Radio/TV

Padres Baseball, from Philly, Friday, May 20, 5 p.m.; then four from Montreal, Sunday, May 22, 10:30 a.m., Monday, May 23 and Tuesday, May 24, 4:30 p.m., and Wednesday, May 25, 4 p.m., KCST, Channel 39.

"The Naked Civil Servant," John Hutt stars in the dramatterd autobiography of Hamboyant homosexual Quentin Crisp that details his efforts to live his own, decidedly different life, which will air Saurday, May 21, 9 p.m. and repeat Wednesday, May 25, 10 p.m., KPBS, Channel 15.

"Sons and Lovers," Masterpiece Theatre will present a seven-part dramatization of D.H. Lawrence's novel beginning Sunday, May 22, 9 p.m., and repeating Sunday, May 29, 11 a.m., KPBS, Channel 15.

"Sleeper," Woody Allen's neutotic's-eye-view of the year 2173. a year that apparently will still include loss of good gags and music by the Preservation Hall Jazz Band, will be telecart Sunday, May 22. 11:30 p.m., KCST, Channel 10.

Storytelling, once upon a time the Storytelliers of San Diego met and let anyone in the audience tell a brief tale, and then they listened to Godfrey Warner, who brought stories all the way from Oregon, Thursday, May 19, 7 p.m., Drowsy Maggie's, 3089 University Avenue, North Park. 298-8584. Frisbee Clinics for players of all skill levels are offered each Satur-day, noon, East Mission Bay Park. Free. 273-7441. Harbor Island Hike, a fifteen-mile Harbor Island Hike, a lifteen-mile jaunt from Balboa Park to Harbor Island and back will be led by Walkabour International, Sunday, May 22, 7:45 a.m., Sixth Avenue and Upas Street, Hillcrest. 460-9987 or 286-9933.

"Unemployment and Undocumented Mexican Immigra-tion: Current Issues" is the sub-ject for sociologist Esteban Flores, Friday, May 20, 1 p.m., Third Col-lege Lecture Hall, UCSD. Free. 452-3120.

Lectures

Women's Roles in European, Japanese, Latin American and Middle Eastern societies will be compared to their roles in Amer-ican society, Friday, May 20, 10 a.m., room IIIA, Administrative Complex, UCSD, Free, 452-3409.

"Education and San Diego Schools in the Eighties," is the sub-ject of Superintendent Thomas Schools in the Eighties," is the sub-ject of Superintendent Thomas Payzant's talk at a luncheon spon-sored by SDSU's College of Boxi 20, neon, San Diego Hilton Hotel, East Mission Bay Drive, Mission Bay. Reservations: 265-6830.

"Men: Risks, Responsibilities, Rights," men's movement leaders Oeorge Grider and Tom Owen-Towle will lead an open discussion Saturday, May 21, 730 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. 298-9978.

Poetry Reading, Abimbols, Shel-ley Savren, and Gina Valdes and other women who would like to participate will read Saturday, May 21, 8 p.m., Charmed Circle Feminist Books, 4603 Park Boulevard, North Park. 296-9024.

Life in a Convent, Mary Gilligan Wong will discuss her book Nun, detailing her years as a nun and her return to the outside world, Sun-day, May 22, 4 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. 299-7098.

Great White Sharks and Marine Mammals will be the subjects of two talks by Raymond Gilmore and Patricia Coben of the American Cetacean Society, Sunday, May 22, 5 p.m., Museum of Natural History, Balboa Park. 452-4907.

Convention Center Public Forum, four developers will present their proposals for the much-disputed center in a program sponsored by the San Diego Convention and Visitors Bureau, Monday, May 23, 11:30 a.m., nineteenth floor, Wells Fargo Building, 101 West Broadway, downtown. Free. 232-3101.

"Confessions of a Theater Critic," Jonathan Saville tells all, Mon-day, May 23, 7:30 p.m., San Diego Gas and Electric auditorium, 101 Ash Street, downtown, 457-3003.

Poetry Reading, Brenda Heisser, Johnnierenee Jackson-Nelson, Jane Stault, and Carmen Wadlew will read from their work, Monday, May 23, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"Political Dimensions of Religion in Latin America" will be dis-cussed by professor Margaret Cra-han at a dinner meeting of the World Affairs Council. Tisselay, May 24, 7 p.m., Kona Kai Club, 1551 Shelter Island Drive, Shelter Island, 231-0111.

"Sherlock Holmes in San Diego," Holmes-enthusiast Frank Gavitt presents evidence that may con-nect Doyle to San Diego; find out who dunnit, Wedneday, May 25, 2.30 p.m., San Diego Public Li-brary, 820 E Street, downtown. 236-5849.

Women and the Law, legal rights of women will be the topic of a semi-nar conducted by legal experts and professionals in the area of women's rights, Wednesday, May 25, 6:30 p.m., Kona Kai Club, 1551 Shelter laland Drive, Shelter laland. Free. Reservations: 280-0525.

"Radical Emptiness: Spiritual Ex-periences in Contemporary Art" will be discussed by U.C. Irvine gallery director Medanie Wortz as part of the continuing series "To-ward an Understanding of Issues in Twentieth-Century Art;" Wednesday, May 25, 7:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-5341.

# Galleries

"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 Cul-tural de la Rana, Pepper Grove, Balboa Park. 235-6135.

open May 24 and remain through June II, with an artists' reception June 4, 6 p.m., Maple Creek Gal-lery, 2400 Kettner Boulevard, downtown, 234-2151.

"Cinco de Mayo," original litho-graphs, serigraphs, and intaglio prints by contemporary Mexican artists will be on display through May 21, San Diego Print Club, 320 G Street, downtown. 232-4884.

O Street, downtown. 222-4004.

"Collette and Her World," an exhibition of works by Françoise Gilot inspired by the writings of the French author, includes illustrations for a limited edition of Collette's Brack of Day and is on view through May 23. Walter Library, USIU, 10455 Fomerado Road, San Diego. 693-4641.

Paintings by Robert Bradford will be on view through May 26, James Crumley Gallery, MiraCosta Col-lege, One Barnard Drive, Ocean-side. 757-2121.

Acrylic Sculpture 1967-1983 by Vasa will remain on view through May 28, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

"Rooms and Stories: Recent Works by Terry Allen," three Works by Terry Allen, ture multi-media environments: "Or-nithoptera (The Devil's Condo)," "Billingsgate (A Motel)," and "Anterabbit/Bleeder (a biog-media of the control of the control of the control of the "Motern of the control raphy)," will be on view through May 29, La Jolla Museum of Con-temporary Art, 700 Prospect Street, La Jolla. 454-3541.

Paintings, Drawings, and Prints by Canadian artist Pierre Lamarche will be displayed through May 31, Sushi, 852 Eighth Avenue, downtown. 235-8466.

Large-Scale Sculpture by Al Stone can be viewed through June 4. Pawn Shop 2 Gallery, 660 Ninth Avenue, downtown. 233-9242.

Painted Cut Aluminum Sculpture by New York artist George Che-meche will be exhibited through June I, Deicas Art Gallery, 1224 Prospect Street, La Jolla. Jolla. 459-3651.

German Expressionist Graphics, an exhibition of prints, patters, and journals — some exhibited publicly for the first time — fea-tures the highly political work (Kasthe Kollwitt, George Gross, Otto Dix and others between 1918 and 1925 and will be on view through June 11, University Gal-lery, SD&U. 265-4941.

Recent Works by Ernest Silva and Tony Raczka will be on display through June 11, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

# The German Green Party and the European Peace Movement is the subject of a panel discussion led by author-professor Carl Boggs. Sun-d wy. May 22. 7 p.m., Abraxas School, 1366 Hornblend, Pacific Beach. 272-5155.

So you'll see just about everything under the sun listed in the Summertime '83 catalog Which means this is a golden opportunity to get just the classes you've been wanting

summer.

(Painting 204)

San Diego State University is offering more than 500 courses this summer.

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And enrolling is a real breeze. No admission requirements. Easy regis-tration. And flexible schedules (day, evening and weekend).

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SDSU San Diego State University Summer Sessions

Summer school. It's the smart thing to do.

# Wed., May 18-Sat., May 21 COLLEGE GROVE CENTER

# TO LOCAL EVENTS

"The New Journalism," an exhibit of photo essays by three photojournalists: Ernesto Bazan on unisia and Morocco, Sandra Haber on India and Haiti, and Sandra Meiselas on revolution in Nicaragua, will be on display through June 11, Photography Gal-lery, 7468 Girard Avenue, La Jolla.

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

"Arbol de la Vida: The Ceramics of Metepec," an exhibit of works on the Mexican Tree-of-Life theme, will remain on view through June 10, Founders Gallery, USD. 291-6480.

Basketry, contemporary works in diverse materials and traditional African, Spanish, and Venezuelan pieces will be displayed through June 11, Callery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"Portrait of an Atom," artist Kenneth Snelson'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.

Off The Wall (continued from page 1) then as any of our assigned

then as any of our assigned reading.

The earliest known poster is a papyus document discovered in the ruins of Thebes. It was notice of a reward offered for the return of an escaped slave. The first printed poster was the work.

Caston, in 1460. In the statement of the stateme

There was little stylistic change in the poster form until the nineteenth century when Jules Cheire produced a lithographed poster for Sarah Bernhardt in 1867. This marked the beginning of a new form of graphic art that integrated text and image to convey a message. Posters were used for propaganda during World War I, but it was not until the contwar period that not until the postwar period that their true potential for communication began to be recognized. It was, finally, the activist decade of the 1960s that brought the use of the poster to new peaks. Thousands of posters were printed and distributed to promote the causes of civil rights, free speech, antiwar, women's liberation, a healthful environment, and world peace

A major priority of political art is accessibility. It must be highly visible, easily understood, and direct. In contrast to "fine art," which is usually intended for a select and limited audience, political art is aimed at the multitudes. In his book The Critical Vision, Paul Von Blum explains, "A poster's political effectiveness, in fact, often depends on efficient, inexpensive reproduction that

work's major theme or idea." If posters are needed to inspir

us to action, it is money that is often needed to defend the often needed to defend the consequences of that action. To deal with that pragmatic reality, a Peace and Justice Art Festival will be presented on Saturday, May 21, from noon until 4:00 p.m. at the First Unitarian Church, 4190 Front Street, Church, 4190 Front Street, Mission Hills, by the combined forces of the San Diego County Draft Resisters Defense Fund, the Committee Against Registration and the Draft (CARD), and the Social Responsibility Service Committee of the First Unitarian Church. The festival

Committee of the First Unitarian Church. The festival will raise money to fund the legal appeal of draft an contegistrant Ben Sasway and the legal appeal of draft and contegistrant Ben Sasway and contegistrant Ben Sasway and contegistrant Ben Sasway and other political memorability of the sasway and contegistrant benefits and contegistrant ben

#### Fiddling Around In The Country

(continued from page 1)
prizes while they play tunes to
impress four judges, who are
themselves skilled fiddle, guita
and banjo players.

Between coatestants, my fiddle will be able to listen to the New Expression Band, whose members are connected with The New Expression, a folk music center co-sponsoring the event. My fiddle will also be able to listen to Dan Crary as he to listen to Dan Crary as he impresses the audience with his awesome skills on the flatpick gutar. But best of all, my fiddle will be able to watch a star fiddle in action, a fiddle that has the autographs of famous fiddlers scratched on its back and that is played with an inspiring effortlessness by Farley the Fiddler backed up by the Flatbed Band.

and. While my fiddle is enjoying the music, I'll be able to admire the scenic setting of the contest near the Ramona Junior Fairgrounds just off Second Street. I'll also feel happy knowing that my entry fee to the day's event will be used to help day's event will be used to help support the Ramona Junior Fair held at another time of the year to give recognition to youngster for their farming and animal husbandry skills. The contest begins Sunday at 10:30 a.m. and ends at 5:00 p.m. For more information, call The New Expression at 280-903

- Kathryn Phillips

#### Questions, Questions

(continued from page 1) regretted that I wasn't as learned as some men so that I could arrive at an answer to this riddle."

Realism, pathos, melodrama, humor, and a sweet-and-sour humor, and a sweet-and-sour wisdom are characteristic of Yiddish Iterature, of the Yiddish film. The Thittees and Forties considerable manner of films in Yiddish, and now the American Jewish Historical Society has established an archive of these films, understang to restore them and to provide English to Tevye and Chava. Sholem Aleichem himself turned that story into a play, and the to levye and canary and some and advanced by and the action more play, and the action more to today, the film has a poignance beyond the family griefs of Teve, for within six veveas of in production the entire versa of in production the entire produced Sholem Aleichem and Maurice Schwatz, and the team and laughter of their style, had been entirely wiped out. Teye, in Yiddish with English subtriles, will be screened on Tuesday, May 24, at 800 p.m., at the Tashino Valley (1970) and the promotine genine more produced from the promotine genine from the promotine genine from the promotine genine from the promotine genine from the produced from the promotine genine from the produced from t

- Ben Sira

## JOIN THE RACQUETS.



Memberships are now available at the new Harbor Island Health & Racquet Club. Enjoy four lighted championship tennis courts. Free clinics. Pro shop and resident professional. USPTA-certified instruction. Tournaments Match service for partners And more Open seven days a week, 7 a.m. to 10 p.m. Call for membership

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information.

Old time RESTAURANT FOLK CLUB ALL-IRELAND JOE BURKE ACCORDIAN CHAMPION AND GERRY O'BEIRNE TOM SAUBER & ED LOWE 7:30 A 9:3 SYLVIA WOODS **ALL NIGHT FIDDLERS** OLD-TIME HOOT NIGHT
Open stage Musicians call in at 5:30 DEBORAH LIV JOHNSON



ANDY GALLAHER & DENISE GENARO

Cover charge nightly — Beer & wine

#### **★ TICKET EMPORIUM ★**

Camilo Sesto US Festival **Tom Petty** Neil Diamond June 13-19 Yui Brynner/The King and I May 4-June 5 at the Fox Theatre Pro-Line S.D. Stadium Jazz Festival Auge 10.8.13 ZZ Top Chuck Mangione Marshall Tucker July 16 Engelbert Humperdink Aug. 11 George Benson

31 W. Broadvay, S.D. 92101 232-4166

## POSTER BLOW-UP

#### READER'S GUIDE TO THE THEATER

leff Smith; commentary is by lonathan Saville and Jeff Smith. Jonatinal Sassile 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, senior citizens, and the military; ask at the box office.

ALLMY SOME THE STATE OF THE STA LeClair, Merrie Williams, Diana Lee Vassar, and Justin Dampier-Griswold, (Sm.) Home of Guiding Handr. Auditorium, 10025 Los Ranchitos, Lakeside, through May 22: Friddy and Seturday at 8:00 p.m. Matinee Sunday, May 22 at 200 p.m. For information call 448-5673.

448-9673.

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The Marquis Paloi: Thater presents
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the O'Farrell School of Creative and Performing Arts presents Sandy Wilson's musical spoof of the 1920s. Witton in musical spool of the 1920s. Priscilla Allen directs the production. Cast members include Refeece Mine, Layton Roberts, Karen Sanders, Cary Lingo, Wendy Williams, Fred DeBerg, Key Campbell, "New Williams, Line of Lower Schrage, May Jane Resley, Bob Marriott, and Darrell Soron. The choreography is by Jeanne Lenhart and Peta Thompson. Ame Christiansen is the orcheste director, director (Sm.) the voice! and Norm Boaz is the vocal director. (Sm.) SCPA Theatre, 6130 Skyline Drive, San Diego, through May 21; Friday and Saturday at 7:00 p.m. For information call 262-7581.

Information cal 262-7981.

RRECHT ON BEECHT AN
EVENING OF STORIES AND
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CACTUS EI CUORE P
The Imperial Beach Payers offer the
The Imperial Beach Payers offer the
Abe Burrows corned, based on a play
by Baillet and Gredy, about a playboy
dentate who "Reeps his girls in line" by
pretending to have a wife and three
one of his women says "thore ma."
The production is directed by Bert
Edwards. Members of the cast are
Jenet Grant, Tim McCarp, Sanda
Eggyt, "Margo Cession, Bill Faecher,
Rosemarie Ballard, and Susan Lüher.
Rosemarie Ballard, and Susan Lüher.

Pat Graf is the assistant director.
Assistants for the production are fille
Burnell, Bob Stevens, Jack Wymer,
Jeanne Danis, and Peggy
Graham. (Sm.).
Marina Yuta Center, Eighth Street and
Imperial Beach Bouleward, Imperial
Beach, through May 20. ft Frisky and
Ayy 22 at 200 p.m. For Information
call 424-9668. call 42-9660.

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the efforts of Josebon and Popoleva.
all combine to make this cone of the
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Southern Spindows brough, June 11,
Touchagh through Son of Son

Middles coursely and print, and Statutiley, June 11 of 200 pm.

CLAP YOUR HANDS

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Rabb's travesty, imagination has cor-back into their lives: once again they have "faith," and they are following Fabb's tweety, imagination has come back into the live conce again they be able to the live conce again they be able to the live conce again they be able to the live concerning the live of them. It as we are told in the live concerning the live of them. It as we are told in the live concerning the live co

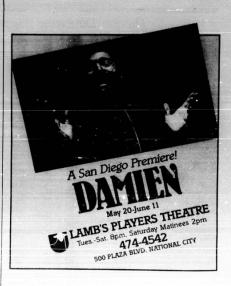
COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN As one of its "dark night" productions, the Clasiamp Quarter Theatre presents the San Diego première of Ed Graczyk's drama about the twentieth

# STAGE DANCE THEATRE **Spring Ballet Spectrums**



\$5.00 1/2 hr. before curtain

For tickets & infe Tickets \$6 to \$10



## READER'S GUIDE TO THE THEATER

reunion of the "Disciples of James Dean," Jean Hauser directs the production, Members of the cast include Algene Adams, Ginny-Lynn Safford, Parker Tenney, Susan Benninghoff, Jack Silbaugh, Wendy Warren, Lori Myers, Julie Ann Warren, Lort Myers, Julie Aran Sirneone, and Jean Crupper. Each plays a disciple' of movie actor plays a disciple' of movie actor helps as disciple' of movie actor helps and season of during the filiming of Giarti in 1955, Biled each with memories — either real or imagined (Sm.) and property of the season of

279-562.

COME BLOW YOUR HORY.

The First Diviner Theater offers Nel
Simon's first convey, about two
brothers—one a playboy, the other a
wallhove—who by the platforce of a entitled flat business in the East.

Frank Whyte develor the production
and alloy plays the lead, a role he
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COMEDY TONIGHT! COMEDY TONGIFT
Is now a Saturday afternoon metinee.
Lee Conaway and friends present their
how of Irm, voiced comedy routines,
which includes a comedy workshop with
the foliates a comedy workshop with
give audiences the opportunity to "go wild" on stage, the workshop offers
instruction in the techniques and
practices of improvisational comedy.
Instruction in the techniques and
practices of improvisational comedy.
Sizenet Castruct 2753 B Street. San
Dego: Stantely at 1254 CP75.

DAMIEN
The Lamb's Players Theatre presents the drama, by Aldyth Morris, about Father Damien De Wuester. In 1873 Damien put his life in forfeit for the lepers on the island of Molokai.

THE BOWERY THEATRE
480 Elm Street, San Diego
232-4088
CEVIC THEATRE
202 C Street, downtown
236-6510

C R.A. THEATRE Diego 277-8900 x111

FOX THEATRE 720 B Street, downtown 233-6331 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440, 2277

EDUCATIONAL CULTURAL COMPLEX THEATER

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410

LAMPLIGHTERS COMMUNITY THEATRE

JEWISH COMMUNITY CENTER ont and Center Theater 979 Fifty-fourth Street. San Diego 83-3300 x36

LA JOLLA PLAYHOUSE

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Theater Directory

749-3448
LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 School Lane. Lemon Grove
466-5579. 466-1445
LYRIC DINNER THEATRE
7578 E1 Cajon Boulevard, La Mesa
464-1196

298-8111
MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage Balboa Park 239-2255

PALOMAR COLLEGE Palomar College Theatre, San Ma 744-8860 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway. Escondid: 146-6669

PINE HILLS LODGE 2960 La Posada Way Julian

POINT LOMA COLLEGE

NORTH COAST REPERTORY THEATRE Plaze of the Four Flags Lorras Santa Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE Vista 724-3421

239-2255
OLD MISSION PLAYERS
Mission Basilica San Diego de Alcala
10618 San Diego Mission Road. San Diego
278-0021, 464-0401

some entertainingly played and deftly directed scenes, would wish it longer. (Sa.) Gaslamp Quarter Theatre, through June 25; Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

THE LETHING BOOM
The Cold Globe has a solid hit is production of the AR Courney serioconceyl—This years in the life of a 
middle-class daining rooms of the East 
middle-class daining rooms of the East 
coast—sparkes with life, wit, charm, 
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but not necessary a live audience, in 
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the most appropriate moods and 
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symphotic. Moral is done with an 
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effects, and in a matter of minutes, 
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THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue. San Diego 2/3-0232

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235 8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358

SOUTHWESTERN COLLEGE Arena Theater, Mayon Hali 900 Otay Lakes Road, Chula Vista 421-1180

UNITED STATES INTERNATIONAL UNIVERSITY

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Mair Theater, Studio

STARLIGHT Startight Bowl, Balbon Park 232-3049 or 234-STAR

Threster 452-4574 Mandeville Auditori Hall 452-2380

UNIVERSITY OF SAN DIEGO

SCRIPPS RANCH COMMUNITY THEATRE Wangesheer Jurisor High School Auditorium 9230 Gold Coast Drive, Mira Messi 566-7300 v216

costumes. Robert Peterson's lighting, and Alan K. Okazaki's minimalist set are in keeping with the production values as a whole. At first glance, the set looks funereal — reflecting the sober arandeur of a dining room on sober grandeur of a dining room or the Atlantic seaboard. But once the cast gets going, the room brims with life. So does the show. (Sm.) Cassius Carter Centre Stage, through May 29, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Saturday and Sunday at 2000 pm.

DRACULA

The Pive Hills Lodge offers a musical
version, with book and tyre by Rick

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The Mark Lodge, through Mey 25

Den Hills Lodge, through Mey 26

pm. Custan at 800 pm.

FIDDLER ON THE ROOF The Lawrence Welk Willage Theatre presents the classical musical — book by Joseph Stein, music by Jerry Bock, and fyins by Sheldon Harrick. based on the stories of Shotem Aeichern, A devout Jewish family, living in a small peasant community in

Tsarist Russia at the turn of the Tasris 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 'II. Were a Rich Man,' "Sunnes, Sunset," and "Tradition," is directed by Gordon Howard, 15m.). Lawrence Welk Village Theatre, through July (Ib. Thursday through Sanutaby at 600 p.m., Matrice Sunday at 140 p.m.

al 145 pm.

FIRE ON THE BLACK HAND SIDE

The Educational Cubrus Comples

presents Charle I. Russel's comple.

I Russel's compl

THE GLASS MENAGERIE
The Town Hall Players of Ramona offer the "memory play" by Tennessee
Williams about the frustrated lives of Arnanda. her daughter Laura, and her son Tom. Concerned that her

CHILDREN OF A LESSER COD TAKES SAN DIEGO BY STORM

"An excellent production . . . rich, compelling, joyous. See it. Twice." -Jeff Smith, Reader

'A solid hit . . . marvelously theatrical . . . a gem for the eyes and ears." - Welton Jones, S.D. Union

"Touching, engrossing, funny . . . a most noble effort." -Bill Hagen, Tribune

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Perf.:mance Schedule: 38.50 - Sunday thut Thursday
g m & San. Matteres: 2:30 pm. \$350-Priday & gm;
\$11.00 Saturday & gm, Discouris for students,
seniors: 2; Price that Tai (4.34-6.31) gm day of

SAN DIEGO REPERTORY THEATRE 235-8025



# 1/3V 10 1000

# READER'S GUIDE TO

daughter is retreating into a dream world. Arranda asis Tom, who worls in a waterboar and is the side supporter of the farmly, to broag a creater of the farmly, to broag a creater of his cons. Steve King directs the production. Linda Lasas is Arranda. Durn Broags is Tom. Kellis Juni. Sim.]

Ramona Town Hall Players. Town Hall. 739 Man Stever, Ramona, through May 21; fridally and Sanaday as 600 point. For information and 789 239-14.

THE GONDOLIERS
The San Diego Gilbert and Sullivan
Company concludes its 1962-83
season with a production of the Gilbert
and Sullivan light oper that poles fun
at the institution of monarchy. Bill
Vichis directs the production, and
Holiace Kornan is the musical
director. Featured members of the Holizer Kornan is the masked director. Featured members of the cast are George Weinberg-Hatter as the Duke of Branz-Tros and Betsy McClean as Casilda. the daughter of the duke. The set dissigns are by Robert Earl, GYM. Set of Set of

HARVEY
The Alpha Omega Players begin their thirty-side theathrical season with the popular comedy. New Yorkse, about Elseod P. Dowd, it is serem that for a few conteasing. But then he states tabling to Harvey, his closest thrend, who is a size-foot, one-and-ahalf-inch, white rabbit invalide to all but Dowd. Arrangs wor a Platient Play when X-foreign some all results of the Dowd. Arrangs wor a Platient Play when X-foreign some all results of the Dowd. Alpha Omega Playhouse, 151) Tyler Alpha Omega Playhouse, 151)

The Mariner Theatre Company presents the West Coast première of the drama, by George Herman, which won the 1981 Ayling Playwriting Competition. The Hidden Place is the story of two boys who must deal with

DRU BOAZ

297-1358

JUBILEP
The Rhythm Aire Players present there beenly fifth annual musical revue. The present present the present prese

For information cal 272:1976.

MIST PMACINE
The Grass Roots Cultural Center house
a presentation of time one-act plays,
created by MBA Creative Associatis.
Each play neath time one-act plays,
created by MBA Creative Associatis.
Each play neath the particular of time,
by Saddulus Balocii, is a "moving on'
play, exploring with humor and music
file is the streets and the global. Afril
an original chrono-pore that looks at rackine and existen through the eyes of
three poets. And Calobal Courses, by
an original chrono-pore that looks as trackine and existen through the eyes of
three poets. And Calobal Courses, by
Carola Roots Cultural Center.
Thursday, May 19 through MB 22:
Thursday Prough Based yes 40 Co
enformation call 232-25000.

p.m. Maines Surday at 200 pm.

THE KING ATU?

THE KING ATU

THE CONTROL ATU

THE CONTRO phth. Solitorey as 20 pp.m. con reformation 2820-2005.

REYENCHANCE

REYENCHANCE

Reyel and the service of the

cal 231-4696.

THE MAN FROM ALDERSGATE
The First Unted Methodist Church
presents an one-pron play about the
list and times of John Wesley, founder
more than 250-000 miles on
horsebock in bis efforts to establish a
new religion. Raye religion. It fees
were religion. Raye religion. It fees
were religion. Raye religion. It fees
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second of Bloodway shows, julys
weeksly, sap so for the evening, music
fees the religion of the primer of John and
Chandes Weeksy and be performed by
the Charcel Choic and Mesterwork
core services are revisible, (Sm.)
First Chinde Methodist. Church, 2111
Cammo del filo Soud, San Diego,
large and the primer of John Soud, San Diego
information call 297-4566.

Monday through Wednesday et 8:00 p.m. (through May 25); Tuesday through Sunday, May 31 through June 5 at 8:00 p.m. Matinee Sunday, June 5

of 200 pm.

OF NICE AND MEN
The Patennar Colege Threatre is
staging a dumant codeptation of the
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ONE FLEW OVER THE CUCKOO'S

White, and Carl McDuffe. Assistant directors are Mae Smith and Gleele Papen. (Sm.)
Little Theatre. MiraCosta College, through May 21; Priday and Saturday at 8:00 p.m.

PEOPLES' OPEN SHOWCASE
The Grass Roots Cultural Center offers
an evening of music, cornedly, poetry,
and "surprises." Hosted by Kathy
Najimy, local performers will have the
coporturally to present their varied

PETER AND THE WOLF
The Magic Machine Children's
Repetiony Company begins its second
session of pupper theater with the
classic tale about the brave Peter, the
Big Bad Wolf, and — in this new
adaptation by Lynn Berchenbriter — a

cast include Carole Marget, Burt Frantz-Miller, Ellen Drexler, Susan Shepherd, and Erin Donica. (Sm.) Lyric Dinner Theatre, through May 29; Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m., Sunday dinner at 5:30 p.m., curtain at 8:00 p.m., sunday dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at noon curtain at 1:00 p.m.

Contain at 100 pm.

SMETHING'S APOOT
The Lamplighters Community
Theater presents the "masked munder
Theater presents the "masked munder
tyrics by James McDonsial, Robert
Gertich, and Dodd Vise — in which
ten people are stamded in an isotiste
English country state during (you
thunderstorm. One by one, they bite
the dast, (Shm.)
the dast, (Shm.)
The dast, (Shm.)
Thunday, June 2 and Standay, June
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and June 12 at 2000 p.m. (scept
and June 12 at 2000 p.m.)

and June 12 at 200 p.m.

THE TIMAL
THE COSS Thesian presents a new departation, by Siene Phenson of Firms Makins voltings proved. On the morning wades to the June 12 at 12 at

THE WHID INCIDENTS
THE WHID INCIDENTS
THE WHID INCIDENTS
THE OUT TOWN OPEN HOUSE present
the world permissed of the damma by
Myears alsocident about the Towns,
pointered Genno-Curtines. Set in turno-other-century. Sen Diego, the play
recludes a book at Curtines By they
controlled to the Curtines By the
production will be assumed to the
production will be suggested by
The Company of the Company of the
Peter Taware plays Curtine. (Sen)
Old Town Opera House, through Me
500 p.m. Matthew Sunday at
200 p.m.

WHYNEE THE POOH
The Palo Replaces Hoshware'
prevents a mustic adaptation of A.A.
Jeanne Ridd disctation of A.A.
Jeanne Ridd

# Carey Fisher, San Diego, Union 76, Del Taco Comi Jeff Dawson, San Diego, Taco Bell Eric Matthews, San Diego, Mattel Toys Comm. J. D. Smith, San Diego, United Furniture Comm.

presents a San Diego premiere

The Bowery Theatre **KEY EXCHANGE** by Kevin Wade

T.V. COMMERCIALS

DEL MAR MEDIA ARTS A T.V. COMMERCIAL WORKSHOP is now accepting a few qualified students for its next session beginning Wednesday JUNE 1. - COURSE INCLUDES -Learning Television Commercial Acting Meet and work with Screen Actors Guild Talent Agents, production directors & rioo Tuition - very reasonable, no extra fees.

CHILDREN & ADULTS gratulations to our recent Graduates!

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Sun, matinee 2 pm \$5 general admission, discounts for seniors, students, military and groups.

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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send conceri information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

Were I more of a medievalist, I might believe that my edge of the rota Fortunce is in the midst of a sharp downtum, and that that unhappy event is to be blamed for the fact that this blamed for the fact that this week's list of concrts offers me little opportunity for substantive criticism. The reason for my disconsolation is a roster of acts that includes a roster of acts that includes a roster of acts that includes in the control of the c bringing in more than two channels, and b) providing a picture that won't dissolve into an M.C. Escher pattern every time the guy downstairs uses his blender, I needs must forge shead.

ahead.

Let's see. What about the Oak
Ridge Boys. Well, what about
the Oak Ridge Boys? The facts:
There are four boys (actually,



they're not exactly boys. but the Oak Ridge Middle-Aged Men would be a climps handle, so let's not quibble). They are the latest in a long line of son-march attent in a long line of son-march proceedsors. The current line-up of Oak Ridge Boys sang gospel music in four-part line-up of Oak Ridge Boys sang gospel music in four-part harmony until the they have country. Since then they have country. Since then they have unique talents and Cout to pop critic turning the page of a press

release) wholesome sense of humor. They have won a string of impressive honors, including Vocal Group of the Year (from both the Country Music and Association and the Academia Association and the Arach (fine Year, Album of the Year, Album of the Year, Album of the Year, Album of the Year, and Country Group of the Year and Year Peanuts and Cheese.

soft-drink man all the way); Joe Bonsall's favorite color is blue; and Richard Sterban's all-time favorite song is "You Needed Me."

But are they good? you ask But are they good', you ask, Well (cut to pop critic rocking his hand, paim down, from side to side in a gesture denoting mediocrity), they're not really bad, but there are far better country wocal groups. The Statler Brothers, for example, Tritating flaws in the Oak Ridge Boys'.

baritone's habit of singing off-pitch, and a too-democratic approach to performance that allows even the bass to sing solo on the occasional ballad (to give approach to performance mat allows even the bast to sing solo on the occasional balled (to give disconcerting libit can be, imagine "Send in the Clowns' performed on the tuba). The Oak Ridge Boys are at their best when they stick to uptemportures, and even then they are above, mentioned groups. But platinum albums and a platinum single to go with their many gold albums and singles, and the still be sold to the continuation of the continuation

#### **FAHN & SILVA PRESENTS**





# CIVIC THEATRE

Thursday, June 9th, one show only, 8pm.

All seats reserved.\$15.00 & \$12.50
Tickets available at Sears, Aztec Center, & all Ticketron outlets.
(for more info: 236-6510)
Select seats may not be available.

Beware or counterfeit tickets. Buy tickets from authorized outlets only. Counterfeit tickets will not be honore

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THURSDAY, FRIDAY & SATURDAY

# **SCHOOL'S**

45° DRINKS From 8:00 p.m.-10:00 p.m.

NO COVER CHARGE UNTIL 10 PM ON THURSDAY



## KPRI FM106 NIGHT

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3 VIDEO SCREENS

US FESTIVAL MIME NIGHT

3 PAIR OF 3-DAY US FESTIVAL TICKETS



SHOW

YOUR HOST JIM McINNES \$1.00 with KGB cards

25° DRINKS 8-10 PM



PROPHET Second year anniversary party Monday, May 30.

evident in his even tone, fidelity evident in his even tone, naciny to the diatonic scale, and lack of either emotion or spontaneity, but to unknowing rock audiences he sounded real "jazzy," so he was referred to as "jazz-rock" musician. Since that time. Weisberg has released number of albums. If you own

a number of albums. It you own one of them, you needn't buy another — they are all virtually identical. In 1978 Weisberg collaborated on an album with singer/songwriter Dan Fogelberg, That album, Twin Sons of Different Mothers, Sons of Different Mothers, shows both performers at their best, an acknowledgement that is not necessarily a compliment. If I needed an excuse not to feature Weisberg more prominently in this column, I would find it in my reticence to draw undue attention to a so-so-talent, when a magnificent flutist like James Newton plays here to half-empty auditoriums. Weisberg and **Django** will be at the Belly Up Tavern tonight,

the Belly Up Tavern tonight.
Thursday.
In other concerts this week.
Kiva, Jon Rasiddus Cornellus,
and Antonio Zepeda will
perform tonight. Thursday, in
the La Paloma Theatre. Kiva is
the creation of Korean dancer
Hi-ah Park, who together with
UCSD negressionist. UCSD percussionist Jean-Charles Francois and trombonist John Silber is dedicated "to the elaboration of completely new gestures, dance and music, through experimentations with nonwritten forms, live electronic music, and extended instrumental techniques." Got that? Included in this

that? Included in this cross-cultural program, entitled "Drums of Fire," are Cornelius, founder of Raskidus Roots Connection, who will join two of his drummers in a performance of native Jamasican songs and chants; and Zepeda, the chief musician at the Attac Quetazload Temple outside Mexico City, who will-perform music from the ancient Mayan jungles on authentic tribal instruments.

jungles on authentic tribal instruments. On Priday, the First International Discisand Jazzafair will feature the Benko Dickeland Band, from Budopest, Hungary, as well as Jan Sutherland, from Budopest, Hungary, as well as Jan Sutherland, from Liverpool, England, and the local Chicago Six. The Jazzafair will be held at the Poinsettic Ranch and Artificial Control of the Poinsettic Ranch in Statistics of the Poinsettics of the Poin

Hall.

Little Girls, who were written about a couple of weeks ago and whose concert at the Spirit was reportedly very well received, return to the Spirit Friday night on a bill with Doil Congress. Also on Friday, trumpeter Jack Sheldon returns to the Blue Parrot in La Jolla for the first night of a bwn, ight Parrot in La Jolla for the first night of a two-night engagement. Saturday's only noteworthy concert features avant-garde vocalist Diamanda Galas in solo concert for voice, live electronics, and tape, in the Sherwood Auditorium of the La Jolla Museum of Contemporary

The promising "Lights Out The promising "Lights Out Jazz" series of concerts at Lehr's Greenhouse in Mission Valley continues this Monday night with a performance featuring saxophonist Eddie Harris and local faves Bruce Cameron and Hollis Gentry.



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



Thursday, Friday & Saturday, May 19, 20 & 21



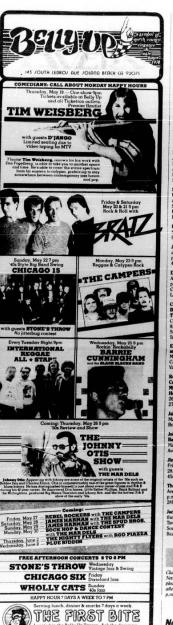
MRCHER Sunday & Monday, May 22 & 23



West Coast Band

Tuesday & Wednesday, May 24 & 25

5046 Newport Ave. Ocean Beach 222-5300



FOR INFORMATION CALL 481-9022



Kiva, Jon Raskidus Cornelius, an Antonio Zepeda: La Palorna Theatre, tonight, Thursday, 6:30 p.m., First and D streets, Encinita

The Oak Ridge Boys and Michael Murphy: Southwestern College Stadium, tonight, Thursday, 7:30 p.m., Southwestern College exit from 1-805 south, 753-9346.

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

Marcia Bowman: Mathes Community Cultural Center, Thursday, May 19, 7:30 p.m., 247 South Kalmia Street, Escondido, 741-4691.

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

Spring Jaza Concert featuring bands from Southwestern College and Bonita Vista High School: Southwestern College's Mayan Hall, Friday, May 20, 8 p.m., 900 Otay Lakes Road, Chula Vista. 421-6700.

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

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

Diamanda Galas: Sherwood Auditorium, Saturday, May 21, 8 p.m., La Jolla Museum of Contemporary Art, Prospect Street, La Jolla, 565-9947.

Community Action Network Benefit Dance featuring Stone's Throw and Steve Hudson: El Cortez Center, Saturday, May 21, 8:30 p.m., Seventh Avenue and Ash Street, downtown, 270-7627 or 584-5951.

Eddle Harris and Bruce Cameron and Hollis Gentry: Lehr's, Monday, May 23, 8 and 10 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

Rockjets, Melody Hotel, Claude Coma and the IVs, Clear Spot, and Mitchell Cornish and the Hellhounds: Spirit, Thursday, May 26, 7:30 p.m., 1130 Buenos. 276-3993.

Jah Wobble: Club I-D, Thursday, May 26, 8:30 p.m., 2223 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., 3325 Adams Avenue. 281-3657. Jack Mack and the Heart Attack and the Spud Brothers: Belly Up Tavern, Sunday, May 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

CLUBS

Club listings are compiled by Linda Nevin. 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** 

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Lady and the Tramps, country and



THE SUPER FASHION AUCTION

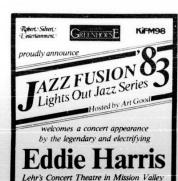
COMING EVENTS:

MAY 26: B-100 WEEKEND WARM-UP PLUS: THE CRUNCH MONGERS

JUNE 5: DAVE EDMUNDS JUNE 6: ROY BUCHANAN JUNE 26: JOHNNY WINTER

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

Dress Code



Monday, May 23



Special guests





The band: Mark Hunter-bass guitar Carl Evans Jr.-piano & synthesizer Kelly Jocoy-drums

Tickets \$5.00 in advance the day of the concert at Lehr's Greenhouse (till 6pm) \$6.00 at the door. For ticket info: 299-2828

Produced by the Robert Silvert Entertainment Group

Lehr's Greenhouse Concert Theatre 2828 Camino del Rio South, Mission Valley 299-2828

ontemporary, Thursday through

Belly Un Theem, 143 South Cedros sweme, Satma Bech, 831,9022.

In Wesberg, pop and Jazz.
Dango, Jazz. Thursday, Bratz. rock and roll. Friday and Start-day.

Chings Start Thursday, Bratz. rock and roll. Friday and Start-day.

Chings Start Throw, windge Jazz.

Sening, and rock, early evening.

Surday, the Campers. rock and rogges, Menday, the International Congges, Menday, the International Part of the Property of Solana Beach, 481-9022

Bobby G's, 485 First Street, Exemitas, 436-7397: Diamond, rock and roll, Thursday through Saturday, the Beckett Band, rock and roll, Sunday through Tuesday; Network rock and roll, Wednesday;

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78), San Marcos, 744-4420, Wes Reo and the Caustomers, country the Countrymen, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Dakota, country, Tuesday through Saturday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Lanny Pruitt and Cinnamon Ridge, country, Wednesday through

Distillery East, 755 Metcalf Street, Escondido, 741-9393: Dance to recorded music with Rockin' Stevie W. Thursday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock and roll, Thursday through Saturday. The Reflectors, rock and roll, Sunday, Tuesday, and Wednesday

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151: Don

Fireside Lounge, 439 West Washington, Escondido, 745-1931: The Joe Marillo Quartet, jazz, Thursday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Live jazz, Thursday through Saturday, call club for information

The 49er Restaurant, 121 North El Camino Real, Encinitas. 942-8880: Tony Ortega, jazz. Friday and Saturday.

Gizmo's, 380 North El Camino Real, Encinitas, 942-1676: Forecast, light rock and jazz, Thursday through Saturday: Island Rhythms, rock, jazz, and rhythm and blues, Sunday through Tuesday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Beckett Band, rock and roll, Thursday through Saturday: Barrie Cunningham, rockabilly, Sunday and Monday, the Mar Dels, rock and roll, Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Twoto rock and roll. Wednesday through Friday; Delene, contemporary. Saturday, Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Live entertainment Wednesday through Saturday, call club for information

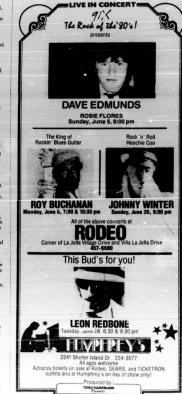
Monterey Jack's, 11940 Bernardo Piaza Drive, Rancho Bernardo. 566-2400: Robb Huff, contemporary. Thursday; the T&A Trio, contemporary, Friday and Saturday: Brian Stevens.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Joe Burke, Irish accordian music.

Thursday, Tom Sauber and Ed Lowe, old-time banjo and fiddle music, Friday, Sylvia Woods, Irish harp, Saturday, Tobacco Road, "riverboat jozz" and swing, Sunday

afternoon: the All Night Fiddlers. wedish, Irish, and old-time American music, Sunday, Old Time Hoot Night, Tuesday; Deborah Liv on, blues and folk, Andy





Gallaher and Denise Genaro, country blues, Wednesday.

Pancho's, 1309 Camino Del Mar. 481-0414: The Jack Costanzo Quintet, contemporary Latin and American music, Thursday through Saturday: rhythm and blues session featuring the Five Careless Lovers, Sunday afternoon.

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Riesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Gold Coast country, Thursday; Ricochet, country, Friday and Saturday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Johnny Almond Shythm Revue, rock and blues Wednesday through Saturday

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: CW Express, country rock, Friday and Saturday.

Ramada Inn. Scotty's Pub, 2500 South Escondido Boulevard, Escondide. 747-5000: Ted and Dave, contemporary. Tuesday through Saturday, Magic, contemporary, Sunday and Mondoe

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho

JAH

WOBBLE

THE INVADERS OF THE HEART

THURSDAY, MAY 26

(Sorino's) El Cajon Blvd. Info. 281 3657, 753-9190 Doors open 8 pm for dancing Showtime 11 pm.

**CLUB i-D** 

Roxy, 517 East First Street, Encinitas. 436-5001: Spider Murphy and the Blind Tiger band, 30s and 40s swing, Thursday; Peter Sprague Quartet, jazz, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124

Bernardo, 277-2146; 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.

Live entertainment seven nights, call club for information.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Rick Backus and Harmony, country, Wednesday an Sunday; Texas, country, Thursday through Saturday.

Tequila Flats, 3296 Mission Avenue Oceanside, 757-7757; Nightwing, rock and roll, Tuesday through

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

Vista Entertainment Center, 435

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

Whiskey Flats, 1260 West Valle Whishey Flats, 1260 West Valley Parkovay, Escondido. 748–8640. Planet, rock and roll, Thursday through Saturday's Bil Cotton, country honky tonk, Sunday and Monday, rock and roll. Tuesday and Wednesday, call club for information.

The Wooden Nickel, 13303 Poway Road, Poway, 486-1169; Ron Morio





Saturday, May 28 8:30pm Club Reggae on Broadway

Advance tickets at: Chameleon Records, Lou's Records (Encinitias), Off the Record, Assorter Veryl (UCSD), Sound Spectrum (Laguna Beach), Licorice Pizza (Pacific Beach), The Boatash and the Propher, For into call: 283-1566 or 233-4271. All ages welcome





Hours Mon Fri. 10-00afn 9-00pm Sat. 10-00pm 7-00pm, Sun. 11-00am 6-00pm WHERE OTHER RECORD STORES STOP. BLUE MEANNIE CONTINUES 1207 N. 2015 F. El Cajon 9-2021 (619) 442-2212 We bly John good St. memorabilist We bly John good St. memorabilist

# IN CONCERT

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Wayland Flowers and **MADAME** 

Saturday, May 21, 8 pm at the California Theatre 4th & C St., San Diego

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







You may have noticed some changes inside Mom's ecently. In keeping with the changing trends, Mom's s undergoing somewhat of a face-lift. Along with the new look we'll be debuting a new line-up of bands featuring the very best in local entertainment.

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Thursday

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\$1.25 Long Island Iced Teas all night, plus no cove for ladies.

New WILD ON WEDNESDAY ALL WELL DRINKS 50° A POP!

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SUNDAYS 50c a glass, \$1.75 pitcher All Night

Friday & Saturday EARLY BIRD SPECIAL!

75° WELLS 8-9 PM Every Monday, Thursday & Saturday

Pizza 50c a slice. Courtesy of DOMINO'S PIZZA

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Every time you order a drink, you will get a token. On Tuesday nights you will be able to turn in your tokens for free drinks. 10 tokens = one free drink.

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

Wednesday Thursday Long Island Iced Teas \$1.25 (ladies only) \$1.25 \$1.25

LIVE ROCK & ROLL EVERY NIGHT 276-4653 945 Garnet P.B.

country, Tuesday through Thorsday, Almost Live, country rock, Friday and Saturday.

#### Beaches

Anselmo's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107: Gina Robles, contemporary, Friday and Saturday.

Atlantis, 2595 Ingraham Street, Mission Ray 224,2434: Roberta Linn, contemporary, Tuesday through Saturday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Main Street, contemporary music for dancing. Friday and Saturday.

Rahia Hotel, 998 West Mission Ray Bahia Hotel, 988 West Mission B Drive, Mission Bay, 488-0551: Mercedes Lounge: P.F. Flyers, contemporary, Riesday through Saturday; Jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday, Pano Bar-Buddy Reed, Tuesday through Saturday: 860 MacLeod, Sunday and Monday.

Blue Parrot, 1298 Prospec La Jolla, 454-9131: The Hal Crook Quartet, jazz, Thursday, Jack Sheldon, jazz, Friday and Saturday; Sheldon, Jazz, Friday and Saturday: the Joe Marillo Quartet, Jazz, Sunday: the Greg Bloch Violin Trio, Jazz, Monday: the Denise Jeter Quartet, Jazz, Tuesday: Bill Coleman and Gary Pack Quartet,

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 tional comedians, Wednesday ough Saturday; amateur night.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Sunday; Ron Satterfield and Kevyn Lettau, jazz, Monday and

Halcoon, 4258 West Point Lorge Haicyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Ron Bolton Band, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday through Tuesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK, 270-7881: N-E-1, rock and roll, X-Offenders, rock and roll Friday; Little Girls, rock and roll,

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

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Tom Barabos, easy listening piano and vocals, Ruesday through Thursday; the Tom Barabos Trio, jazz and standards, Friday and Saturday.

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Radio Romance, rock and roll, Thursday through Saturday, the Nomads, rock and blues, Sunday and Monday, Joe Tokyo, rock and roll, Tuesday; the Siers Brothers. rock and Beatles music. Wednesda

Le Chalet, 5046 Newport Avenue, Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300; The Hurricanes, rhythm and blues, Thursday through Saturday, Archer, rock and roll, Sunday and Monday; West Coast, rock and roll, Tuesday and Wednesday.

LF's Bar and Grill, 1250 Prospect Street, La Jolla, 454-4244; Sue Berman, contemporary, Friday and



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Orange Crush \$1.10 Kazis \$1.10 Margaritas \$1.10

2828 Camino del Rio South, Mission Valley 200, 2828

Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay 224-9605: Carol and Chris contemporary music for dancine early evening Friday and Saturds

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

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737: Red Ax, rock and

8

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×

roll, Tuesday through Saturday; Bandit, rock and roll, Sunday and

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

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Mulvaney's, 1031 Orange Avenue Coronado, 435-4660: Brian Stev contemporary, Friday and Saturday

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Baze and a Touch of Country, country, Tuesday through Saturday, live country music, Sunday, call

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, ontemporary. Wednesday through Saturday: the Keyen Letta Quartet, jazz, Sunday, the Mix, rock and roll, Monday and Riesday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Moving Targets, rock and roll, Thursday through Saturday: Dirk Debonaire, rock and roll, Monday and Tuesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314; Donna and Andy, contemporary, Thursday through Saturday.

TICKET SERVICE  $\star \star$ Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849: Tom "Cat" Courtney, blues, Thursday, the Balzi Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630; Shine-It-On, contemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park 223-2335: The London Brothers, rock and roll, Thursday through Saturday, Automatics, rock and roll, Sunday through Tuesday, Tremor, rock and roll, Wednesday.

# San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Sundown, country, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: Bandit, rock and roll, Friday and Black Angus, 5247 Kearny Villa Road, Keerny Mesa, 279-3100:

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

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666; Johnny Cadillac and Ace, contemporary, Thursday through

Saturday

Donegal'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: Clubland, rock and roll, Thursday through Saturday

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-718. William Wright, piano variety, Tuesday through Saturday, Gary Narramore, Jazz, Sunday and Monday.

Haiii Baba, 104 Mission Valley nter West, Mission Valley 298-2010: Live Arabic music and entertainment. Tuesday through Saturday, with open stage beliv dancing Tuesday: five Greek mu

Holiday Inn/Mission Valley.

Elements, contemporary, Tuesday through Saturday; John and John, contemporary, Sunday and Monday

Hungry Hunter, 2245 Hotel Circle Islands Lounge, Hamalei Hote





2270 Hotel Circle North, Mission Valley, 297-1101: Ducktail Revue, vintage rock, Thursday through Saturday, Harvey and 52nd Street Jive, jazz, swing, standards, and show tunes. Tuesday and

Degree, top 40. Thursday through

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281: Jason Chase, comedy and music, Tuesday through Saturday; Charlie's Goodtime Band, Disieland, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Noev Dallas Collins Band, rock and roll. Ruesday through Saturday, with the Siers Brothers, rock and Beatles music. Priday and Saturday, Toly, rock and roll. Standay and Monday, Eddie and the Collins of the Brace Cameron and House the Brace Cameron and House House Cameron and House House Cameron.

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

Monterey Whaling Company, 887

Valley, 291-1638; Oh! Ridge comedy and music, ruesday through Saturday; the Twotones, rock and roll, Sunday and Monday

Patriot Game, 5353 Missi The Moonglow, 4615 Clairement Road, Mission Valley. 296-8714: Jim McCann, Irish music, Thursday Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through through Saturday: Jim and Theresa Saturday: Lanny Pruitt and Hinton, traditional and original Cinnamon Ridge, country, Sunday Celtic music, Tuesday, Danny and Monday. Doyle, Irish music, Wednesday, Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131; Libby Ryrance and Co., contemporary, Tuesday through Saturday.

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

Pal Joeys, 5147 Waring Road, Allied Gardens. 286-7873: Fro P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta. 292-5338:

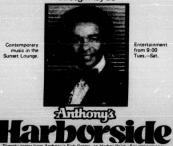
Stagecoach, country, Wednesday Dixicland, swing, and oldies, Friday and Saturday. through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Joe and Don Gaynor, contemporary, oldies, and "Elvis." Thesday through

Snirit, 1130 Buenos Avenue, Bay Park. 276-3993: The Odds, rock and roll, U-4-EA, rock and roll, Guy Goode and the Decent Tones, rock Goode and the Decent Tones, rock and roll. Thursday: Little Girls, rock and roll. Joey Harris and the Speedsters, rock and roll. Joey Harris and the Speedsters, rock and roll. Priday: Urban Umbrella, rock and roll. Thursday: Urban Umbrella, rock and roll. Thousers, ska and regate.

Mitchell Cornish and the Hell











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Hounds, rock and roll, Saturday; Rhythm and Blues Night featuring the Spirit All-Star Blues Band, Tuesday; San Diego Songwriters' Showcase with Controlled Substance and others, open stage for certifical paris. Widden and for original music. Wednesday.

The Sport's Inn. 5520 Kearny Villa The Sport's Inn, 5520 Kearry Villa Road, Kearry Mesa, 278-532; Ole Train, bluegrass, Wednesday happy hour; Skip Garcia, contemporary and originals. Thursday and Friday happy hour.

Springfield Wagon Worles, 5255 Kearmy Villa Road, Kearmy Mesa. 565-2272: The Dan Luevano Trio, jazz and contemporary music for dancing. Thursday through

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace. contemporary, Sunday and Monday

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Tuesday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Monday, call club

#### San Diego South

Astec Bowl, Turquoise Room, 4356 30th Street, North Park. 283-3135: The Breakers, rock and roll, Wednesday through Saturday.

Barnacle Bill's, 1880 Hastor Isl Drive, Harbor Island. 297-1673: Eddie Preston, contemporary,

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, '50s and '60s rock, Tuesday through Saturday, Steve Hudson, comedy and music, Sunday and Monday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Bobby Batson, piano variety, Tuesday through Saturday, Raggle Taggle,

Crossroads, 345 Market Street, downtown. 233-7856: Live jazz Thursday through Saturday, cal club for information.

Dance City, 6875 El Cajon Boulevard, East San Diego. 697-1811: Live new music, Friday. call club for information.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: Heroes, rock and roll, Thursday through Saturday.

Dookie's, 4225 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Jo Traynor, piano

Dar, Rieday,

Drowey Magfer's, Dist Street and
University Avenue. North Park.

298, 8584: San Diego Storytellers.

tall tales and stories. Thursday:
Karen Mulallay, fell, massic, Friday
Cathy Curtis, country and folk
music, Saturday, Pagg Walson and
Rick Effeitn, folk and bloss. Sunday
Old Times Hook Hight, Monday,
Richard Preeman, folk, and
bluegrase, early evening Ilussday;
Saumsa Gael Cell Band, traditional
field mass. Bready.

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

Hamburguesa, 4016 West Wallace Street, Old Town. 295-0584: Robb Huff, contemporary, Deborah Liv Johnson, blues and folk, and open stage talent night, Thursday.

Harpoon Hency's, 2725 Shelter Island Drive, Shelter Island. 224-8242; J.J. Frank and Zargon, 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, contemporary, Wednesday through Saturday.

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

The Kensington Club, 4079 Adams Avenue, Kensington, 284-2848: Spider Murphy and the Blind Tiger Band, 30s and '40s swing, Sunday

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

Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through

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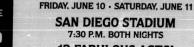
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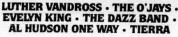
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SATURDAY, JUNE 11





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JOAN ARMATRADING fri-june 24



**A FLOCK of** SEAGULLS SPECIAL FIXX mon-july 4



MANGIONE AND THE CHUCK MANGIONE QUARTET CHUCK

thur-july 14



the MARSHALL TUCKER band sat-july 16



HUMPERDINCK thur-aug 11



WITHTHIRTY PIECE SYMPHONY ORCHESTRA



ANIMALS thur-aug 25



**AL JARREAU** fri-sept9



wed-sept 21



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McDini's Downtown, 647 Market Street, downtown, 232-1795. Mike Broward, contemporary, Monday through Friday, with "Catch a Rising Star, West" amateur talent shows, late afternoon Thursday and Friday; Ransom Simonds, piano variety, lunchtime Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Main Room: Rage, rock and roll, Thursday through Saturday; live rock and roll, Sunday

Trail.

Collection

information; Crystal, rock and roll. Tuesday and Wednesday. Cabaret Room: Dance to recorded new music, Friday and Saturday,

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 299-1911: Kirby Bible, contemporary, Monday, and Thursday through Saturday. Papagayo, West Harbor Drive, Seaport Village, downtown. 232-7581: Barry Craig. contemporary and Jazz, Tuesday through Saturday; Joseph Hoey, classical guitar, Sunday brunch. Old Town Saloon Cocktail Lounge, 2495 San Diego Avenue, Old Town. 298-2209: Tim Reed, live and

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Friends, recorded rock and dance music. Friday and Saturday.

Quartet, jazz standards.

and Saturday

Our Place, 2424 Fifth Avenue. jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early Hillcrest. 232-1773: The Kirk Bates evening Sunday. contemporary, and originals, Friday

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

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: Time

Machine, vintage rock, Thursday through Saturday; Harvey and 52nd Street Jive, jazz, swing, standards, and show tunes, Monday, Ducktail Revue, 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

Soledad's, 425 West B Street,



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wn. 232-7588; Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening Thursday and Friday.

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

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

Trojan Horse, 6179 Universit Avenue, East San Diego, 582-1070: Mayhem, rock and roll, Thursday through Saturday.

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. 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El. Baxter's, 1025 Fletcher Parkway, Cajon. 442-9271; Shock (formerly Looker), top 40. Tuesday through Saturday; Charlie Hewitt, contemporary, early evening Sunday and Monday.

Black Angus, 1000 Graves Avenue El Cajon, 440-5055; Krucklehead, rock and roll, Tuesday through Saturday.

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

The Boondocks Restaurant, 8320 Parkway 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 Street, El Cajon, 440-5757: Chain Reaction, contemporary music fo dancing, Tuesday through Saturd

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country Thursday through Saturday

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country. Tuesday through Saturday; Ron Couch and Cimarron, country, Sunday and



Wednesday-Saturday Jim Hawley

Sunday Night Jazz Kevyn Lettau Quartet

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Restaurant Employee Night Wear your T-shirt \$1.00 drinks

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Urban Umbrella and guest Saturday, May 21 The Rockin' Roulettes plus Rockjets and Jose Sinatra Sunday, May 22 Some Girls Starts at 8 pm. Monday, May 23 99° Spaghetti plus Sunny Nites 3-9 pm Mitch Cornish a the ama Hellhounds 9 pm-Hot Jazz and Blues Nite with The Trowsers
Roger Belloni and pure Content of University & Coding 6140 University & Coding Wednesday, May 25 Cover of University & College 6149 University Avenue 583-5700

Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533; Carl Siminons and Southern Comfort. country, Tuesday through Saturday Country Justice, country, Sunday

Flinn Springs inn, 15505 Highway 80, El Cajon. 443-9588: Free Rein. country. Thursday through Saturday evenings and Sunday afternoon.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Mary Perrin, contemporary, Tuesday through Thursday; Mike Edwards, ontemporary, Friday and Saturday, Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Country Justice, country, Thursday through Saturday; Free Rein, country, Sunday.

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Trance, rock and country rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Supercolt, country rock, Friday and Saturday evenings. Sunday afternoon.

La Pizza House, 566 Paraise Avenue, Spring Valley. 475-0912: Just Practicing, music and comedy, Wednesday through Friday. Lorenzo's, 596 Broadway, El Cajon.

442-9696; Samurai, contemporary dance music. Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Savery Brothers, country. Thursday through Saturday: Tall Cotton, country honky tonk, Wednesday.

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

Mickey D's, 9563 Mission Gorge Road, Santee. 448-9934: Fuze, rock and roll, Thursday through Saturday.

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

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

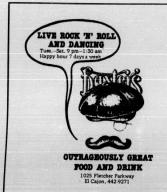
Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove. 463-6977: Tommy Stark, family musical

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, Thursday through Saturday; Diamond, rock and roll, Sunday and Monday, the Press, rock and roll, Tuesday and Wednesday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Fortune, country and oldies rock, Friday and Saturday.





# May 20, 21 Rodeo Corner of La Jolla Village Dr. and Villa La Jolla Dr. 457-5590 May 31 through June 4 Doc Masters at the Shelter Island Marina Inn 223-2572

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Roving LyC Missic Reports ... long immutine was seen parties it in the report of the new atoms did the feet dark, wared open the new atoms did the territore record, sound the the next promites not contained the next promites not next the next promites not next promites next promites not next promites next promites not next promites ne

Pine Valley Restaurant, Old Highway 80, Pine Valley, 473-8727; Bandit, rock and roll, Tuesday through Thursday; Illusion, rock and roll, Friday and Saturday.

Drive, La Mesa, 465-3464: Charlie Hewitt, contemporary, Tuesday through Saturday.

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: The Del Bybee Big Band, big band swing, Monday: Steve Mouzas and Finest Action. contemporary, country, oldies, and originals. Tuesday through

The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Farley and

the Brand X Band, country. Thursday through Saturday

#### South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Forward Motion, top 40, Tuesday through Sunday.

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 roll. Sunday and Monday, call club for information

Hutch's, 1463 Palm Avenuc, Imperial Beach, 423-3479: Dehesa, country, Thursday through Saturday.

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

La Maze, 1441 Highland Avenue. National City. 474-3222: Bruce Robbins, guitar 'sing-along,' Tuesday through Thursday; East Coast, contemporary, Friday and

Landmark Cocktail Lounge, 2511 Sweetwate: Road, National City, 475-7313: Fonda Turner and the Silver Spurs, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427 4200; Black Rose rock and roll, Wednesday through Saturday. Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary and country rock, Thursday through Saturday.

Trophy Inn, 999 National Avenue, National City. 477-5753: Frank Dixor and Nightlife, country, Tuesday through Saturday. Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The Biltz Brothers, rock and roll, Thursday through Saturday: Illusion, rock and roll, Sunday: Incognito Rockers, rock and roll, Monday through Michaedhay

contemporary, Wednesday through Sunday.

## Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Branded, 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. PERFORMERS

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

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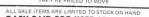
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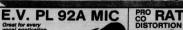
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THE OMNI-THEATER Similar to the Reuben H. Fleet Space Theater, we are now featuring a multiprojector slide show on pre-Hispanic cultures (21 minutes) and "People of the Sun", an omni-flim panorama of Mexico (46 minutes). Showings in English are at 2 p.m.

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After crossing the border, go past the highway interchange signs for "Centro" and "Ensenada" and follow the signs saying "Paseo de los Heroes." Once past the interchange, you will see the Cultural Center (look for the large sphere) on the left.

MORE INFORMATION
From San Diego, dial 1-706-684-1132 or 1-706-684-1111. (We speak English). It's best to call from 9 a.m. to 2 p.m. or from 4 p.m. to 7 p.m. Croup sales information also available.



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The Tom Barabos Trio: Islandia Hotel
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Rusty Jones: Kelly's Pub King Biscuit Blues: Mandolin Wind

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The Athens Express: Olympic

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Marcia Bowman: Mathes
Community Center
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Brian Connelly: Blamey Stone Pub
Jack Costano Quintet: Parcho's
Cathy Curtis: Drawsy Maggie's
Damy Doyle: Patriot Game
Richard Freeman: Drowsy
Maggie's Maggie's

Maggie's Doug Hewett: Kung Food Jim and Theresa Hinton:

Sheaton Isrbor Island
Islandry Island Readony (1996)
Island Rhythms: Girno)
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Jim and Theresa Hinton: Patriot Game
Deborah Liv Johnson: Old Time
Calle
Rushy Jones: Nolly's Pub
Jim McCann: Patriot Game
Sean McVickers Halmey Stone, Too
Nick Montana: Jony's
Raggle Taggle: Code del Rey Moro
Tom Sauber and Ed Lowe: Old

Time Cafe Siamsa Gael Ceili Band: Drows

Maggie's Peggy Watson and Rick Erlien: Drowsy Maggie's Sylvia Woods: Old Time Cale

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entertainment, Organ Power Pizza/Lemon Grose Jo Treanor: piano bar, Dookie's Don Victor: consedy music, and variety, B Street Cale John Ward: piono bar, The

Boondocks Restaurant William Wright: prans variety, Gold Coast Louna

music, La Pizza House Liama: classical guitar, Europ Frond Bob MacLeod: piano bar, Bahia

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# **CURRENT MOVIES**

All reviews are by Duncan Shepherd. Prioribes are indicated by one to five stars and antipathies by the bluck spot. Unrated movies are for now unreviewed.

Baby, It's You — John Sayles has done the inevitable and has upped his standards of professionalism. This accomplishes nothing so much as to make his movie look more ordinary — less needy, in other words, of the critical charity that so benefited THE TURN OF THE SECALOUS SEVEN. TURN OF THE SECAUCUS SEVEN and (less so) LIANNA The very ordi-nary storyline tells of a ince girl. "bad boy," dalliance between a pampered Jewish princess accustomed to hav-ing anything she wants, including the plum rote in the high-school produc-tion of THE TIME OF YOUR LIFE, and tion of THE TIME OF YOUR LIFE, and an Italian "greaser" who is a sort of better-dressed suit-and-tie version of the TV-sitcom characters portrayed by Henry Winkler and John Travolta. The re-creation of high-school life in the 1960s is tied almost entirely to the two principal players. Rosanna Ar-quette and Vincent Spero, and is thus

Casino, 643 5th (232-8678) Call theater for program information Guild, 3627 5th. Hillicrest (295-2000) Refraced

ma, 3150 Rosecrans (224-3344) E.T., the Extra-Terrestrip

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

"(valley Circle)

Badlands — Terry Mallick's reexamination of the Charles Starkweather case is conducted under
the continuation of the Charles Starkweather case is conducted under
the continuation of the Charles Starkcarry, James Examination of the Charles
the Charles Starker Starker
the Charles Starker
the Charles Starker
the Charles Starker
the Charles Starker
the Charles
the C

She put love and laughs back into his marriage!

Hamus Follow R

Betrayal — A trangle tale related in reverse chorology, starting, that is required to reverse chorology, starting, that is rigge and working backwards nine years to the first extramantal embedding to the starting tale of the arrangement was known more, and better, than the week now more, and better, than the week now more, and better, than the principal in And the effect of that divine consistence, in hum, as all west principal in And the effect of that divine consistence, and the terminal transportation of the presence or other sort of emotional in volvement, and the content of the c

The Black Stallion Returns — To his old Arabian home, that is, in a jerry-built plot wherein he is horsenapped by his original owners, escapes several attempts on his life by the evil Kurr of the Uruk hibbe (a fudicrous performance by Allen Goorwitz), and, after

stivities of their forerunners in prole-tarian tragedy — George Raft, Sylvia Sidney, et al. The spooky feeling of this movie is that the people on screen have all had their blood sucked. With magnificent also, but there is not enough of that, either. And Woody Strode, one of the world's most digni-fied actors, is wasted as usual in a immuscule rice, and is so swaddled in robes and headdress that my, his over some one. With New Years, Vision of the control of the contr Martin Sheen, Sissy Spacek, and War-ren Oates. 1973. " (Ken. 5/25) Betrayal - A triangle tale related in

Blue Thunder — Roy Scheider at the controls of a futuristic police helicop-ter, with Melcolm McDowell and War-ren Oates, directed by John Badham. (Camino Cinema 4; Cinema 21; Plaza Twin 1)

Strode one of the world a most dignited action; a wested as usual in a tracked a most and in a robes and headdress that only his years are visited with Keily Reov Vision (and the proposed of the control of the contro band. Shill, Florinda Bolikan does what she can to develop the central charac-ter's sense of dislocation, by coun-teracting her normal fashion model's poise, stiffening her legs and pointing her feet like a penguin. 1974. " (Ken, 5/24)

City on Fire — Formula disaster movie: all the human drama, the heartbreak, the heroism, and the yawns. Shot in incomparable it book like Everyolty, With Barry Newman, Suan Clark Henry Fonds, Avan Gardner, James Franciscus, and Sander, James Franciscus, and Rakolf 1979.

• (Towne, from 520)

A Clockwest Crange — Anthony Burgeas's vision of the utra-volent future the novelest's injunctic inventure the accessing singuistic inventure that the control of the contr

Days of Heaven — If the Time-Life publishers commissioned a picture book on the Great American Bread Basker, ca. World War I, they'd probably want it to look life the—a thing you could no proud to place on your coffee table you never know for sure what the picturesique Thomas. Hart Becton, laboratures are a financial for the picturesique Thomas. Hart Becton, laboratures are the picturesique Thomas. Hart Becton, laboratures are the picturesique Thomas. Hart Becton, laboratures are the picturesique Thomas.

#### MOVIE DIRECTORY

University Transa Carder 6, 4525 La Jola Village Dr. (462-7786) Theaser 1. Rectain Theaser 2. Flashdamor Theaser 2. Reportments Advantures in the Theaser 5. Record Marcine Theaser 5. Record Marcine Theaser 5. Record Marcine Treaser 6. See Services and Publishment 5:00 Elimpoon's Avemar House, from \$/20 elbos, 4th and E (233-33,26) Spaceh, nter: Adventures in the Forbidden Zone, Sorcere, and Eyewithess, from \$/20 jou, 5th and G (235-6084) Breathless, The Joint, and Magic, from 5/20

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Center 3 Cinemiss. 2120 Camino del Rio North (297-988) Flashfarica Thesia: 2: Furny Farm, from 5:20 Thesia: 3: Spacethurit: Advantures in the Forbidden Zone, from 5:20

Cove, 7730 Girard, Le Jolie (459-5404) The Night of the Shooting Stars, from 5/20 Pline Arts, 1816 Garnet, Pacific Beach (274-4000) The Gift Cinema 21, 1140 Hotel Circle North (291-2121) Blue Thunder

Blue Transfer

Paelshon Valley 4, 110 Fachion Valley (291-4404)
Theater 1: Dreamless
Theater 2: Dozen Transfer
Theater 3: Dozen Carroit
Theater 3: Dozen Carroit
Theater 4: Dezen Valley Center West
(287-3831)
Baby, 8r You
Baby, 8r You

ports Arena Blagina, 3350 Sports Arena Divé.
(225-5339).
Thesier 1: Breachess
Thesier 2: Spoodwinter Adventure in the
first 2: Spoodwinter Adventure in the
first 2: Spoodwinter Adventure in the
first 3: High Road to China and 48 Mrs.
Thesier 5: Plotter
Thesier 5: Notice
Thesier 6: Doctor Derroit

Century Telis, 54th and El Cajon Bivd. (562-7800) Theater 1: Something Micked This May Comes, from 502 Theater 2: The Numper, thom 520 Clinerams, 5889 University Ave. (583-6201) Thos. 500 (570)

Bion, Nom 5/20 Orlege, 0302 El Cajon Bivd. (286-1455) Theater 1: Politrigear, from 5/20 Theater 2: Doctor Detroit and a second feature Theater 3: Cell theater for program information Theater 4: Soil Smoker Trand, 4950 Newport, Ocean Beach (223-3141)
The Outsiders and The Black Station Returns, through 5/26

Wa Gesenhouse 8, 1915 Sports Area Bird.
(2023-2046)

Use Gesenhouse 8, 1915 Sports Area Bird.
(2023-2046)

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Sann A Occasion Change, and
Bird Michael 200 and 21
middigs.

Theater 4. SNI Smokini Kee, 4091 Adams Ave. (283-500) Sallasame and A Special Day, 5:19 Robard Pryor and Pulmey Smope, 5:20 The Soury of O and Private of Passion, 5:21 The Main Will Developed and Lawrence of Assale, 5:22 Hotole and Servis, 5:23 Servis State Servis, 5:24 Days of Heaven and Bacilands, 5:25

State, 4712 El Cajon Boulevard (563-8050)

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grova (459-5328) Migh Road to Chine and Valley Gef. Irom 5/20

Clairemont, 4140 Clairemont Mesa (274-0901)
Theater 1: High Road to Chine and Riscay III, from 5/20
Theater 2: Monty Python's The Meaning of Life and Loan III, from 5/20 Auro Drive In, 3rd and Bruadway El Cajon (644-8800) Breathless and First Blood

Genome Toelfree 1286 Fleriner Pariway (Aer 780)

Terriner Theorem 1286 Fleriner Pariway (Aer 780)

Terriner Theorem 1286 Fleriner Internation International International

and Learnill, from 5:20
Le Joile Village Theaters, 88:79 Villa La Jona Drive.
(453-7831)
Theater 1: Cell meater for program information.
Theater 2: Next Year 7 At Older Met. from 5:20
Theater 3: Engine Farm from 5:20 Mira Mesa Cinemas, 8118 Mira Mesa Blud (566-1912) Theater 1 Monty Pythor's The Miraning of Life and Maley Gir Theater 2 The Clusions and Raisers of the Land

Sentee Drive In, 10790 Woodscle Ave, Sancee (445-747)
Theater 1: Spacehunter Advenues in the March Mar

Theater 2: Call theater for program information (427-1382) Breath of D. Nasional City (427-1382) Breathess and Frat Blood Palma Theater, 827 Patrix Avenue, Imperial Seach (429-045) 1 May Depart Reserva, Inc. 5/20 Theater 2: The John, from 5/20 Theater 3: The John, from 5/20 Thea

Treater 3: The John, from \$/20 issue Bonita, 505 Freeway at the So Freeway (479-9265)
Theater 1: Footals
Theater 2: Spacehanter Advent Footalden Zone, from \$/20 Theater 3: Standarden Zone, from \$/20 Theater 4: Breathless
Theater 5: Standarden Zone, Treater C: Doctor Dennet

South Bay Drive In, 2170 Coronado, Imperial Bea (423-2727)
Thetibre 1: Spacehunter Advantures in the Forbidden 20ne, from 5/20
Thetibre 2: Doctor Detroit and The Joint Theties 3: Toolsee and Neighborg

Village, 820 Orange Ave., Coronado (435-6161) Flashdance and Jekyll and Hyde. Together Again, Irom 5/20

Avo. Vista Wisy (726-3040) Call theater for program information Blips, 509 East Chand Ave., Escondide (743-9062) Spanish movies

Camino Cinama 4, 2253 El Canino Real, Ocarinole (433-9144) Theater 1: Blue Thunder Theater 2: Ponky's and Spring Breek Theater 3: Buy Fruinder Theater 4: (byeathless

Theore 4 (Bresilves)

Cleme Plass Theorem 5 296 51 Camino Real.
Cleme Add (729-7147)
Theorem 1 Stage Stage Service and The
Desir Oysel

Desir Oysel

Theorem 1 Stage Stage Service and The
Desir Oysel

Theorem 4 (Bandwell

Creat, 102 N. Freeman, Oceanside (722-6561) Max Dugan Returns and 9 to 5, from 5/20 Escondide Drive In, 635 West Mission Ave. (745-2331) High Road to Chine and Lone Wolf McQuede, from 5/20

Romer HIB Cinnessa, 2630 Via de la Valle, Del Mar (755-5511) Theater 1: Funny Farm and SIR Smokin: Irom 5420 Theater 2: Tootsie Theater 3: The King of Connedy, Irom 5/20

These is the state of Comment, some 300 A. Perilland, 11 February 11 February

Rencho Bernardo S. 11740 Bernardo Piaza Court (465-6611)
Thesen: Deschies These The Court (465-6611)
Thesen: Deschies These Thesen Thesen S. Plantanin and Doctor Devoir Thesen S. Plantanin and Someoning Window The May Comes Thesen S. Plantanin Comes Thesen S. Plantanin Comes These S. Plantanin C

Ster, 402 N. Hill. Oceanside (722-2895) Exposed and The Joint, from 5/20

Vineyard Teln Cinemas, 1529-22 East Valley Parkway, Econdol (743-1222: Theater 1 Funly Farm and Valley Cert from Theater 2 Et. the Extracerrestrial and Ser-vinish Smiles Wiegand Plaza S. 220 North El Camino Regi. Enclintes (942-5544) Theater 1 Hagh Road to China and Max Dogar Returns Theater 2: Spacehunter: Advantures in the Enroyation Zone, from 6/20

Camino Cirlema 4, Fashion Valley, Harbor Drive In, La Jolfa Village, New Valley Drive In, Plaza Bonila, Rancho Bernardo 6, Sports Arena 6, UA Cinema 1, Wiegand Plaza 6)

The Dark Crystal — Tokien-enque faritasy, designed by British illustrates Plan Frout, Codificated by Jim Herison (creator of the Muppets) and British Frout, Codificated by Jim Herison (creator of the Muppets) and complete the code of the Muppets of the Muppets

grain. These moving pictures seldon move very much, and they can main

# CURRENT MOVIES

every other one of them knocks you that on you have not a treme to Malck, he wither-director, appears to be getting ideas from "American scene" photographic form and the second service of the second

Doctor Detroit — Dan Aykroyd im-personales a Comparative Lt. pro-fessor who impersonates a Rhett Duller-ish Southern gentlemen, at (Iterally) mobiler. Mothing goes with snything else, and norbing goes by inself, else, with Howard Hesseman, staff, else, with Howard Hesseman, staff, else, with Howard Hesseman, recited by Michael Preseman, 1983, c (Aztec, from 350°C College, Fashion Valley, Frontier Drive Int Coseniade 8, Plazz Bornitz, Rancho Bernardo 6, Plazz Bornitz, Rancho Bernardo 6, Plazz Bornitz, Rancho Bernardo 6, Sports Arens 6)

E.T., the Extra-Terrestrial — Nothing more ought to be required to demiss Steven. Spielberg is preferne of miss the movie into the respective consideration. The respective consideration in the spielberg is preferned to miss the movie into from respectition on the spielberg in the spielberg is milled for an it is worth, with the passacients. This self-more specialistic interests in the spielberg is milled for an it is worth, with the passacients. This self-more spielberg is milled for an it is worth, with the passacients and the terrest to the contrast of the spielberg self-more registering sufficient strength to wait in protest many the spielberg as the spielberg is self-more strength to wait in protest many the spielberg is spielberg in the spielberg leaves Dickens choking in the enhancement of the comparison is very soon of the comparison to Tolickens's politicity of the protest of popular approval. Spielberg leaves Dickens choking in the enhancement in the coffice is crossed over at a straight to straight to

THE GUILD

Exposed — Reviewed this issue. With Nastassia Kinski, Rudolf Nureyev, and Harvey keitel; written and directed by James Toback.

• (Cinerama, 5/19; Star, from 5/20)

Eyestineas — The multikud of stud-perds louched upon before her corpne turns up attests to scripwires Seve-ressich's brased meric jaestoria work, resident personal personal sever-topic personal several personal sever-courseur's Orental valet. Kino, as-saulting his master just for fun on his continuous personal personal personal personal pulpin of Paissonal levery, the malad-juny of the personal pers Eyewitness — The multitude of sub-

Fas: Times at Ridgemont High— Despite the publicity drummed up by Cameron Crows. Undercover Teen-ager, the move based on his original book comes out looking not unitie any other youth comedy. Growe has writ-ten his own character out of the screenplay, and there is nothing less. ten his own characters out of the screenpier, and there is nothing else to unite the remaining damatic per-sonance of the control of the control of the perpetually stoned surfer and a super-cool facilities caulping are always perpetually super-cool facilities and super-cool facilities are always super-cool facilities are super-cool f

(Parkway, S70 and 21 midright)
 (Parkway, S70 and 21 midright)
 (Pitted Blood — A purgative for Vernam vaterans' feelings of respection.
 (Act Start sit back in the asseme role used to aggirevate whole gangs of here's Angels into saming apert peacht of smallbowns, has he gets the same co-Green Bered ("Those Green Bereds — Hey're reels badasses"). The action of the praises of the destructive here and in excesses of the destructive here and the praises of the destructive here and in Vertical Committee of the Vertical Committee of

Flashdance — Jennifer Boals stars as a construction worker who appress to be a professional denerge, directed by Adrian Lyne. (Center 3 Cinema 1; Oceanside 8; Parkway 3; Plaza Bonita; Rancho Bernardo 6; Sports Arena 6; University Towne Centre; Willage, from 5/20; Wiegard Plaza 6).

Wegano naza oj 
44 Hrs. - Alter fip pastora interudea 
of THE LONG RIDER and SOUTHERN COMPORT, Water His returns to 
THE LONG RIDER and SOUTHTHE WARRIORS, but his decline since 
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One of the more obvious differences 
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a set of currently accepted convenitions or mannerstims which include 
the morning coffee, the battered and

66 BEN KINGSLEY TOPS HIS BRILLIANT WORK IN
"GANDHI" WITH THE MOST RIVETING PORTRAYAL
OF THE SEASON. 97
Christian Steiner Monitor

R.

rusted ratifetrap of a car, the geysers of blood produced upon bullet-impact, and a system of human comimpact, and a spiten of human com-munication based almost wholly on sanour and nucleones. Thus, with re-maining and nucleones and the spite of the get a script whose basic composi-tion of the spite of the spite of the spite between fellow law officers, spits between fellow law-officers, spits

Gandhi — The project that Richard Attenborough tried to bring to fruition for twenty years turns out to have got-ten done in the style of a twenty years earlier, the style of a David Lean roadten Cotte in the size of hearity waster show there are no reserved seats, actually, and no musical overture or souverill program, but there's an souverill program, but there's an souverill program, but there's an observed in the size of the size

The Giff — Lowbrow Fench as comddy (the jokes darwe from such fings as a slipped disc, a toppe, crossed eyes, and a chrisin bore subtiles can elever a common common subtiles can elevera colass. The critical particular reason for American impor-tation is to introduce CID distants consistent particular something larger, a pair of something longer, and is harder a see what elev-cated a Cardiniae, although pairingly graphing, server, to immed us what and clarers a surposen state might hope for. With Prison (Fire Arts).

High Road to Chine — By way of Turkey, Afghanistan, India, and Nepal. The hope, apparently, is that a generous amount of geography, costumes, explosions, aerial photography, and so forth, will be perceived as High Ad-

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Itself after 1930s-model adventure moves, even own to the middress of moves, even own to the middress of self-dress of the middless of the mid

The Hunger — This 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 hose who don't care for this sort of thing, and will manage only to imitate hose who do. The maintenance of a Beautiful Popole lifestyle, with live chariber music, late-afference sherically controlled to the season of the seas and never before to teature tilms : one wants to say "never yet." If he has advanced at all beyond the television-ad mentalist, it is only as far beyond as an MTV video. With David Bowle and Susan Sarandon. 1983.

• (Century Twin 2, from 5/20, La Paloma, 5/25 through 28)

Jekyll and Hyde . . . Together Again
— If Chevy Chase, if John Belushi, if
Dan Aykroyd, if Gilda Radner, if Bill
Murray, if Jane Curtin, if Laraine 

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MEANING OF LIFE

LOSIN' IT

## **CURRENT MOVIES**

Lawrence of Arabla. The move that alread-vack, and device the for-mented eyes of Peter O'Toole and the moonly eyes of Ornat Shard is, more importantly, an unabsolged exector of more shard in the money eyes of Control Shard in the more completely director David Lean and his photographer. Freddler Young Olicolas Rogs served on the second unit, as the standard reference work in the control of the

travel book epithels as charming, and seminating are taken until effect and and followed through to their discussions of the semination of



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"" (Unversity Towne Centre)

Lone World McQuade his fexas Ranger commanding officer an mensions Chick Neris for not read the mensions of the commanding of t ver 1983.
\* (Escondido Drive In. Vogue, from 5/20)

S20)

The Lorde of Discipline—It's been a hard series of Discipline—It's been and the series of Discipline ministry academy was taken to task (cleck Garfein's THE STRANGE ONE: 1957 academy was taken memory) and it seems fitting that this should be set in the same between the second of the second

The Man Who Fell to Earth

The Man Who Fell to Enrih.

The Man Who Fell to Enrih and the season of David Bowle, in his movie debut, makes a sympathetic and even a be-lievable extraterrestrial, with his wra-finkle physique, his sunken cheeks, his Jank har, his chronic dizuries and nosebleds, his unquenchable thirst, and his intense Buck Henry, 1975

""(La Palonna, 5/25 through 28)

cuch retery, 1976.

"ILLP Platons, S.55 through 28)

The Man Who Would Be King —

The Man Who Would Be King —

Jan 1989.

The Man Who Would Be King —

Jan 1989.

The Man Who Would Be King —

Jan 1989.

The Man Who Would Be King —

Jan 1989.

The Man Who Would Be King —

Jan 1989.

Whether it is because of the new ago.

Whether is because of the service of the serv

Inliques's durmy with a mod of its own, good enough for a short-story segment in DEAD OF NIGHT, good enough for a TWILIGHT ZONE epocale, Luf blown up here to feature simply and state insudatemity of enough for a TWILIGHT ZONE expecte, Luf blown up here to feature simply and the modern graph and the insudatemity of the simply such than the property of the simply such than the simply such as the simple such as

Robards, Marsha Mason, and Donaid Sutherland star in an original screen-play by Neil Simon, directed by Her-bert Ross. (Crest, from 5/20, Palms Theater, from 5/20, UA Cinema 3: Wiegand Plaza 6)

be generous about if middle-brow couple who are talked into trying the Philosophy. But despite that 'bit, and despite the title, this scatterbrained rumination is carried out at so vulgar a level that it manages to make Woody Allen look as much like Ingmar Berg-Allon Look as much like Ingrate Berg-man as he sometimers yearns to Bis of other "bits" are midly amusing, and there is a facisanting special effect of the Pythoners Taces gratted onto title Michael Palin, Graham Chap-man, Teny Jones, and Ferry Gilliam refered by Jones and (ammanian and introductory sequence only) by Grilliam 1988. S 21 through 24, Mra Mesa Cinemas)

Max Dugan Returns — Jason Robards, Marsha Mason, and Donald

Scil twough 24, Mea Meas Chemas)

Mational Lampon's Animal House

—Surpresingly coherent and polished piece of week, consistening its from and from the director of KENTUCKY

REED MOVIE on that arounds was you might expect, held in check perhaps, period setting, and not as furny either This frait-house comedy has good report of setting, and not as furny either This frait-house comedy has good and period setting, and not as furny either This frait-house comedy has good and the constant congratulations and rewards of hards out of its undeserving good of Matheson, director by John Landir 1978. 1978. \* (Aztec, from 5/20)

Neighbors — There's a prelice to this move, surely some sort of first in convenient and the commandation, composed of critical buttos of the Thomas Beigher novel. There is provided the convenient and the

The Night of the Shooting Stars Child's-eye view of wartime Italy, di-rected by Paolo and Vittorio Taylani (Cove. from 5/20)



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# **CURRENT MOVIES**

ily, beautifully horself, a person with a fine sense of balance and proportion despite the appearance of top hoaviness, 1980. "\* (Crest, from 5/20)

\*\* Corest, from \$20)

An Officer and a Gentieman — You basic, basic-framing move, with a hard-mosed, decided drift sergeant glasyed with gusto by Lou Gosseth plant of the plant glasses of the plant syle, which is early John Cassavetes. With Debra Winger and David Keith, directed by Taylor Hackford, 1982 (\*UCSD, Mandeville Auditorium, 5/20, 8 p.m.)

The Outsiders — It does not go against all logic, at least not against homeomether blood sort, for a director homeomether blood sort, for a director against copitalists, militarists, comanicats, and other Loffish boges, to all cleans, and other logic sort, and are cleans agrees not anti-Establishment heroest particularly the same of the week of the companies of the clean of th

and Fifties, that it could fall barrass only the most melodramatizing of teens Wit Dillon, Ralph Macchio, C. Ti Lation, Ralph Macchio, C. Thomas-Howell, and Diane Lane, adapted from a novel by S.E. Hinton, 1983. "(La Paloma, 5/21 through 24, Mira Mesa Cinemas, Oceanside B, Strand, from 5/20)

From a now by SE. Freston 1962.

From 1972 by SE. Freston 1972 by SE. Freston 1972 by SE.

From 1972 by SE.

Fro

night) Poltergelst In what has been billed as "the first real ghost story," the litu-lar poltergest is somehow allied with ghosts of the white-sheet variety, with zombies and skeletons, with Satan

ghosts of the whole devively, with Safan combines and akeletoris, with Safan combines and akeletoris, with Safan animated dolls, with octopus-like trees, with God knows what all Theore is no connection, no logical se-teres, with God knows what all Theore is no connection, no logical se-tered to the combines of the control her consequence of the control to the powering always Quite apart from the necessary refelligence, the mover balant the sample patience for psychological threat that features in the best (and "realist") priori stories, a understande by privatel threat only, stern move, whose mensioner of more stern move, whose mensioner of more stern with the control stern move, whose mensioner of stern move, and the stern sterile and the stern sterile stern stern stern stern stern stern stern the stern sterile stern stern stern stern stern the stern stern stern the stern ster

with Crag T. Nelson, Jobeth Williams, and Beatrice Straight, co-written and co-produced by Steven Spietberg, directed by Tobe Hooper (though Spietberg has made an expost factor).

Providence — Another of Alain Res-naiss examinations of the creative powers of the mind. The specific sub-ject is a dying novelist is rather naily lictional world and the inchly ambigu-ous relationship of that world to the real one, and the treatment is marked by Resnais's patented juxtaposition of relations and the treatment is managed an incident and the control of the control

\* (Ken. 5/20)

Quadrophenia — The cultural war-law between the Mods and the Rock-ers in early-Sidels England takes a back-lead, most of the way, to the more traditional warfare between the younger generation and their disap-proving elders, which teads to blur this moves sciently with any number of Angry though Man and Swinging Codion novies made in the Satels. The Mod Pocker phenomeno fleatly comes to flower in a brilliantly staged not in the streets of Brighton, but prior to that, it could have used a clean to that it could have used a clearer definition, for the sake of the American audience, if not necessarily the British, and also for the sake of aesthefin, and also far the sake of also the mick wholeves. It is more was properly and the sake of also properly and the sake of also properly and poster here, and the appearance or the telly and the sake of the an importance or the total parather place, and bot Dehressen But their and control of the proposal parather and track-recycled from a 1973 round at their reck-recycled from a 1973 round at the proposal parather and the proposa

homage to the cliffhanger senals of the Thirties and Forties — and they pay handsometry, pumping the projec-so full of money, production values and technical razzle-dazzle that it no

onclowerd, that although the action is consistently level in a size without real suspense, and that the viewer is all ways required to meet the incive-response that otherwise recommendates the experimental period of the experimental period in a six of the experimental period is a six of the experimental period in a six of the experimental period in a of furry species, an earny of starlesic Naise photographed with shadows creaking so their chees. The assem-crateding so their chees, the assem-imation of the experimental period in the experimental period in the experimental is that it is really and a soldow recom-al system recommendation of the experimental in the experimental period in the experimental period of the experimental period in the experimental period in "Man Mean Comman, Concernable R. Parkewy 2, U.N. Glasshouse 6).



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adtional luggage strains or arm and shoulder while

romantic comedy with Isabelle Adjans and Thierry Lhermitte, directed by Jean-Loup Hubert (La Jolla Village, from 5.2.)

Nine to Five — Curring piece of popular enterainment, pushing the proposal and promisers, pushing the proposal and promisers to bring out the gree-proposal and promisers and promisers and promisers and promisers and promisers and the promisers and promisers and promisers and promisers and positive promisers and promisers and positive promisers and promiser



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# **CURRENT MOVIES**

which would appear to have been made in astonished response to the popular and critical apprecan heaped on the unassuming forerunner, and which as a result appears to be much more scrutnizing of itself, much more full of Isself. The high Flown tone of the other penning narration plus montage soon settles down to a tolerable fever.

LOOKING FOR

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Every "BOD" plays this game... JUDGES: Girls from the audience.
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movie's deliberate duplications of a movie's desperale duplications of a couple of basic Western-movie motifs, the besieged frontier fort (or, in this case oil refinery) and the pursued stagecoach or wagon train (or, here, petrol truck). With Mel Gibson. 1982. "(Oceanside 8)

CONTEST

Stallone is how to present.
Balboa's addrable underdog per-sonal now that he wears the recited off fer successful de de magazine cover boy. American Express Card spokessman, celebrity quest on the dispercion Services of the control of the cont

Something Wicked This Way Comes — Ray Bradbury's Faustian fable is, on the one hand, a little conventional in imagination, and, on the cherc, a little lightly That first hand is best exemplified by the Booth Tarkington setting of the tale, and the second hand by the diabolical travel. singles setting of me about account and a common and a co

so solidly dovelated in visual terms that they start he word of spectrum-ing power which Biotobey's plaway for the property of the property of

Societies — William Friedler's similar loses had an hour to get to the starring poet of H.G. Clouze's WAGES OF FEAR, and he takes advantage of that had a communities a dozen or the Common Africations staties. The common start of the control start of

side 8, Parkway 1, Plaza Bonita, Ran-cho Bernardo 6, Santee Drive In, South Bay Drive In, Sports Arena 6, University Towne Centre, Wiegand Plaza 6, from 5:20)

Plaza e firem 5/00

A Social Dyu. A receiver and a hostocoular for signification of the fireman of the fireman

dispuse, but even flaunts, is heating and grapes between the externment prescaled organs both the externment prescaled organs both the externment prescaled organization of the exterior states and the excessive use of direct address to the auxiliarce lack screen as on stage. The slonying such as it is, is straight or all both property, and it works best y, an appetite such as its, is straight or all both property, and it works best y, an appetite when the property of the pro



June 1

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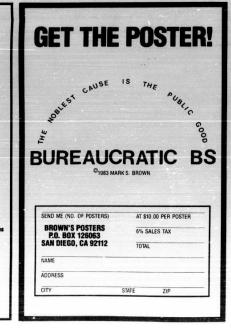
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# **CURRENT MOVIES**

Gonzalez is doing well. He's into the quarters." Or another one, spoken twice: "If just go and prod the joint. Mint sauce or red currant jeily? Directed by Robert Enders. 1978.

\* (Ken, 5/23)

Still Smokin — Comedy with Cheech and Chong, written by both, directed by the latter (College, Plower Hill Cinema, 1, from 520. New Valley Drive In, Cocanside 8, Plaza Bonta, Rancho Bernardo 6, Santee Drive in; UA Glasshouse 6, University Towno Centre)

University Town Centrel

The Story of O. The prisisophical
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sta Bachelet were ever to subside, there would be no other force to push you through the ordeal. Corinne Clery, Udo Kier. 1975.

\* (Ken. 5/21)

Tender Mercies — For scriptwriter Horino Foote, this is a return to the miles of SABV, THE FANN MUST in the Foote of the Samuel of the Samuel of the Foote of the Samuel of the Foote of the Samuel of the Sa territy policy in force here, is that the vewer will decode (as numerous certicis did) that there is so lettle else in the move that there must at least be strength and integrity — nice name, of the tlack of entertainment. With Robert Duvall. Tess Harper, and Berty Buckley, directed by Bruce Beresford, 1933. on Valley, University Towne

The Thing — Who on earth (or off a) could have felt the re-ressity to re-do Howard Hawks a Jok-Factasco? Since the answer to that seems to be John Capretter. He question becomes hasn't Capretter the question becomes hasn't Capretter the denir continues to the Hawks on other occasions? But one of Hawks on other occasions? But one of Hawks on other occasions? But one of Hawks on Campetel, Jr. soriginal story, WHO GOES THERE? which have been valid to the Hawks version valid in provider. nel story, WHO GOES THERE?, which show you want to the way servision vastly improved on The differences from the 1951 him are numerous; blame for thawing The Thing out of the ice has been shoughed off onto Norwegians, (this wasn't in the original story either, but something was needed to pad the running time). The humor has been eithing also notwithstanding some early exocations of the college dorn atmosphere of Carrenters, DABY. early exocations of the college-dom almosphere of Carpenter's DARK \$1AR; and the INVASION OF THE BOOY SNATCHES celumarization there has been restored to promi-ment has been restored to promi-date of the att special effects allow, gristly, gelstiny sights, accompanied by cracely, purply, slurpy sounds — plus plenty of Bares, fires, and explo-sions. With Kurt Russell. Rehaurd Dysu A. Willord Brinery, 1982. The control of the college of the college of the property of the college of the property of the college of the property of property of

To Catch a Thief — Alfred Hitchcock, slimmed down to the lightweight class (he's in best form as a light-heavy), tells a nothing tale about a debonair cat burglar who is forced out of restful retirement on the French Rivera. Hitchcock uses jewels as a sexual symbol in such a manner as to pass for sophistication in 1950s Hellywood for sophistication in 1950s Hellywood. for sophistication in 1950s Hollywood (it is actually little more than adoles-cent smutiness), and every once in a while he orders his shots into a catchy rhythm that passes for high style (it is just finger exercises). Cary Grant, Grace Kelly 1955. "" (UCSD. USB 2722, 5/24, 8 p.m.)

Todsie — Rather more fun than furely. Unemployee, New York actor Michael Coney, cated up as Southern Bode Doordhy, Michaels, nees out for and gets a female rate on an 1 V. Soap Josea The fun part of a cone of the Soap Soap The fun part of a cone of the Soap Soap The fun part of a cone of the Soap Soap The fun part of a cone of the Soap Soap The fundamental Soap The Part of the Cone of the Soap Soap on page 10 Soap and and the Soap Soap on page 10 Soap and and the Soap Soap on page 10 Soap and and the Soap Soap on page 10 Soap and and the Soap Soap on page 10 Soap and the Soap Soap on page 10 Soap and the Soap Soap on page 10 Soap and the Soap and th

Dustin Hoffman amidst the ferminine camoulfage of his Dorothy Michaels persona. The "funny" parts rend to be conventional and predictable, but what hurts them, in addition, are the "not funny" parts— or rather, since the description covers too much terma description covers too much terma. had huny parts— or rame, since had described covers to must be made described covers to must be parts the periodic described or parts the periodic described or costs) to correstly in matter of sex-ments than which nothing a more obsisty to correstly in matter of sex-tensity of common than the parts of the common than the During written by Larry Gestart and Auray Screaged, directed by Sydney 100 Common Plaza 5. Faction Valley 100 Common Plaza 5. Faction Valley 100 Common Plaza 6. Faction Valley 100 Common Valley 100 Commo

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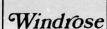
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#### LIVE MAINE LOBSTER \$9.95

with baked potato & cole slaw

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Chinese Weekend Review A Tale of Taste A very successful neighborhood restaurant with delightful Mandarin dishes is Yet Wah. Undoubtedly, the pièce de résistance here is the **pot** 

pièce de résistance here is the pot sticker. This exquisite appetizer has been unanimously acclaimed as the best in town. If you've never tried this wonderful dish, now is your best chance. Other suggested dishes include an unusual version of Chinese chicken salad called Princess Garden Chicken, Yet Wah Lettuce Blossom, Mongolian Beef and Yet Wah Special Lamb. Yet Wah has exceedingly low prices and a Chinese Palace-style dining room. 250 kinds of Chinese food from northern to southern China are

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This weekend, dine at Yet Wah — It's like a short trip to China. Yet Wah

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**FRIDAY NIGHT** SEAFOOD BUFFET

A bountiful harvest from the seas: Mahi Mahi, Shrimp, Smelt, Swordfish Scallops, Succulent Stone Crab Claws, and much more. A must for all true seafood lovers.

Only \$12.95 plus tax Includes our garden fresh Salad Bar, Homemade Boston Clam Chowder, and a glass of wine with each meal.

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Veal, Shrimp or Chicken

Dinner for Two

Limit 2 dinners per ad. 4 p.m.-closing.

Pizza Special \$2 off any large pizza.
Expires August 15, 1980

HOURS: Sun.-Thurs. 4:00-11:00 Fri. & Sat. 4:00-12:00

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Any of our yeal, shrimp or chicken dishes with antipasto salad & basket of bread. GOOD ANYTIME: Expires August 15, 1983. Limit 2 dinners per ad. 4 p.m.-closing. \$21.90

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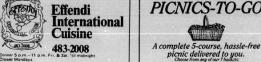
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CHAPEL OF ASI/ARENESS Spiritual Church Sunday services, microring meditation 10am, healing 10-15am, service 11am, Healing, 7pm, service 7-45pm, 560 3rd 8L, Encirotas.

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LECTURE ABOUT nursing nones and Alzheimer's.
Trismidily May 19, 7pm at Mite Bidg. 228 5 Magnota.

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1/2 noon. Last Mass semas now. 285-3402.
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NATURAL HISTORY photography competition, san Dego Natural History Museum is sponsoring a photo-competition Cash awards For information call the Museum at 237-3821 x206.

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2 Valve adjustment Replace:
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Note: 1. For 6-cylinder cars and Rabbits, Dashers, Sciroccos, Audis & Fiats, add \$20. 2. Major tune-ups for VW Beetles, vans and squarebacks, 1972 and later \$70, and prior to '72 - \$60, 3. For VW Things and Karman Ghias - only \$60.

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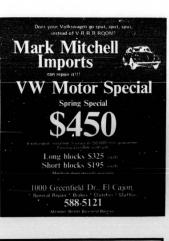
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1965 NOVA a CIUNDER, new battery, 1175 or best ex. 5700 Scott 453-5654. 1975 CHEVROLET CONVERTIBLE. Caprice Classic, etc.

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Recent valve job, new shocks and sees, AM-FM.

Brank, runs and solks giver, 12300–463-1568.

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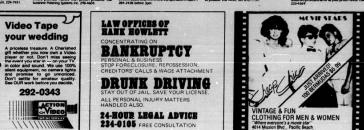
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JILL ARE YOU still interested in knowing more about my no. I priority? Money. Or are there any other ladies who are curious? Raign. MALE, 29, SEIXING single, unactached females 18-35, for dates. furtimes and friendship (platonic or other). Photo reciprocated, Will answer all mail. Michael B., Box 577, La Jobs, CA 92038-0577. LADIES, 2-year relationship just ended. Handsome, successful guy, 35, Christian, desires to meet sincere, prets lady. Include phone to Bob. Box 40, 3280 Olive Street Lemon Corove, 9204.

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WHITE MALE — I really did enjoy our meet and you are certainly very, very sweet! Signed, Illack Fernale Coun-terpart — FOYM!

HERMAN, I give up. Please don't leave me hang-ing Ineediny cothes I am going crazy Believe me I am a looi. Babygiri

If ONLY Louid have explained my siliness. Julie knows some but not all P.S. You really didn't help that much Debbi:

JRM, I HAVE always loved you. Even before the second I was always unly thinking of you. But I won't want to tell you again.

AUST AS THE buby condor chick needed help getting out of his shell Debbie, some people need the same kind of help.

SUSAN SOREY a cook me so long to respond. When can we get together? Wide me at PO Box 1201, San Di-ego, 72112 Sovere Rapin. POET STEELDRAGON: Oversenative mank depres-sive? Is there no chance of sunival? Cassy.

YOUHAVE A DUTY to your risches — to know whence and how they came. Thanks, FRL lover, for the inspiration, Observer. TO CLIRLY BLONDE man in blue foyota truck 1-5, May 3. Were we the only ones on the road? Lady in red

JAKARTA SMOKERS WANTED for market research sur-vey. Call 483-6909 after 1pm.

DALE, I AM BACK in the Big Apple. I mas Pacific Beach, nachos, the beach and most of all you. See you in July. Wassie

MAN, 54. CULTURED and educated, seeks sincere woman. Repty: Box Holder, 6250 El Cajon Boulevard Sute: 103-833, San Diego, CA 92115. HEY THERE T.C. Tranks bunches for the lasagna, it was yummy. Can't wait to meet Mr. Bubbles with you. I'll bring the champagne. Love T.G. Purmmr.

MALE, 32. PUBLISHED book author, enjoys music, creativity, seeks bright lady for summer travel and sin-cere relationship. Box 2274, Carisbaci 92008.

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PERSONABLE MALE, 57. Looking for female, queer sized, who likes bridge, and/or dancing, 282-36.55.

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BLUE-LYED, HANDSOME male in 30s, seeking smale open mixed brends. Write Boshston, P.O. Box 964. coom. I allow house, Republic, smaller, days because Carollic, As 2001. Community of the Communit

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NE CULLEGE condo, male or female, 2 bedroom, ol and taps, 3 blocks to SDSU. Move in ASAP. BEDROOM IN APARTMENT, \$190 per moren. Across bit street from USD Student preferred. Furnished. Call. Mike, 260-0263.

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FEMALE ROOMMATE WANTED to share 3-bedroom condo in P.B./Crown Fore area. \$250 plus 1/3 utilities. 20-25 years old preferred. Available immediately, Call 274-4469, irep trying.

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CHRSTIAN MALE or female to share rent together along with heliowhole 1220 pts 1/2 utilities. Will consider moving volor Cristian home. 273-682. 3200 pts 1/2 utilities. Available 1, June 1st. 800. 

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FEMALE ROOMMATE wanted for Mesa College area townhouse. Excellent location between 163 & 805, pool. 1140, 1/3 usibles, 170 deposit. Mature non-smoking student preferred, 279-9047.

MALE DR FEMALE commands received. Description 1-17 zuins plas 1/2 utilities, non-unicate Austalate Austal 1-1 august personnen 1-48-99/vo 274-4115.

RESPONSIBLE HOLDEMATE needed to share large 4 bedroom, 3 bath, large pool, recreational room, 1275 month, J. Ray, 278-1125 or 563-4510 KING FOR FEMALE to share beautiful master bed-in La Jolia: \$183 monthly, Jacuzzi, pool, TV, fur-d. Available June 1. Required 1st and last, Tinu.

ROOMMATE WANTED to share 2 bedroom, 2 betroom condo with pool & laundry near 505U. Frefer non-smoker & reat. \$200 month & 1/2 utilities. Pat. 583-4992.

198 -



"QUICK DIET MEAL," THE HIGH NUTRITION, NO STARVATION RAPID WEIGHT LOSS PROGRAM

Quick Diet Meal is a delicious

nutrient-rich beverage which can be substituted for one or two meals daily. It is a healthful blend of high quality protein

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to help quench hunger with only 120 calories per meai. With this product a rapid weight loss is achieved without skipped

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999



119 -MULTI-VITAMIN SUPER HY-VITES LECITHIN GRANULES (of emulsifier 299 == SUPER STRESS 600 ...

OVER 150 STORES NATIONWIDE TO SERVE YOU - SATISFACTION GUARANTEED

Prices in effect 'til 6/1/83

POINT LOMA Midway Town Center (by Ralph's grocery store) West Point Loma Blvd. & Sports Arena 223-5327

HILLCREST University at 6th (next to Baskin Robbins) 293-7630 Corner of Pearl & Girard (across from the Pannikin) 459-2977



MALE/FEMALE to share 2 bedroom house. Nice yard with garden. Easy going Mestyle. 1125 month plus 1/2 utilities. Mair. 281-8070. FEMALE ROOMMATE wanted by June 1 to share 2 bedroom apartment in Pacific Beach, Rent 5225 plus 1/2 utilities. After 5pm 270-9307.

RODAMATE SOUGHT for 2 bedroom, 2 bath de tached Mira Mesa condominium. Furnished, fireplace pools, patio, volleipalt, jacuzzis, distribuativer, laurishy storage, carport, \$300 psiu utalines, 566-9685.

ROOMMATE WANTED for quiet Clairemore nome Looking for someone who is neat, clean and nonsmoker, no pess, 5190 plus utilities, 279-319 or 278-3194.

HOUSE TO SHARE, private room in confortable Gol-den Hill household for responsible non-smoker, \$225 month includes utilities. Lynne, 210-2251 or 232-8940

ROOMMATE NEEDED to share nice 2 bedroom, 2 bathroom apartment, \$272.50 near beach, all amenities, 8 Borio, after 8:30am weekdays, \$78,9030. ROOM FOR RENT in comfortable name for working male 45 years or over Reference. 268-8611 FEMALE ROOMMATE wanted, 25-35, non-smoker, 3 bedroom, North Park area, 1200, 298-3920.

ROOMMATE WANTED, luxury condo, own room pool, jacuzzi, sauna, Lake Murray & Navajo near SDSU 5195, 677-5865 or 265-8000

ROOMMATE WANTED: Clairemont, 4-bedroom house, need reliable roommate for quet residential respicornood, must work. Available June 1st. 1250 includes usities: 483-0457.

ROOMMATE WANTED for apartment, spacious room, ample parking, laundry area, pool, 464-7907 SUNNY, QUIET CANYON room. Private entrance, kechen privileges. No smoking or drugs. Want ody, employed professional. 25-35, happy, positive, quiet.

beautiful new furnished condo, by the Stadium, swim-ming pool, jacuza, termis court, recreation room \$230 \$60-\$002 or 262-\$325

#### Rental Agencies

#### For Rent

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A second services you from every angle. The 2 Birm (2.8 gives you a popular wide angle for its, goury above, and the fast appentine in perfect for love (light inhaution in the 5.7 mm (4) gives of you legith set you can compose your picture with case. And it stays in focus while ye 2.2 domn'nt glassis the long syot with stape results. A natural for wildfiels, sports, portasts. The ELZ line has Tokina's famous optics so you get smaller, lighter lenses at a perfect price.



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## **CALIFORNIA**

MISSION VALLEY 4774 Alvarado Canyon Road 287-8490 Mon.-Fri. 8-6, Sat. 9-5

MISSION VALLEY 1540 Frazee Road 299-1420 Mon.-Frl. 8:30-5

EL CAJON 1091 East Main Street 447-3633 Mon.-Sat. 9:30-6

BAY HO PLUSH one bedroom condo, 1465 includes pool jacuzzi stove and refrigerator, carpets & drapes. Adults only, no pets. Available June 1, 280-3455. 28-1987. Support Section 1, 25 Design 1, 25 Design 1, 25 Design 2, 25

MOBILE HOF NE. 1 bedroom, partly furnished, located in La Mesa on El Cajon Blvd. 1225 monthly. 295-7278.

KENSINGTON LOVELY 3 bedroom, 1 bath house — 1625 Includes private yard, patio, fireplace & garage Available June 1 to 2 adults only, no pers 280-3455 OCEAN BEACH. Newly remodeled studio, full beh and Altchen. cathedral ceiling. skylight. \$325/month. utilities included. No pets. 222-4747.

ARSONO BEACH ocean & bay cottages, apartments, condo, studios, 1, 2, & I pretroom for lease September to June No pets For information drop by & see us at 747-1/2 km Fernando Faxe. I block south of the Roller Coater, or call 488-3100. RESERVE NOW for fail of 1983. Ocean and Bay front studio, one and two bedroom furnished apartments. 9-10 month lease, parking, patio, no pets. Tom, 239-9672, 488-1395.

ONE BEDROOM CONDO. Large-bedroom Appliances included Prot, jacuus & tennes, Excelent Mission Valley (accessed, 1925-56, 3682). See Jack 1925 Jack

LA JOLLA SUBSET — Summer: 1550, I bedroom park-ing block from brach, any, quert. Plays off Sur. Non-smoker. Te en August 454–406, peristal summer: Te en August 454–406, peristal summer and provided the provided of the provided provid THERRASANTA MINUTES TO 15 and 8: Professional 24-35 there large trace with surely rooms, private both microwive, dishwaiters, VHS, stravaevery and septrated gardenses. Cominaterial and socially skilled favored 1295. 1/2 utilities. Tom 279-2492.

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GABACE FOR STORAGE only, approximately 10' x 22.

NEAR SOSL on 49th, north of E Capo Blid Large
2 decision, with store refrigerator carpets and laune
275-2716

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HCUSE FOR BERT - 3 bridfrom 1 bath large fenced yard Cope to USD, over Mason Bay, 1750 month yard Cope to USD, over Mason Bay, 1750 month yard cope convenient, gave, floor press Monthly Fed. 276-2012.

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WANTED, I BEDROOM apartment in La Jolla or Pacific Beach, Will do cleaning for reduced rent. Estner, 274-2052

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LUILUR. ONE and two bedroom apartments — a one bedroom duples near the Clairemont Square, all heavy painted, sale, secure, confortable Eving. 270-6637. DSARLED WOMAN, 30's seeks accessible 2 bedroom.

1 BLOCK TO SD Suit Lithwensky, one bedroom apart.

2 bits apartment. LUSD/DE Mar area for herself and ment, large enough for two Parking & Bundey. 1300

3 BEDROOM, 2 BATH duplers. Bange, eigh water, 2 car garage, freplace, pool, unnis court.

2 BEDROOM, 2 BATH duplers. Bange, eigh water, 2 car garage, freplace, pool, unnis court.

3 BEDROOM, 2 BATH duplers.

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4 BEDROOM, 2 BATH duplers.

5 BEDROOM, 2

POINT LOMA with great view. 1 Bedroots control (view plushif with carport, pool; 5450 month — viewnt now Or 2 bedroom apartment, super view, open beams 3450 month. Available June 1, 226-1677.

HUGE 3 BEDROOM, 1-1/2 bith apartners. Stive rehigerator, carpets, drapes, disposal, 3528 College Avenue, San Diego, 1425 morth, Consider children, Ni-orts, Avalatoe, June 15, 284-552.

NORTH PARK — large 2 bedroom, 1 bath house Cluiet area, will be freshly parted and carpeted. 1500 month 4116-35th, 297-9900 or 280-0177. SHARP 3 BEDROOM house, 5550 Beautiful stone fire place, new lattners, formal driving, laundry, yard. New Fairmount/El Cajon Blvd. 4268 Menio. No prits 287-2859.

OCEAN BEACH — Newly remodeled 1 bedroom, lots of windows and skylights, sun deck and small yard 3375 month, single non-smoker, no pets. Write to Corosast, 4712 Voltaire St. No. E. S.D. Ca. 92107. EAST SAN DIEGO — spacious 2 bedicors. 1 bath-condo with security and garage. See at 3745 45th No. 5 or 282-1262 for details. Available now at 5425. 2 BEDROOM HOUSE, 3231 Highland, S.D. Off street parking, patio, large fenced yard, slove, references, 5375 month. Days, 239-6185, evenings, 260-1249.

OFFICE SPACE available on Grand Ave., Pacific Brach. storetinose, sign OK, approximately 200 sq. ft., \$135 monthly, \$200 deposit, references, 274-9093, leave message.

CABIN & TREE HOUSE for rent — fireplace, loft, prace-Na. seckuled. After Spm. 437-8306. 1 LLBOURHOUS, FURNISHED condo. 1 bedroom, 1 bath for June 20-August 30, 5295 a month. San Carlos area near State. Pool, jacuzzi, gym, balcony. carport, security budden 442-3472.

SEO GARAGE, SINGLE Car, dry storage only 4331. 490, S.D. 565-1221. 5725 — NORTH CHLA VISTA, 5 bedroom, 3 baths, dring room, family room, fireplace, extra room, garage, ideal for in-laws, too, room for RV., good schools, 591-1827.

WANTED: TWO OR three bedroom house walking or biking distance to S.D.S.U., 1600 range. Needed by October 1983, 282-4187 or 747-3088. 5600 MISSION HILLS. Upgraded condo, 1200 sq. ft., 2 pedroom, 2 bath, appliances, view, 296-7176. SPACIOUS ONE BEDROOM furnished apartment over-looking pool and palms. Near SDSU and shopping, has laundry facilities and parking. 1365–887, 265–5195 or 483, 3688.

\$325. INCLUDES UTILITIES on very private furnished apartment on side of house. Discount for yard upkerp. Single preferred. 281-1794. 1525 MIRA MESA, 2 bedroom townhouse. Washer, dryer, fireplace, pool. Bruce, 292-4741 weekdays or 469,7724.

MIRA MESA — 2 bedroom, 2 bath condo Refrigerator, dishwasher, stove, disposal, pool, jacuzzi, drapes, car-peting, Avalatie May 2001, 1525 monthly, 453-5303 3225, 484-0145.

MALE CONDO on beach, sleeps 6, rent \$285 per week, available 2-weeks, Aure 13-19 & Aure 20-26. Days, 455-7560; evenings. 481-0379.

2 BEDROOM NORTH MISSION Beach. Open to ocean Beam ceiling, unfurnished: 3737 Strandway, 5475. 273-1073 or 270-2678 after 6om. SUBLET FOR SUMMER 2 bedroom furnished apart-ment, Hilkrest-Mission Hills, June 1-September 1, Pool 175 month old utilities, Refore flam for appointment

WARRE CONDO, on All Mouna Blvd. Pool. keci-enette, lanai, parking. Reasonable rates. 453-0785. WANTED TO BENT: 2 or 3 bedroom apartment or house, \$650 maximum. Located within 20 minutes drive from La Josa, 214-4339.

OCEAN BEACH, I bedroom apartment in very clean and private duples, Utilities included, available now, \$410, 4793 Longitranch Ave. No pres, 223-0420

ONE BEOROOM, 1980 mobile home, in adult La Mesa park, semi-furniched, immoculair, is leasing at 1350 including gas. 1-328-2893 from 1-apm.

NEARMESA COLLEGE: I bedroom condo with gurage, dishwasher, laundry, tennis, pool, sauria. Conveniona location, \$385 mores; 279-4137 evenings & weekends.

LIBROS. Available 6/1 488-5777.

4981 RRNo St. ZUPUTA MARKET DRY STORAGE UNIV. Single-car size half-carbon St. Sin Drigo: 566-1272.

4981 4995 St. Sin Drigo: 566-1272.

4981 Avg St. Sin Drigo: 566-1272.

4982 No pres 273-0770. NEW LARGE I -bedroom, \$285 Security building, air conditioned on non-node, 3030 Broadway, Golden Hills, 276-728 or 453-7469. WANTED TO RENT or learn, Il bedroom house unfurnities.

NICE HOUSE -1/2 MILES TO SOLD Two dedoors.

Amen along proper services and proper serv

SSGMONTH - SECRETOR 2 dam Mission Valley conds Prod, Insura ne room, etc. Core to SOSU Call 244-4422 after 6 screen mission. Secretor Core to SOSU Call 578-6434.

ROOM FOR RENT. Penasquitos area house. Nonumozer cely. Month-to-month nonpermanent usay 1125/month includes utilities. Available June 18.

Real Estate

11.250 — 6-BEDROOM, 3-BATH in Banker's Hill. Three fireplaces, huge rooms, some view. Large family or up to six people. Available 5/25, 298-0500 or 270-8735. PACIFIC BEACH CONDO 1/2 block from Bay 2-bedroom. 2-bath. beautifull! 5550/month (7/14/544-786).

NICE 3 BEDROOM, 2 car garage house with screened patio near SDSU & Del Cerro. Very close to school &

VERY NACE CONDO in Rancho Bernardo. Three bed-rooms, two baths. Take over lease of 5625 per mores. 443–1481.

SOUTH MISSION BEACH: Imail unflurnished SOUTH MISSION BEACH — copy (450 to it.) one bedoon unflurnished noue includes reduced not no pers. 1400, including utilizer 299-7153 werelayly 1400, including utilizer 299-7153 were

FOR LEASE: immaculate, 1980, one bedroom, 12" x 50", mobile home plus huge porch a for Irase in La Mesa, at 1350 plus electric. 1-325-3978 in am.

AUST UISTED, submit your terms, owner is very mod-vated 2 bedroom, 1-3/4 bath, Del Mar Buffs. Ask for Marths, Agent 271-7017 or 298-4645.

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GODIN HILLS - PLACAMY, SURGO, INDICATED AND THE COMMITTEE OF THE COMMITTEE

BEALTIFILITY GABDINICD Ocean Beact: studio. Car-pet. drapes. 300vr. refrigerator, with yard. \$275 per month, including all statists. No pers. 222.8422. Cigni Bird. \$60 month. 272.22231.

LARGE CHR SEDROOM Condominum Just Buit. Surry, end unit with view. North Park's Money Field stranger Collet physics and deck, ceiven box ceilings, skylights, windowseat, microwave, refligeration, reading, dryer, freglace. 359,900. Good financing. 456-0190.

**Ernie Pook's Comeek** 

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THE NEXT MECHANIC I BROUGHT IT TO

P FELT LIKE A GUEEN EVERY TIME I DROVE IT WHICH WAS ONLY TWICH BEFORE I DISCOVERED IT WOULD NOT RUN I TOOK IT BACK TO THE GARAGE RUN I TOOK IT BACK AND BURL SAID HMMM

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MOBILE HOME: 1252, 2 persoon: 1 bath, carport, significance, cover, refigeratio, store, etc. Autometed (12,500 government), south 15 (apon area, 586 249 578-252).

DLDE ANNOTHER THE \$20,000.00 acres of land with uniforal placets. Approximately 50 miles cast of Courty No. 50 miles (2014). See a s

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BUSINESS

auto mechanic (fully smog certified) air conditioning, refrigeration, solar heating, refrigeration, solar heating, major appliance repair drafting, electroimechanical huiding arrives, curpentry, plumbing, electrical sweet metal diaucting electronics technician.

239-4138

TWO ON 1 LOT, 2 bedroom each, fenced yard, Very good condition, San Dirego, 185,000, 467-3468.

OPEN HOUSE 1-4. Sunday. May 22. 3 bedroom. 2 bath, view, fruit trees. 1545 Beryl St., off Ingraham. North P.R.

12 X 60 MOBILE HOME: 1 bedroom, 2 but with California room, Must be moved. Milke an offer 486-3759 or 201-3207.

OSTRESS SALE Have 20 xcm in Planta Valley, with first mobile home Owner very flexion 224-0864. 
BAMONA HOME on 5 xcms 4 bedoom 3-1/2 bath flux bress braidful view. Lover level for possible resist use. Descense: \$200,000 255,8821.

Don't miss this ribbon cutting!

CTACULAR VIEW ocean, valley city lights, three proom, two bath, southle garage, condominium by

## THE READER PUZZLE

#### By Don Rubin

Using the message below as a guide and the map at the right as a reference, see if you can find the lost hiker before the spring thaw.

. Can anyone hear me ou . . ignal is breaki up in . . . ountains . . . am trapped on . . high peak trail from . . squaaaaww eeeechh . . lodge over ski trail . . . past trail . . . unction . . . stream . . . longside trail to rope bridge . . . log . . idge . . . wat . . . fall and two

rail junctions . . . very litt ountain . . into valley ountain into vallover eeechhh igh peak into mount pass to anawweeecceh
igh peak please hurry
ginning to sno eeecch.
Time is of the essence. You

may indicate your solution by drawing a line from the lodge to the hiker.

1. Prizes for solving the Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M.

L, XL).

4. Employees of the Reader and their immediate families are not eligible.

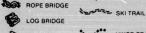
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a week to give away, so if there week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.





HIKER TRAIL



TRAIL JUNCTION

COBBLE PATH MOUNTAIN PASS

#### Winners of and Answers to Reader Puzzie #255, Between the Ps Did you get Between the Fs right? Or vice versa?

The dots on the *i's* characterized the words: inflating (or inflation), taillights, ink, Ferrari (Pirelli has two i's), lei, Phillips (screws), (pocket) billiards ris, skiing, comic strip (voice balloons), radii, orbit, mirror and Miami.

Correct i sight was lemonstrated by ninety-nine of

- The T-shirt winners are: Dana Romaniello, La
- Mesa 2. Ken Trout, Jr., Rancho Santa Se 3. Loren K. Peters, Jr., San
- Diego Bob Medley, Del Mar
- 5. Zar Brinton, La Jolla

△ LODGE

I LEAN-TO

STREAM

Mission Valley Preview Opening

pools, whirlpool spas and recreation centers

All of this just minutes

Prepare yourself for prices and terms that haven't been seen in Southern California since the seventies

Prices \

STUDIOS from \$49,990 from \$64,990 2 BEDROOMS from \$77,990

our Park Villas North condominiums Beautiful studios, one bedroom & dens, and two bedrooms

Nestled away in a Terms \

8%% 1st year. 9%% 2nd year. 10%% 3rd year. 11%% 4th - 30th year.

30 year fixed rate loan. 





No closing costs to preview buyers! shops, services, sports and entertainment that make Mission Valley an Just 5% down moves you in!

Closing

Costs

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reach now at