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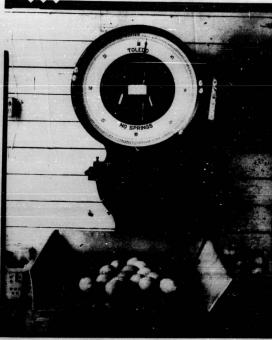
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About those tomatoes in vour salad: somebody in downtown San Diego got up very, very early in the morning so vou could eat them fresh toniaht.

Jon Maniscalco had just parked his Porsche 924 and was opening the door of his business when a shadowy figure crossed Sixth Avenue and confronted crossed Sixth Avenue and confronted him. It was ten minutes after four in the morning; overhead the sky was black but Maniscalco made out the figure to be Matt, the son of the produce dealer across the street. "I got some good news and some bad news for you," Matt muttered, once within earshot.

Maniscalco reached inside and filmed a switch that filled the inside

Maniscalco reached inside and hipped a switch that filled the inside of his warehouse with light. Ourside, a fluorescent spetlight mounted to the wall of the building lit up the pavement and the fagade; the two young men huddled in the illuminated doorway. Matt disclosed that he had gone in search of chili peppers to the giant produce market in Los Angeles. He had found them. That was the good news. The bad news was they had cost Matt \$2.30 a pound. Maniscalco gasped. gasped.

But a moment later Maniscalco had

agreed to pay \$2.90 per pound for a carton. As Matt scurried off, Maniscalco explained that two of his cus-tomers, both Mexican reseaurants, need that particular type of chili (the long, slim, green "Anaheim" variety) for the preparation of chile re
By Jeannette DeWyze

Vegetables

City Lights

Dig Your Own Roots

existence of locally living ancestors of San Diego's founding families should seem extraordinary. Bandinis, Machados, Ortegas. Crosthwaites, Picos, Verdugos, Arguellos — their blood is still flowing in the veins of people like Joe Jacobs, who lives on Point Loma and who lives on Point Loma and knows that his family here dates all the way back to a soldier named Verdugo in the Junipero Serra/Gaspar de Portola expedition of 1769; and Lillian Kelley, a Chula Vistan whose maiden name was Crosthwaite and whose greatgrandfather, Philip, fought in the disastrous battle of San Pasqual during the Mexican War of the late 1840s, and later became one of Old Town's leading citizens. On her mother's side, Kelley is related to Sergeant José Francisco Ortega, the chief scout of the Serra Portola expedition who literally was the first non-Indian to blaze trail in California as well as the first to ee San Francisco Bay Undoubtedly, Ortega and Verdugo knew each other, as do Joe Jacobs and Lillian Kelley. The latter two both participated in last year's Descendants Day in Old Town and are awaiting the second such conclave of original local

The meeting is the brainchild of Old Town historian Alexandra Luberski, who is trying to assemble the famil

trees of as many local ploneer as possible. At list year's get-together several descendants (including Ruth Pico, Consuelo Arguello, Francisco Alvarado, and Victor McGee) already could boast extensive genealogical tracings, while others were just getting started. Some discovered family relations they had never met. Luberski says it's likely that, since the says it's likely that, since the original San Diego (which we call Old Town) was a small place, most of the sixty-three people at the gathering were related to each other in some distant way. Joe Jacobs learned of

research avenues last year that helped him unearth a long-buried family skeleton: he is descended from an illegitimate daughter of Maria Antonia Verdugo. This was a dark secret within his family for years, and it was doubly covered over when his great grandmother, Brigida Verdugo, presumably tried to hide her ancestry by listing a different last name on her marriage certificate. Jacobs still owns the pocket watch of Brigida's husband. Frank Shaw, who drove a stagecoach between San Diego and Los between San Diego and Los Angeles in the 1870s, and later became a constable in New Town (present-day downtown). Jacobs also has a large, leather-handled hunting knife that's been in the family for more than a hundred years, and a small cannonball said to have been due by Brigida from the work of the Establish bossues in the stable of the properties of the beautiful and mysterious. beautiful and mysterious heirlooms are black abalone



carved down to mother of-pearl, leaving the shapes of black birds and a standing female figure in relief against the nacreous surface. He hasn't yet figured out where they

came from.

A cousin of Lillian Kelley's grandmother has José Ortega's sword, which is about the only artifact in her family. But her rich heritage needs no embellishment. On Kelley's paternal side, Philip Crosthwaite ended up here accidentally. In 1845 he left his native Ireland to visit part of his family in Philadelphia. There he made friends with another young man, and the two of them decided to take a

short sea voyage before Crosthwaite returned to Ireland. They shipped on the Hopewell out of Newport. Rhode Island, under the impression that they were on a fishing trip to Newfoundland. Actually, the ship was bound around the horn for San Francisco. They deserted in San Diego, and the next available ship heading back to the East Coast had room for just one passenger. Crosthwaite drew the short

Crosthwaite drew the short straw, and remained here. After holding several official positions, including sheriff and country treasurer, Crosthwaite moved into Mission Valley from Old Town. In 1861 he

purchased a rancho at La Misión, about forty miles below Tijuana. Lillian Kelley's father was born in Ensenada education there, and he buried in the Crosthwaite cemetery on the hillside at La Misión, a rocky settlement where Crosthwaites still reside The original deed for the rancho, signed by Mexican President Porfirio Díaz, is still in the family. Says Kelley, who is taking care of her granddaughter Amber Hopkins, a tenth-generation San Diegan, "You can't help but be kind of proud. Hey, we were the first

They Came With Rice And Beans

have succeeded over the las twenty years in dominating the Mexican fast-food industry here in San Diego. Toget the two families own and operate thirty-three fast-food restaurants throughout the county, and they all date back to a little tortilla stand in San Ysidro opened by Robledo family patriarch Roberto

moved to San Diego after leaving his native San Luis Potosí, Mexico, six years before with his wife, ten sons. and three daughters, and had spent the ensuing summers picking apples in Sonoma County and the winters working here in housing construction. Gradually he began saving a little money, and he started that first Roberto's with just \$400. Four years later he opened a second tortilla stand on Twenty-eighth and B in Golden Hill, and by

shells whose backs have bee

Robledo in 1964. Robledo had

1970 had begun offering a full menu of such traditional Mexican food items as tacos, enchiladas, burritos, tortas, and various carne asada specialties. Today there are sixteen Roberto's throughout San Diego County, four owned by Roberto himself and the others divided up between his older sons. While Roberto's expansion

was going on during the early 1970s, another Mexican immigrant, José Ruiz, was working as a cook at Vacation Village. Like Robledo, Ruiz



had moved to San Diego nearly a decade before starting his business; he came here with his wife and five sons from the small town of Cotija in the state small town of Cotija in the state of Michoacan. Observing the success of Roberto's, Ruiz, too, began saving his money, and with a similarly small investment — his son Renaldo doesn't recall exactly how much — he opened the first of the seventeen San Diego Cotija Taco outlets on Voltaire Stree in Loma Portal in 1974. Othe Cotija Taco stores began opening in areas ranging from El Cajon and National City to Cardiff and Mira Mesa, and, like the Roberto's chain, all stores remain family owned and rur. The menu bears remarkable similarity to that of Roberto's, although Ray Ruiz insists each item is prepared from an old family recipe, and opposed to ninety-five cents at Roberto's, and \$1.50 for two cheese enchiladas instead of Roberto's two dollars.

For the last four years.

nowever, a third entrepreneur has begun challenging this dominance of Mexican fast food through the opening of the six countywide Alberto's drive-thrus. Alvaro Rodriguez Roberto Robledo's nephew owns the chain along with several of his friends, and while the owners of both Roberto's and Cotija Taco try

to keep their locations as far from each other as they can. Rodriquez admits he prefers to open his shops as close as possible to the competition.

There's one Alberto's a block There's one Alberto's a block east of Roberto's on Washington Street in Hillcrest, and another one just opened one block west of Cotija Taco on Voltaire Street. Rodriquez, a native of Monterrey, Mexico, moved to San Diego in 1973 moved to San Diego in 1973 and for the next six years worked with his uncle before accumulating enough money to go out on his own. His uncle didn't take too kindly to his venture. Rodriquez recalls, and when he attempted to call his own store Roberto's, too, with the intention of operating it as a franchise, Robledo got a court order demanding the name be changed. 'Then I was thinking," says Rodriquez, "I have to change the name, and I only had two dollars to buy paint, so I just made the R an A and the O an L to say

noney."

Robledo has never quite forgiven his nephew for leaving the family business, Rodriquez says, and to this day refuses even to speak to him. 'He is mad.' Rodriquez says 'He thinks I make competition, so he talks no more with me."

City Lights

Study Your Chinese

The first American exchange students to go from UCSD to the People's Republic of China reporting mixed success at glimpsing the "real" China. Although all three escaped the special foreign accommodations reserved for tourists in the Middle Kingdom, the students nonetheless express frustration over the difficulty of any outsider fitting in. Two of the three students

Gillian Dutton and Adam Schorr, traveled to China together. Both are master's degree candidates in UCSD's Chinese studies program, and through that program they gained admission to a technical university in Wuhan, one of UCSD's three Chinese "sister schools." Although Dutton and Schorr live together here, in Wuhan they were assigned to sexually segregated dorms; even married graduate student in China can't get living

quarters together.
Dutton and Schorr say they constantly importuned the school authorities to treat them no differently from their Chinese classmates, yet they nonetheless found certain "privileges" inescapable. Whereas graduate students normally are assigned four to a room, both Dutton and Schorr each had only one roommate. While their fellow students all slept on bare wooden boards. Dutton and Schorr's beds were natted with jute. In the winters they were permitted two to three showers per week in a building across campus that had hot water; in contrast, th Chinese classmates got only one weekly shower. Similarly, Dutton and Schorr were not permitted to eat in the student cafeteria; instead they had to dine with visiting Chinese

half of their year-long stay

Dutton and Schorr say they nonetheless spent hours each day talking to their fellow students, whom Schorr found to be far more dedicated than their counterparts at UCSD.

They think their schoolwork the most important thing in their lives," he reflects. "They don't do anything else." For al the conversation, he says at the end of the year he and Dutton nonetheless had few close

nonetheless had few close Chinese friends, By that time, they had managed to travel all over China, however, and as students they were allowed to take whatever grade of transportation they desired (boats, for example, offer second-through fifth-class borths; "first class" was abolished in the 1949 revolution). They also were charged the same prices that revolution). They also were charged the same prices that Chinese people pay, unlike most Caucasian foreigners, who pay many times more than Chinese citizens do, and "overseas Chinese" (foreigners of Chinese descent), who pay less than their white countermosts but

their white counterparts, but more than Chinese natives. In contrast to the other two UCSD students, Judith Liu found herself in the "overseas Chinese" category. A native of Brooklyn, Liu is now working Brooklyn, Liu is now working on her doctorate in sociology at UCSD. She says she originally wanted to do sociological research at a Chinese university, but didn't even apply for official exchange-student status when she learned that the Chinese government was categorically rejecting all social science research. So while Dutton and Schorr lived in Wuhan, Liu and ner (who left Chi

when Dutton took to cooking on a camping stove in her dorn

Although they weren't allowed to cat with their peers,

1948) got permission to live as "overseas Chinese" for six months in Peking and Hankow.
There Liu worked on her
doctoral research covertly.
Because of her ethnic standing, Liu was able to penetrate more deeply into Chinese society than Dutton or Schorr. Thanks to the intercession of an old friend of her mother who is now a government official, Liu and her mother were able to live in a two-bedroom apartment, palatial by Chinese standards whose interior — walls, ceiling, and floors — consisted ceiling, and floors — consisted exclusively of rough concrete. By chance, the building housed workers for one of Peking's most successful paper factories, and Liu was invited by some of the workers to use the hot showers in the factory, located next door, Eventually, part of her consideration.

part of her sociological research centered on the She and her mother also



live in the homes of various friends all over the country friends all over the country (although they always had to register in each new location with a "public security" agency). Although Liu and her mother were supposed to pay higher prices (than the average Chinese) for their

transportation, they soon found a loophole — they had their relatives purchase the tickets for them.

Despite intense preparation for the study in China Liu describes being surprised by the poverty. "I knew that it's a

the poverty. "I knew that it's a poor country, but the little things we take for granted really hit me." She says her Chinese relatives. Sought over the few brown paper bags that Liu had wrapped simething in aluminum foil, and I had to cut it into small pieces so everyone could share. They had never seen aluminum foil."

She recalls how the first time she bought be fat a store she bought be fat a store she. she bought beef at a store she had to carry it home, dripping

with blood, in her bare hands was supposed to bring a container. Similarly, Liu soon learned to get to the meat market at 5:30 a.m., since two hours after that all the lean cuts

would be gone. Liu also expresses surprise at another experience — namely, the fact that even though her parents are Chinese and Liu dressed in clothing bought in China, people always knew she was foreign. 'They spot you a mile away,' she says. Her mother's walk was too brisk. Liu says their long, straight hairstyles betrayed both her and her mother. 'Il's currently the tashion in Chona to have your hair cropped to just about shootider length and given a sort of permanent.' Liu was even told flath her skin shade her childhood. 'They said! was too white. They would tell me, 'You're a milk-fed American.' mother's walk was too brisk

-10

Pass On The Shave, Thanks

Janetta Epperson, trendy airstylist, has begun strapping her clients' ankles into special fittings at the bottom of a slant board, then turning them upside down and administering o-called gravity cuts to them The proprietress of the Blazing Scissors salon in Ocean Beach explains that the layered naircut which results once the clients are restored right-side up is nothing new ("We learned it in beauty college"), but says that haircutting technology up to now has existed in a state of relative barbarism. "You had to hold the hair strands up in the air, and the hair always kept slipping and falling. . . It could turn out very unevenly?' She says she made the great

follicular leap forward when

she decided to invest \$350 in one of the ubiquitous gravity

Jeannette DeWyze, and Thomas K. Arnold

inversion devices (normally touted as a health enhancer) and modified the device for the

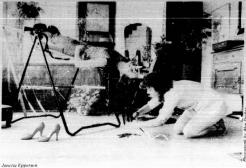
rigors of the beauty parlor.
"You don't have to be all that talented to do this," Epperson said recently from a position on

snipping off the bottom three inches of one customer's long lock: "It gives you one

hundred percent accuracy. It's

her knees, while deftly

like having a computer!





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Sappy Elegy Ran

reason. Heel it necessary to take issue with Joe Applegate's sarpy elegy for North County's version of Denus the Menace with a mohawk. Danny Dean Wilson ("Requiem for a Rebel." May 19). It's not that the story itself was bad theek, who doesn't enjoy accounts of crazed tailspins into alcoholism, crime, and death?), but the tone of the article itself was a little too

\$10 HAIRCUTS

perverse journalistic legerdemani fever there was one. Danny's death was unfortunate, but not tragic. What is even more unfortunate is that decades ago, the feisty little angameister could have been channeled into a group designed for his type — the Hiller Jugend, the Cross de Feu, or even wonderful outlets for his boundless, youthful enthusiasm for destruction. much to take.

Let's face it, misfits have been hurling themselves in front of locomotives for years; it's nothing new. Anna K. did it; Paul in "Paul's Case" did it (and "Requiem for a Rebel" is in no way a matter of Willa Cather meets

destruction.
So a spoiled white kid offs himself. So what? And it's a good thing that Danny was white, for had he been black or brown, the San Diego Police Department

practically a national pastime in Japan. What is new, however, is that this dog-eared form of suicide somehow transformed someone

whom my grandparents would into what Joe Applegate calls a

'rebel." A truly amazing feat of

might have eased his malaise with one of their therapeutic choke holds. But had he been black or brown, stealing and destroying, no one would have ever called him a "rebel" either; he would have Hundreds of similar stories are played out every year in areas of

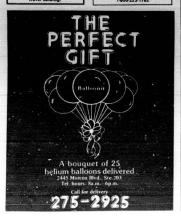
played out every year in areas of our city more to the south, more to the east. Two black guys shooting each other down on Twelfth and Market wouldn't even make a front-page story, but a drunken

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Some things I just don't understand. Surely, Reader, you can do better. Rands Con-

This Bud's For Punks

Thanks for the cover story Requiem for a Rebel." It was total'y captivating, as it could very well be my life story, 'cept I'm aliv :. As to the comments, 'Thate beer," what do you expect from kids who live in Del Mar. La Jolla, etc.," There has to be some raboff from the old society. I come from a lot lower background, and while I can't say I'm as destructive, I can say I'm as active. I drink Bud. Mitch the Cat San Diego

Sensational

Sensational
With regard to M. Applegate's
story on Danny Dean Wilson: The
story was certainly a topic of
conversation here in
Encinitus Lucuedia. Mr. Applegate
is a writer of some sensitivity; 1
celarly recalf the beautiful piece he
date of the story of the story of the
Bur he did not give this young man
a fair shake, in my opinion. The
continued on page 34/1

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I had to call a number in Tijuana recently and a friend told me that I should press the # key on my push-button phone after I dialed the number. He said it would make the call go through faster. Is this really

Rose Williams

El Cajon Welcome to 1983, Rose, Actually we're closer to the future — at least to the future world of Dick Tracy wristphones — than you may realize. An experimental phone is in the works at Bell labs that requires no dialing at all. You just speak the number into the phone and its computer compo-nents do the dialing for you, programmed to recognize your voice. (Of course, a little fine-tuning may be required if one day you have a cold and sound a bit nasal. And what if your parrot learns to imitate your voice a little too well? His calls to his friends in Brazil could get somewhat costly.) This phone, Pac Tel says, is only a couple of years away from being in our

homes.

For now, though, the Touch-Tone system is all most of us see of the future. And it really does speed your international calls. That's because phone numoers in many other countries consist of a different



more efficiently by the central switcher. delicate fingers just to punch a few

many other countries consist of a different amount of sligist from our seven. Daling Tijuans, for example, involves thirteen digits. The "symbol indicates to the switching machinery that the number you have induced is complete, and it begins processing the call. Without the symbol, the call without the symbol. The machinery would wait for a second or two for additional sligists to be entered. On domestic calls as well, the humbor in the dial method. When you dial the that the dial method. When you dial the third work of the central switching device. But the number nine, say, a series of nine pulses is sent to the central switching device. But the number nine are on a Touch-Tone phone corresponds to a single tone, which is read Dear Matthew Alice: I seem to be spending a lot of time reading lacely. Unfortunately, much of my reading material is parking tickets — I just can't seem to remember that ticking meter, and by the time the £m bulb flashes in my

SDMC." What's the difference? How many ways can there possibly be to park at an expired meter? Joe Jackson

There's the of justice is woven with an exceedingly fine metsh in our town, and several different governmental agencies contribute their own strands. I can think of six ways you could violate parking regulations. You first example (8.1 20 PDI) is an offense against the San Diego Unified Port District. That gaeprey's jurisdiction includes the airport, near Seaport Village and the Embarcadero, and on various tide-lands; some parking violations within these areas will carry the UPD code numbers of the property of the contribution of the property of the contribution of the contributi

area, and the sheriff's department will nab you for violating the county code. The parks and recreation department has the California Administrative Code backing them up, as many a tourist at Old Town State Historic Park has discovered. Even the Metropolitan Transit Development Board gets into the act for offenses committed near the San Diego Trolley. And the California Highway Patrol has the California Vehicle Code (CVC) at their disposal. So wherever you go, Joe. there is some area, and the sheriff's department will nab

So wherever you go. Joe, there is some governmental hand waiting to take your money for your parking sins. And the biggest hand in San Diego belongs to the biggest hand in San Diego belongs to the city treasure? office, which collects fines for other agencies such as the CHP, the port district, the schools, the SDPD, even lifeguards and street sw.espers. And they're really raking it in. As of the end of March, the treasurer had collected a state of the sta

justice temporary construction fee." That fee has this fiscal year added up to \$370,000. The new \$1.50 surcharge would be earmarked for additional courtroom construction. But since the departroom construction. But since the depart-ment of motor vehicles (which collects the money) can't take amounts with the odd fifty cents, your parking ticket will either increase one or two dollars. Guess which amount it will be.

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.

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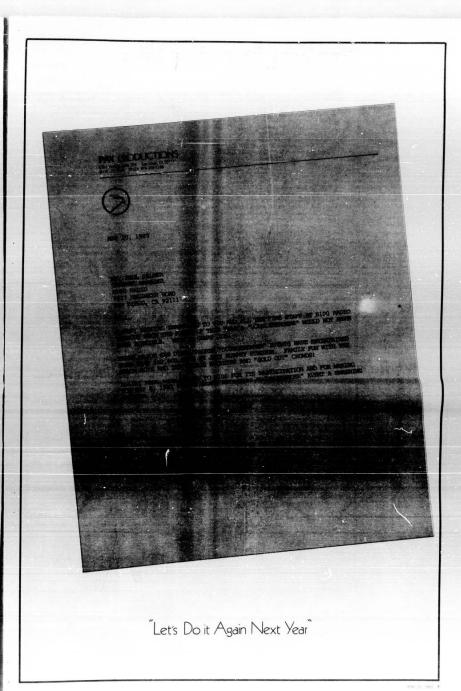
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Fruit and Vegetables and Money

(continued from page 1)
Illenos. "Normally, they cost maybe sixty cents a pound. But for some rea-son, they haven't been available recently at any price." Rumors were flying: that the Mexican growers were temporarily withholding them as a protest against troublesome importa-tion procedures; that something had damaged the Mexican crop. In the interim, Maniscalco's two Mexican restaurants had turned in desperation to (far inferior) canned chilies. They would pay more than three dollars a pound for the fresh ones, Maniscalco was confident.

Matt reappeared with a wooden carton, laid it on the concrete floor of the warehouse, and reverently unfastened the lid. "So pretty!" Maniscalco breathed, inspecting the glossy emerald vegetables within. Proudly, Matt explained how he had had to stand in line to buy them; how he had then sorted through the peppers by

In The Best of Taste:

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awas in a corner of benultful Bazaar del Mundo, we found something totally unexpected and totally delightful. Che' Unio has merged secilosi with pasa— and the results are unusually delicious creations, typical for Lino S. My companion ordered the

My companion ordered the Cannellom del Mar Imagine crab, shrimp, tiny slices of tres-apple and zucchini wrapped in delicate pasta and covered with

deficiel pate and covered with better deficiel, and, with better deficiel, and, with blanch of the patent of the p

Chef's Secret

hand, rejecting the many bad ones; how he had encountered one wholesaler asking three dollars per pound. He raced off. By this time Maniscalco had cranked up his folding metal front wall, opening the warehouse to the street. In the night gloom, Matt could be seen skittering from one neighboring produce wholesaler to another. "Matt's doing a little wheeling and dealing," Maniscalco commented, bemused.

Everyone wheels and deals here six and seven days a week. This little patch of downtown around Sixth Avenue between Island and L streets is perhaps the closest thing in San Diego to the stock exchange in New York or the commodities market in Chicago. Here hundreds of different types of fruits and vegetables arrive daily from the abundant fields all over San Diego County: from the apple storehouses in Washington State; from the San Pedro wharf where ships arrive bearing bananas from Ecuador, raspberries from New Zealand, cantaloupes from the Caribbean. From here they fan out

to a wide variety of outlets.

All this action takes place not in some single, cavernous facility the likes of the one to be found in Los Angeles. Instead, San Diego's pro-duce "market" makes its home in small storefront facilities that have

stood on the same spots for almost a hundred years. Once, virtually all of the city's fruits and vegetables funneled through here. The advent of chain supermarkets over the years has restricted that flow. As the chains grew, they eventually became big enough to bypass the wholesalers, and began instead to deal directly with farmers and shippers. Today Safeway, for example, gets more than ninety percent of its produce from such di-rect sources, receiving the items destined for its San Diego outlets at a re-gional distribution center in National City. Big Bear has a similar warehouse here, and Vons reportedly is in the process of moving its distribution center for this area down from the Los Angeles area (where the rest of the chains still maintain warehouses).

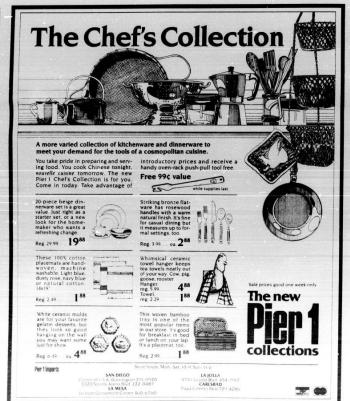
However, even the supermarket

chains turn to the Sixth Avenue pro-duce district for some items. Safeway, again, buys many of its greens from one wholesaler on the street who carries a wide enough selection to simplify the buying process for the chain store. In addition, whenever Safeway unexpectedly falls short of a given item, it turns to one of the big wholesale houses to make up the shortfall. "Say we have a load of potatoes booked up in Oregon," of-fers Safeway's San Diego produce

manager. "Say it's scheduled to come here on a Thursday, but something happens to the truck or something and it doesn't get here until Friday or Saturday. We'd be short of potatoes, but instead what we do is to get them from the produce market." The other chains also buy such "short" items in the produce district. And the supermarket chains are hardly the only food markets in town; independent growers rely heavily on the wholesalers, as do restaurants, hospitals, fast-food restaurants, nospitals, tast-food chains. When you add up that demand, it accounts for a healthy percentage of all the fruit and vegetables eaten in San Diego. The wonder is not how much this part of town has changed, but how little it has, in this part of town has changed, but how little it has, in this

changed, but how little it has, in this age of geographic diffusion.

One of the things that haven't changed is the nocturnal nature of this world. Jon Maniscalco began this morning by chiding himself for being late. Normally, he likes to arrive at his warehouse by no later than 4:00 a.m. during the middle of the week; by 3:00 a.m. on Fridays and Mondays, the busiest days for the produce pushers. And Maniscalco's fledgling San Diego Produce Company is still small. Big wholesalers on this street start working at two in the morning sometimes earlier. If you stand in the







Fruit and Vegetables and Money contact from par 6 contact from p

parked trucks make it difficult to see all the activity, but you can sense it. The sweet smell of thousands of pounds of fruit hangs in the air. Diesel engines rumble, fork lifts whine. Here and there the shouts of hustling men break into the machine, squards. When Maniscalco checks his phone answering machine, he stops fretting about his late start. Only two custom-ers have called in with orders; this is a

Gonzaler warehouse
Thursday and business promises to be slow. Maniscalco is twenty-five years old, and he is so helpful, so ingenuous, that you wonder how he managed to get through a quarter of a century without becoming a bit more guarded. He and his twenty-nine-year-old brother, Mike, own the business. Both brothers began working as laborers on this street as teen-agers, helping out their father, who entered the produce business in San Diego in the mid-Fifties and now is a partner in one of the buggest with block.

Family ties are the rule in this business; first names ring out when men pass each other on the darkened avenue, giving it a homey sit. In fact, Jon and Mike Maniscalco say, they wandsh's heat started their business.

Jon and Mike Maniscalco say they wouldn't have started their business without the personal connections. Their opportunity arose when their father's company renegotiated a labor

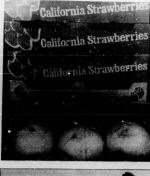
contract and suddenly found it unprofitable to continue delivering fruit and vegetables to about ten restaurants and small grocers. When the two brothers told other wholesaters on the contract of the counts, "they immediately gave us credit. They knew us. If they hann't known us, it would have been strictly on a cash basis." So almost exactly three years ago, the brothers were in business, functioning in the classic role of middlemen. In those first days, the brothers rarely talked to an actual gower, instead "shopping" from other wholesalers on the street for the goods with which to fill the orders of their customers who ran restaurants or mar-

bought them from the only mushroom specialist in town, American Mush-room Company at Fifth and Island

(wholesalers who in turn obtained their mushrooms from a farm on the Rincon Indian Reservation, northeast of Oceanside, for years the only mushroom farm in San Diego County; and from a variety of norrhea-tive, Jon explains, was to drive up to Los Angeles and buy mushrooms there, but any wholesaler who did that resigned himself to wildly varying



















Fruit and **Vegetables** and Money

to Sixth Avenue, where one of the two Maniscalco brothers happened to hear him say he was looking for someone (besides American Mushroom) to sell his crops. The brothers

"It was really hard at first," Jon recalls. Mushrooms grown in long cement "houses" in which the climate is painstakingly controlled so that the fungi grow at a steady rate and thus the grower can harvest some every day. That's the ideal, but Jon says the Escondide supplier at first made mistakes which all too frequent-

ly left the Maniscalcos with no mush-rooms to sell to their new-found mushroom customers. "It took a long time for the [other wholesalers on the street] to have faith in us," Jon says.

100

But gradually things improved. The supply from the Escondido mushroom grower became less erratic, and last fall another new mushroom farm opened up at Mount Palomar. Today the two brothers also handle that farm's output. Selling mushrooms to other wholesalers probably constitutes about half their business now, the brothers estimate. Even though San Diego Produce's mushroom sales still

are only a fraction of that of American Mushroom's, Jon says that he and his brother 'use mushrooms to kind of get in the door with customers and sell them other kinds of produce also." He adds that his company's business doubled from its first to its second

year, and promises to see fortypercent growth in this, its third year.

There's still not enough work
to keep both brothers busy between three and six in the morning, so the older brother helps his father down the street while Jon scrambles at the San Diego Produce warehouse. This morning, Jon's first

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walk-in refrigerator. Inside are ten-pound boxes of mushrooms stacked waist high, five separate grades of quality ranging from the snowy "jumbos" (priced today at \$2.10 per pound) down to the lowest-grade "number two" mushrooms (a potpourri of sizes and shapes which can be slightly discolored and open, revealing the brown gills under the mushroom cap). In addition to the mushrooms, the refrigerator is stuffed with dozens of other items: cartons of lemons that the Maniscalco brothers



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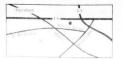
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chard, affafa sprouts brought in daily from Lakeside; zuechini that Jon obchains from an Imperial Valley shipper
who trucks the squash directly from
Holtville to downtown San Diego;
cases and cases of tomatoes. "Normally. I only buy maybe fifteen to
whenty lugs of tomatoes ar a time. But
Sleeper Jone of the biggest wholesalers on the street] had a good deal
[36.50 per lug] so I bought fifty-five
lugs."

This is a place where men prosper by sniffing out the deals and seizing them; the wild ascents and dives of produce prices create daily oppor-

tunities. Consider just a few examples among thousands: one recent Monday large zucchini was selling for between nineteen and twenty-six cents apiece. Yet the Friday before, the price had leaped to thirty-eight cents apiece.
(The explanation: rain on Thursday (The explanation: rain on Thursday had interfered with that day's zucchini harvest.) Another example: in a recent eight-day stretch, celery dropped from seventy-three to fifty cents per bunch. Still another: in the beginning of January, romaine lettuce was selling for seventien to hemoty-cone cent. ing for seventeen to twenty-one cents per head. By the last week in March, it was going for sixty-seven to

next week it had dropped to forty-two

Jon says that mushroom prices normally aren't that volatile because of the artificially controlled growing conditions. But exceptions occur. He says a few months back the wholesale says a tew months back the wholesale price of number-two mushrooms sud-denly soared in one week from sixty-five cents per pound to \$1.05. The cause was canneries that created a sudden demand and "pushed the price right up into the buttons." Now, at last, Jon has heard that the mushroom-canning season will be ending

in about two weeks. Reflecting that, prices of the number-twos on the L.A. market have begun to drop, presenting him with a dilemma. He paid his growers eighty-five cents for the mushrooms he received Tuesday night. Wednesday he had charged a dollar for those mushrooms. Now on this Thursday morning, downward pressure from the L.A. market dictates that Jon ought to cut his price and charge only ninety-five cents (for the mushrooms he bought for eightyfive). He vacillates, then resolves to wait to Friday before cutting his price to ninety-five cents — whereupon he also plans to inform his grower tha only pay eighty cents per pound 'He won't like it, but he'll go along with it," Jon asserts.

As Jon sorts boxes of mushrooms the phone rings sporadically, bringing more orders from wholesalers on the street. By 5:20 a.m., he's ready to fill the first one, loading 170 pounds of various types of mushrooms into the back of a pickup, then driving it to a larger wholesaler two blocks away. In any given week, the brothers probably sell to a half dozen different wholesalers, who, in turn, will sell to their restaurant and grocery-store

personalities make a big difference, and quirky unwritten rules shape the interactions. For example, Jon says there's the expectation that if you sell produce to someone, you should buy items from him in turn, and petty jealousies surface whenever imbalances are perceived. For the last few days, for instance, one of the Maniscalco brothers' mushroom customers, a wholesaler in the same block, has been berating Jon for buying zucchini

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Fruit and Vegetables and Money

from the Imperial Valley-based shipper instead of from the wholesaler's warehouse (even though Jon, in turn, protests that his neighbor's zucchini doesn't meet the size and shape re-quirements of Jon's retail zucchini customers.) Strawberries present another sore spot. Jon gets a deal from a little "jobber" who brings the fruit from the North County fields down to Sixth Avenue, and who also takes back any excess berries that Jon can't sell. It's an arrangement Jon can't pass up, even though he knows it irri-tates George Manos.

Jon doesn't need to climb into his truck in order to deliver mushrooms to Manos Brothers Produce; it's located directly across the street from the Maniscalco brothers' enterprise. This morning, like almost every morning in the spring and early summer months, a pickup truck parked in front of the Manos operation is stacked high with shallow boxes of strawber-ries. These are berries which only yesries. These are berries which only yes-terday clung to stems growing in the fields of Carlsbad. Mexican farm-workers plucked them and transferred them to the boxes throughout the day, and George Manos helped load them onto the pickup a little after 3:00 a.m.

Manos is a tall, burly man who favors wearing a baseball cap emblazoned "George Bros," and nononsense, heavy-framed eyeglasses. He's more than seventy years old, but not only does he look a decade younger, he also shoulders cartons of younger, he also shoulders cartons of produce as vigorously as his young laborers. He makes light of the chore of driving up for the berries every morning, but then again, he's a fellow who still occasionally relishes hop-ping in a truck and driving to Indio or Caraballs before drawn saids to Coachella before dawn to pick up a load of grapefruits or lemons or

angerines.

That's one of the clues to the zest which Manos still seems to feel for this business. He's not a man to romanticize his work, but Manos al-

most crows when he talks about where a'l the dozens of fruit and vegetables come from; he knows how salad gets to his table, even if most folks think the lettuce grows on the shelf of the produce department. Other produce wholesalers say Manos takes a special delight in occasionally gambling with his knowledge and ex-perience; he's known for stocking up on items which he suspects are going to be short and on which he can profit

Even his warehouse betrays a Even his warchouse betrays a unique sign of pride. The building it-self is dingy. In comparison with the young Maniscalco brothers' white-washed facility, Manos's place harbors dirty plywood boards tacked up over crumbling bricks; the lighting is gray. Manos family members ring up transactions on an antique cash register in-side a booth decorated by a dusty wreath made of straw. Nonetheless, this is the only business on this street whose portal is filled with boxes of fruits and vegetables displayed thoughtfully, their contents tipped forward as if to entice passers-by.

A man who's worked for the

Manos brothers for twenty-eight years arranges the display in the wee hours every morning, showcasing the vari-ous specials. This day the veteran employee has set out a box of twenty-five plump, furry kiwi fruit next to red and seedless green grapes that were cut from vines in Chile a week and a half ago. (Mexican grapes will start to show up on this street about the third week in May, with about the third week in May, with California grapes appearing about the first week in June.) Next to the grapes are light-green summer squash grown in Holtville, dark green bell peppers from Mexico, lemons picked in Indio, bananas from Chiapas (Mexico). Surrounding the display are column after column of the glowing strawberries.

Asked about the display, Manos shrugs his shoulders and says that his fruit-arranging employee "likes nice things . . . he's done it that way all his life." Manos himself can remember when aesthetics played a much bigger role on this street. Manos's father and two uncles left Greece and in 1906 settled down into a storeand in 1906 settled down into a store-front at Sixth Avenue and J Street, and by 1920 eight-year-old George was helping out. "I used to pick up empty boxes on the street that the peddlers used to throw away. I'd self em to farmers, to anybody I could, for ten cents a box. Just like people collect cans today."



He says back in those days household consumers bought their produce from peddlers who drove daily routes in the manner of milk trucks. In the early 1920s, the time of George's first memories of the produce center, some of the San Diego peddlers still used horse-drawn carriages, although others already had switched to trucks, and all would throng Sixth Avenue in the predawn hours, up to 200 at a time. "Some of 'em displayed their produce beautifully. They'd have fruits on one side, all arranged just like you see in the supermarkets now. Some of 'em had beautiful mirrors and flowers. It looked just like a

ocores; of the route of the rou George's father would start loading the family's horse-drawn cart about the family's horse-drawn cart about 11:00 p.m., arriving at the downtown warehouse about 3:00 a.m. — just in time to begin selling to the peddlers

and to assorted markets.

But by the late 1930s, the frantic. early-morning bustle of the produce market already had begun to abate. Gas was cheap in those days, George says, and housewives didn't seem to mind driving to the brand-new super-market chains rather than waiting for the daily rounds of the produce peddlers. Today the Manos business, medium-size by San Diego standards, occasionally sells one item or another to the local supermarket chains at those times when the chains fall short of some particular good. But for the most part, the company sells to other wholesalers, hospitals, schools, restaurants. mind driving to the brand-new super

Manos buys the majority of his fruits and vegetables directly from farmers, disdaining the intermediary step taken by some local wholesalers of sending buyers to the Los Angeles produce market. "We can get better prices if we buy direct, "George says. Some of his goods travel in the semitrailer owned by his company, independent truckers transport other produce for him. This preference for direct links to the fields tends to complicate the business; it means that every month George and his brother and partner John must talk with dozens of growers and shippers all over Manos buys the majority of his zens of growers and shippers all over

the country.
Furthermore, that list of growers

and shippers changes from one day to the next, from one season to the other. As an example, John Manos points to the iceberg lettuce that has arrived at the warehouse this morning. It was picked just yesterday in Bakersfield, where the lettuce harvest began in early April. Soon, however, the har vest from the south San Joaquin Valley will begin to slacken, to be re-placed by iceberg lettuce from Oxnard, Santa Maria, and Salinas farther north. That will continue through about November, whereupon lettuce production shifts to desert fields around El Centro and Blythe, and

Even though a huge volume of to-matoes (a third of the nation's supply) is grown here, the tomato crop nonetheless undergoes a similar migration.

John Manos says the San Diego County tomatoes don't even start to reach ripeness until about May 15. and those earliest local tomatoes are and those earnest local tomatoes are grown under plastic tents, with their numbers supplemented by Florida tomatoes for a month or two. The harvests in the local tomato fields will only begin to peak in July and August, and will go strong until the fall, continuing even into December in the best years. At that point, tomatoes will begin to arrive from Mexico, first from the rich fields from Sinaloa on the western Mexican coast, then shifting to Baja in April and May.

ing to Baja in April and May.

Tomatoes are by no means the only crop that flows into the Southwest from Mexico, though they're one of the biggest, along with bell peppers, string beans, cucumbers, and eggplant. In addition, the Mexicans export a cornucopia of other produce in the months between November and the months between November and June: watermelon, honeydew melons, cantaloupes, English and Chinese peas, saparagos, fresh com, broccoli, garlic, bananas, a variety of peppers and squash. From late May through September, mangoes, seedless grapes, and red grapes come northward.

northward.

The bulk of those products flows through Nogales in Arizona, more than 450 miles from San Diego. Yet George's brother John is casual about the distance. He says the same semi-trailer that just hauled in the lettuce from Bakersfield will hit the road again about 900 am, this morning and reach Nogales by six this evening. It will pick up a full load of Mexican produce, then it will turn around and by early tomorrow momanued and by early tomorrow momanued and by early tomorrow momanued. around and by early tomorrow mom-

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(continued from page 15)
ing will be back at the loading dock at the rear of the Manos property. Min-utes later that food will begin moving carton by carton - out the front

t the moment, George Manos A t the moment, George Manus is standing in that front door-way and bellowing to a worker within, "Hey, cinco naranjas for Ab-dul!" The five cartons of oranges whiz past and are gone. This is a place

of Nicaraguan bananas appear where Arizona oranges stood an hour before; in the meantime Mexican watermelons have emerged from some side storeroom. Here the transactions between buyer and seller transpire faster than those in any convenience store. A young man will trot through the dooryoung man will trot through the door-way, grab a carton of zucchini, and yell. 'Hey, George!' over his shoulder as he disappears out the door. Across the room, Manos notes on an invoice that so-and-so has just bought a carton of fancy-grade zucchini; he'll be billed for it later.

Many of these interchanges be-

tween the wholesalers represent instances where someone has unexpectedly fallen short of a particular item.
"No one man can handle every-

wholesalers on this block. Indeed, this ability literally to run next door for that extra satchel of carrots ex plains why the produce market has remained geographically concentrated throughout the years. No one seems to like the Sixth Avenue facilities: everyone agrees the warehouses for the most part are too small, too poorly equipped, too close to the Gaslamp District. The talk of moving has gone on for fifty years, and increased in in-tensity as downtown redevelopment has driven up land prices in this neighborhood. The wholesalers say it's inevitable. And yet they roll their eyes at the thought of finding a place where the two dozen or so separate businesses could agree to resettle, to preserve their physical proximity This morning, George Manos takes

them. "If it weren't for those Mexi cans, this country would starve to death!" Manos exclaims; he describes watching the pickers collect fruit from a 200-foot-long row of plants and then they run with the box to the truck. Those people work hard! This morning I asked one of the top pickers how much he makes and he said it's \$110 a day. The poorest picker makes forty. It's not true that farm workers don't make good money!" Manos

whoops.

Then he's gone. Daylight has bro-ken by now, and Jon Maniscalco has completed delivering mushrooms to

his fellow wholesalers. Now he's turned his attention to his retail customers who've ordered items to be debrief bill by sauntering over to say livered later this morning. Today the Tierrasanta Wine and Spirits deli good morning to Jon Maniscalco Somehow the chitchat turns to the North County strawberry fields and needs eight bell peppers, one bunch of the Mexican workers who harvest celery, six cucumbers, one lug each of tomatoes and avocados, six apples, five lemons, and five limes. La Petite Café orders even less. "I could prac-tically eat that much produce my-Jon snorts as he peruses the sheet containing the Hillcrest restaurant's requirements. The amounts are small because the restaurant has a tiny refrigerator and thus must order daily: despite his comment, Jon is patient because his livelihood at this time depends on his willingness to offer spe-cial service. Over the course of a

Now, as he compares what he has in his refrigerator against what the resdiscovers that he must purchase only a few items: eight leeks for the Catch of the Day restaurant in Loma Portal: thirty-five pounds of bananas for The Big Kitchen in Golden Hill; one sack of red potatoes; a few other odds and ends. Because he needs so little, he figures he'll do most of his shopping at one place, Sleeper/Snyder Produce. the business where his father is a

Before he can get out the door, however, Matt, the chili vendor, bounds into the warehouse again, looking worried. "Hey, do you think it's possible that Sleeper somehow got chilies for only ninety cents?" he asks. Sleeper has been taunting him with the claim that he [Sleeper] was just selling chilies for only a dollar a pound - a disaster for Matt if true. But Jon soothes the youthful operator. "No way! Sleeper doesn't have any chilies for ninety cents. He's always savin' stuff like that." Relieved. Matt once again disappears.

Indeed, there's no sign of green chilies when Jon backs his pickup truck into Sleeper's large loading dock, at the south end of the 400 block on Sixth Avenue. This is one of the largest and most prosperous wholesale produce firms in San Diego. By the time Jon arrives at a little after seven, most of the firm's eighteen trucks are out on the road. Yet still the dock is bustling with men toting cartons of food, and in their midst stands Andrew Sleeper, a sixty-eight-year-old bantam renowned for the saltiness of his tongue and the lascivious twinkle in his eye. When the phone rings, he snatches it off its cra-dle and honks, "Hello! No. Mr. Sleeper's not here. This is the janitor! What the goddamned hell do you want to know for?" He jokes briefly with the caller, then slams down the

Jon slips away to select the items he needs. He seems as comfortable in these quarters as he is in his own shop. When the contents of one carton of bananas draw his scorn, he roots around until he locates a better carton. then critically examines each bunch of the yellow fruit for the telltale shadows that reveal bruising. After maybe ten minutes of such shopping, he needs only a few cartons of greens. For these he'll turn to Jerry Gonzales.

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Fruit and Vegetables and Money

ately painted a faded kelly green stands catty-corner from Sleeper's busy load dock, and is special for several reasons. For greens, almost everyone on this street relies to varying degrees on Gonzales, plus Gon zales's warehouse also supplies the local distribution centers for the Safe-way, Big Bear, Windmill Farms, and Frazier Farms chains. Greens have always been the Gonzales specialty, says forty-seven-year-old Jerry, ever since his father started the business about 1940. Thus Jerry Gonzales can boast that any time a leaf of mustard green or collard green is eaten anywhere in San Diego, there's probably a seventy-five percent chance that it first passed through this warehouse.

In the case of mustard and collard greens, in fact, the chances will be excellent that Gonzales not only dis-tributed those vegetables but also grew them. Today Gonzales is the only man in the produce market who also a farmer; he leases about 200 acres on Otay Mesa where he employs a foreman and a crew of eight to ten workers to grow romaine, red leaf, green leaf, and Boston lettuce; red and Swiss chard; mustard, collard, and turnip greens; cabbage, spinach; celery; beets; and some squash. Every day, year-round, from 300 to 600 cartons of those vegetables shuttle be-tween the South Bay acreage and

Gonzales's downtown facility.

When you see all those varied foods stacked up in the warehouse, it's hard to imagine how a patch of earth could yield so much. Out in Gonzales's fields, however, all becomes clear. This is a section of San

Diego County few people pass through, yet the location is curiously urban. The Tijuana airport is clearly visible to the south across Otay Mesa Road. Just to the west of the farm, on this side of the border, planes take off from Brown Field. Only the rugged mountains to the east seem to defy human encroachment. The produce farm itself has a cozy, civilized look to it: the fields devoted to each crop are small, fitting the gently rolling land like a quilt. You see a long strip of red-leaf lettuce, maybe twenty-five feet wide, adjoining a twenty-five-foot-wide strip of green-leaf lettuce, adjoining a similar path of red chard, adjoining a similar path of red chard, and each looks to be bursting with vegetables, more vegetables than one could conceive of counting. Gonzales's foreman, a Japanese

who's farmed in San Diego all his life, says some of the crops tend to burn in the summer heat, the chards and the lettuces and the cabbage, for example. "We lose some things," the foreman says, "but we still plant

them year-round." He says Gonzales doesn't fool with iceberg lettuce be cause "it's a bit trickier to grow and they say the flavor isn't as good as it is in the Imperial Valley." In the warehouse downtown, Gonzales adds that his own crops constitute only about half the produce he sells; the rest he buys from other local growers. He gets parsley from Oceanside and cilantro from Mexico; radishes and green onions he brings down from the fields around Hemet and Perris. He supplements his own spinach crop with other spinach produced in Oxnard, Oceanside, and selected other locations in the northern San Diego

County.

"It's a for-granted thing, the produce business," Gonzales says philosophically. A roly-poly man who's usually puffing on a Jamaican cigar, Gonzales boasts that he first made his acquaintance with that busi ness forty-seven years ago on the way home as a newborn from Mercy Hos-pital. "My dad brought me here to

show me off before he took me home!" Eighteen years later, he dropped out of Cornell University after a year of study to return to the produce center full-time. "I knew what I was going to do," Gonzales

He usually reports to work at three in the morning, remaining at the warehouse until about noon. He goes home to nap for a few hours - but holis to hap for a few hours — but he's back from about four until eight every evening. "I get plenty of sleep," he declares in a jocular tone. "I just don't do much else." It's a family trait. Gonzales's sixty-sevenyear-old father still reports to the warehouse every afternoon about 4:00 p.m. and stays until five the next morning; and recently Jerry's twenty-year-old son dropped out of Cal Poly Pomona to devote his attentions to the business. "Our homes are more like second homes to us," Jerry says in the office of the warehouse. Hanging on the wall next to him is a tarnished musical cymbal labeled

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'Status Cymbal." On an opposite wall, a poster of a man drinking champagne in front of a Rolls Royce declares "Poverty Sucks."

Despite the poster, Gonzales isn't

one to flaunt his financial success. He dresses in battered blue jeans and run ning shoes. A fistful of flashy rings is the only obvious clue to his prosper-ity, though there are subtler indications that, like Sleeper, Gonzales has done well. For example, he sends his children to the Bishop's School in La But in times like these, with ro-

maine lettuce going for seventy-nine cents a head, and celery getting eighty-nine cents per bunch, Gonzales shrinks from the profiteering image. He blames the excessive rain for the high produce prices of the last few months. "You couldn't till the soil; farmers couldn't plant. There's very little supply of merchandise now. Since it takes from sixty to seventy-five days from the planting to the harvest of most greens, Gonzales says,

"I don't really expect to see prices come down for another month or so."
Gonzales also contends that the

temporarily high prices tend to obscure the fact that produce remains one of the best deals in San Diego supermarkets. "People in California do not realize the luxury they have! he says. On a year-round basis, pro-duce is probably the cheapest food item available, he argues, and it's fresher than most people here can imagine. Gonzales says by the time a head of romaine lettuce makes it from a California farm to a grocery store in New York City, probably seven days have elapsed. In contrast, the romaine he dispatches to Jon Maniscalco this morning was growing in a field less

than twenty-four hours ago.
Once Jon and his brother Mike have received the greens from Gonza-les, it doesn't take them long to finish arranging the orders for their retail customers. Each of the brothers will drive a delivery truck this morning. They'll return before noon, but with

running of any business, they say they day before heading home. Although they're not making a lot of money yet, they look forward to orders steadily building. Produce is a good business they agree, even if it does carry its own pressures.

As if to underscore the point, a

merchant from the Farmers Bazaar strolls in. He's buying one or two different grades of mushrooms, but he informs Jon he won't be needing one of the other grades because he was able to obtain it from the American Mushroom wholesalers for a nickel less per pound. He leaves Jon furning. "When there were no mushrooms,

they were all calling, saying, 'Anything you want.' Well, he [the merchant] just got himself off my priority list." The young produce dealer is too easygoing to sound really angry; he's just exasperated. "A lot of loyalty on this street!" he murmurs. "A nickel a













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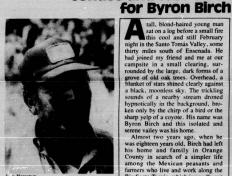
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serene vailey was his home.

Almost two years ago, when he was eighteen years old, Birch had left his home and family in Orange County in search of a simpler life among the Mexican peasants and farmers who live and work along the Rio Santo Tomás, which is usually not much more than a small stream as it winds through the valley or its way to the Pacific. Today he is well known and well liked among the people who live in the area, and he lives as they do — laboring in the fields, hunting, farming, and subsisting primarily on frijoles and tortillas. My friend and I, who had come to

the valley for a weekend of camping, had left word earlier in the day with some of Birch's Mexican friends that we were interested in speaking with him, and we indicated where we would be camped. That same night, without warning, he approached si-lently out of the dark as we were preparing our dinner on a Coleman stove a lavish stew. His sudden greeting had startled us, but Birch quickly introduced himself and put us at ease with his gentle and friendly manner. He wore light-colored cordurov pants. a plain blue Mexican shirt, and mocasin-style shoes. With his curly hair, bronzed face, and sturdy physique, he





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Birch leaned in toward our small campfire, which provided little warmth against the night chill that didn't seem to affect him, despite his being coatless. He then placed a Mexican bread roll, a bolillo, directly on the fire's red coals. Periodically during our conversation he would pick up the hot, partially singed roll, take a good bite out of it, and place it back on the fire. This he did without a trace of self-consciousness, as if this peasant custom, and others he's acquired, had been a part of his upbring-ing. My friend and I offered him something more substantial from our dinner, but he politely refused. As Byron Birch explained his jour-

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Anyone who has ever visited the valley, particularly the sylvan region toward the sea, will understand Birch's attraction to the area. After passing the lower littoral of Todos

Santos Bay and Punta Banda, just below Ensenada, Mexico's Highway I winds through hilly countryside, past some small ranches, for about fifteen miles. Then, at a sharp turn preceded by a road sign warning Curva Peligrosa, the expansive Santo Tomás Valley, perhaps 1000 feet below, dramatically comes into view. The vista from this precipitous bluff, looking south, allows a panorama of the great arroyo as it extends some three or four miles across to another steep mountain border. At the base of this lies the quiet village of Santo Tomás, little more than a store and some scat-tered adobes. To the east, the valley stretches for roughly ten miles before the hilly boundaries merge into the Sierra de Juárez mountain range.
The two-lane Highway I curves

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Beach, his mother an executive with a construction company in Monterey, and his sister a political science student at Berkeley), Birch set out from home with exactly nine dollars in his pocket. He told us, "I came down as naturally as I could — on foot." He

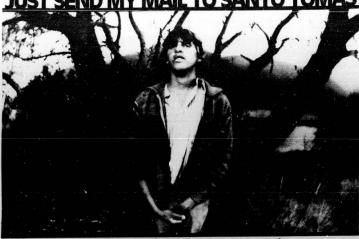
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luxuriously easy compared to the win-ters between 1978 and 1980, when torrential rains transformed the Santo Tomás creekbed into a raging, de-structive river several hundred feet wide. As the road continues westward down the valley, the mountainous walls on either side begin to close in so that the valley floor is less than a

By Michael Waterman

<u>JUST SEND MY MAIL TO SANTO TOMÁS</u>



Condos and fast cars are not for Byron Birch



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The two-lane Highway 1 curves dangerously down to the valley floor.

where, almost immediately, one sees

the dirt road Birch and his surfer friends had followed, veering off to

the west. This dusty, bumpy road runs about twenty miles to the Pacific and

La Bocana, a little fishing camp and residential colony for a few Amer-

icans. La Bocana, incidentally, was teans. La Bocana, incidentally, was the setting for Los Angeles Times wri-ter Jack Smith's popular book God and Mr. Gomez, which recounted Smith's efforts to construct a vacation

dream home in Baja, enlisting the help of the Almighty and of the de-lightful Mr. Gomez. (Birch is ac-quainted with Sr. Romulo Gomez, as

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TOMÁS

the beach, covering a distance of roughly 200 miles. As for provisions on the trip, he took with him very little, and furthermore, he stopped at a Calimax market in Tijuana and spent all of his money on seeds he planned to plant in the valley.

By the time he had reached the tiny

village of Chapultepec, between En-senada and the farming center of

haracteristic understatement, "getting hungry, so I went to the little church in the village and asked them or some food. They offered me meat. but I was a vegetarian at the time, so I didn't eat with them. Then they gave me a hundred pesos." (At that time, about four dollars.)

He finally did walk his way to

Santo Tomás, and though he avoids making a point of the fact, the Mexican residents there recall that Birch was almost starving when they found him "I came down to live off the he recounted, "but I soon realized, however, that that was irrational. I wasn't worried too much about rationality - such as a house, wasn't going to work because it took too long for me to grow my food."
Fortunately for Birch, it wasn't long before he fell into the company of the Margerum brothers, Juan and Pancho, middle-aged residents of the valley whose father, a German-American, had moved to Santo Tomás more than fifty years ago and had married a Mexican woman

"I heard there was somebody liv-ing in an empty house up the road,"

recalled Juan Margerum in fluent, unaccented English, "so I went up there to find out who it was. I found this kid digging in the ground with his hands planting seeds." Juan asked him when he'd last eaten, and Birch said it had been about a week since his last full meal. With that, Juan immediately took him home to the Margerum household. As Juan smiled at the retelling of this first encounter with Birch, his brother Pancho raised a rifle, sighted down the barrel, and pow— pulled off a round. The bullet missed its target, one of several Su-perior and Dos Equis beer cans and









Ron Rico rum bottles carefully placed on rocks about sixty feet away, along-side the edge of the stream. The sound of the shot echoed across the narrow with Juan while standing in front of Pancho's home, along with several family friends and relatives. The nome was actually nothing more than a shack, a doorless adobe with a din floor. But this impromptu gathering on a sunny Saturday afternoon was as open and friendly one, and my friend and I had been made to feel welcome

the moment we drove up.
We had stopped by Pancho's house

on our way to our campsite in hope of leaving word with someone that we wished to meet with the gringo Byron Birch. No sooner had we gotten out of our car than Juan had walked up and, smiling, introduced himself. He is an open-faced, gregarious man forty years old, of medium stature and with thick, salt-and-pepper hair. Only recently have he and his wife Alicia returned to his birthplace to raise cattle and hunt - this after having lived in Tijuana for many years. Between the crack of the rifle and the occasional ting of a bullet finding its mark in a beer can, Juan related his story of dis-

uan and Pancho took in the oung American and a familial ond was forged at once. Birch stayed in Juan's home for a while, and it wasn't long before Juan was saving. never were any legal formalities. For Birch's part, it wasn't long before he was introducing himself to the people of the valley as Byron Margerum (for decades a surname of some importance around Santo Tomás) When Birch recalls those early, hungry days

in the valley, his affection for the

brothers Margerum is his most promi-

nent memory. He told us of Pancho's saying, in abbreviated English, "You come here, boy. You eat, you be strong." And Pancho himself, with obvious fondness, says of Birch, "Is a good boy, good boy.

Unlike his smooth, city-smart brother, Pancho knows only the Santo Tomás Valley. "I live here all my life. I born here," he said proudly. He is a large man, more than six feet tall, with a barrel chest and a belly to match. His greatest skill is as a hunter and hunting guide, though he is also an accomplished drinker, and some



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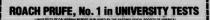
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taken the edge off his sharpshooter's Birch claimed, however, that Pancho's aim is still true, and that udgment was based on experience Birch having often accompanied Pancho and his hounds on hunting expeditions (Birch doesn't shoot at anything but comes along for company). Quail, dove, rabbits, and plenty of deer are the principal prey. On these out-ings across the rugged terrain. Pancho

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wears big brown boots, a cap that covers his graying hair, and flappy green fatigues with pockets around his waist for shotgun shells; the outfit gives Pancho the vague look of some motley foot soldier and brings to mind the well-known image of another Pancho, revered in Mexican history.

Pancho is very big-hearted and very good-natured. At the sight of a comonero he will ery cut "My friend! My friend!" and follow this with a zesty abrazo, a bear hug. Just as quickly as Pancho can burst forth with affection, however, he can succumb

tion of a departed friend or loved one His genuine friendliness, though, is known throughout the valley, and is the more pronounced when someone offers him something to drink-pref erably distilled spirits, though a cold beer will do. My friend and I had only the cold beer to offer that Saturday af ternoon at Pancho's house, though he was disappointed we didn't have anything stronger, his great charm lent the gift of a beer a celebra-We could see quickly why Birch held Pancho's friendship dearly. (Pancho's adobe is very close to an that Birch eventually decided to call

It was some months after moving into that unadorned building before Birch wrote home to his parents to tell them where he was and what he'd done. He's reluctant to discuss any of this in much detail, but his father, a friendly man and a concerned and lov ing parent, was willing to supply some details over the phone from Newport Beach. Mr. Birch first had a friend of his, a comandante with the highway patrol in Ensenada, locate his son. The officer reported that Byron was indeed in Santo Tomás and





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well like I by the people of the valley Nevertheless, his father came after him, took him back to Orange County, and had him examined by a medical doctor and a psychotherapist. There followed a brief period of time in which the wayward son reluctantly underwent hospitalization, but soon enough he had made his way back to Santo Tomás

His father decided that the peaceful environment there might not be such a bad thing for Byron, and subsequently did not interfere with his son's activities. Moreover, he expressed deep

gratitude to Juan and Pancho Margeram for their earing for his son. elder Birch, however, is hopeful that lege. He has visited Byron almost monthly, bringing with him food and other supplies, and in turn has received letters from Santo Tomás

Given his complete immersion in Mexican culture, it's not so surprising that young Birch learned Spanish fairly quickly, and he speaks the lan-guage quite easily now, having at his command an impressive vocabulary that includes much esoteric agricultural and botanical terminology. He

admits, acquiring the skills of a farm er. Still, whenever the subject of our Birch's voice suddenly filled with enthusiasm. As we sat around our camp fire, several hours after my friend and I had met with Pancho and Juan Birch told us, "I got all kinds of seeds! I planted beans, watermelons, rice, corn, cantaloupes ... and numerous other vegetables and fruit. rattled off in a list so quickly their names slipped past my memory. His problem was not so much the actual

cultivation of these crops but rather in

ows, chickens, and pigs of nearby farms. (As if to underscore the vot lation, a couple of pigs came bustling into our campsite as we spoke; they grunted and squealed loudly and threatened to topple the stew we were cooking on our Coleman. A few anxious shouts and they scurried off in another direction.)

Though over the months Birch was able to feed himself — through his own efforts and also through the generosity of the Margerums





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mated his need for steady employ-ment. In January of this year he was able to find a job as a laborer in the fields and orchards of the privately owned Rancho de los Dolores, half a mile or so opposite the highway turn off to La Bocana. The rancho's large white houses and barn, shaded by do zens of towering palms and eucalyptus, stand out as landmarks in the otherwise arid landscape of the eastern portion of the valley. (This was the origi-nal site of the famous Santo Tomás winery, which dates to the 1880s and which has since been relocated in Ensenada, though some grapes are still grown in the valley.)

Birch is one of fifteen pruners em-

ployed by the rancho; there are also several drivers for the farm's five tractors, an administrator, a mechanic, a secretary, "and a couple of drunks," according to Birch, who quickly added that the drunks are not on the payroll. His status as an undocumented alien, an illegal worker in Mexico, has caused him some genuine concern. "The boss told me I needn't worry, but I'm going to Ensenada soon to get the right papers."
he said, as if reminding himself to do

He labors from 7:00 a.m. to 4:00 p.m., usually six days per week, earning wages of about 1500 pesos each week. At current exchange rates, this is less than eleven dollars, but Birch insisted that he was paid sufficiently well for his needs.

His need for food may be minimal,

His need for food may be minimal, but his appetite for literature since coming to the valley has been insatisable. "Any printed matter I can find is a treasure to me," be said, and then could barely conceal his frustration when he learned that my friend and I had earlier tossed into the fire that morning's classified and from the San Diego Union. In the last several months he has accumulated someths he has accumulated someand he often reads at night by kero-sene lamp; most of his collection has come from American visitors on their way to La Bocana. And while he might not be considered well read for his age, thanks in part to these tourists, Birch has read widely. Be-sides Voltaire, Hemingway, and Mark Twain (Huckleberry Finn is his favor-

ite book), he's become familiar with Burpee's Seed Catalogue, The Sunset Western Garden Book, Darwin and His Flowers, A Grape Handbook, and the U.S. Government Gardening Guide. He has also read numerous Mexican cowboy adventure stories and sentimental romance books, and in addition has made it about halfway through José Lopez Portillo's 700page Theory of the Modern State, in Spanish.

He used to reread many times everything he had, especially the textbooks in chemistry, biology, and physics, which he allowed were so complicated that several readings were required simply to remember everything. Now that he has so many books, however, he doesn't have to resort to rereading anything that doesn't interest him.

Despite his hours spent reading, and the long days of work as a laborer at Rancho de los Dolores, Birch still finds time to write poetry and to sketch. But the daily field work has curtailed another of his pastimes — exploring the countryside. Before tak-ing the job, he would sometimes hike into the mountains and hills by himself for a week at a time, taking with him only a sack of corn. He now knows the geography of the region in-timately, having learned the paths of the many streams flowing into the val-ley, the nature of the water tables that feed the streams, and other features of

the land.

This knowledge of the Santo Tomás area will undoubtedly serve him well in his future plans, which include more serious farming, perhaps on the Ejido Ajusco. "I'm just a peasant worker now," he said, "but I'm thinking of returning to school this fell to study accounting the properties of t

thinking of returning to school this fall to study agriculture, conomics, and chemistry. I'm interested in things like soil pH, temperature zones, alfalfa, avocados. . . . If Birch returns to school, it will be in California. But as we poked at the embers glowing in the fire, surrounded by pristine wilderness, contemporary American culture seemed as distant as the Milky Way that gittered ing to the modern world, and after a long pause that was filled up with the sound of water trickling downstream, he said, "Now that I've had a chance to be free, the thought of going back to paved roads, to sex magazines, to



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appearance of a parent in our childhood, who had the ability to make everything right, serves us as adults. We frequently

right, serves us as adults. We frequently say to a colleague or friend, "Oh, you've made my day," with the same gratitude that we expressed as children when our spirits were elevated by someone who loved us. I had this sort of emotional thrust

the other evening at Andrée's Continental Restaurant in Pacific Beach. Originally named La Normandie, this Continental restaurant was owned by Marc Philippe, who had come from Côte D'A-

Philippe, who had come from Cote D'Azure in La Jolla, As a host, Marc was ourgoing and charming. But his cheft tumed out meals of uneven quality whose most glaring defect was an excess of salt. The portions were always large, the staff did try to please, but diners grew discouraged because of the inconsistencies of the

ELEANOR WIDMER

The Restaurant: Andrée's Continental

Restaurant
The Location: 1341 Garnet Avenue
Pacific Beach (270-3030) Type of Food: Continental Price Range: Most entrées approximately

twelve dollars

Hours: Open daily, Lunch, 10:00 a.m. to
2:30 p.m.; dinner, 5:30 p.m. to

We've all had the experience of being out of sorts, feeling gloomy, and somehow incapable of seizing the advantage of the day. Then all at once someone who cares about us appears and is capable of turning the day around. The recollection of the

old mistakes. The cooking was fair at best and the couple didn't have the expertise to make the restaurant work. Now it's under new management and has been renamed Andree's Continental Restaurant, and I

oduct. La Normandie was sold.

The second owners, a young couple from Canada, tried earnestly to rectify the

was sufficiently curious to venture forth yet again.

As we entered, little about the place

instilled confidence. It was early (about 6:30 p.m.) and the fading light in the street 6:30 p.m.) and the fading light in the steet managed to enter the large windows that fronted Garnet Avenue. The tables in this large room have been arranged to insure large room have been arranged to insure mitimacy, but securing privacy was no problem anyway — only one other couple was present, stifing without candellight. The water who approached us told us that his was his firth right on the job. He didn't speak French and he implied that be couldn't communicate with the cheft, who did. My first thought was the cliche, "Who's minding the store?" I didn't say it out loud, but shot my escort a sidelong glance of despair.

My particular escort that night is the embadiment of centility, and he will suffer embadiment of centility and he will suffer

wy particular escort una inglit is de-embodiment of gentility, and he will suffer the most dubious service and food rather than create the slightest fuss. Our evening at Andrée's proved no exception. After the waiter had scurried back and forth to determine the evening's specials, their cost, and method of preparation, I settled for the beef Burgundy and my friend chose the sea bass — despite the fact that it was "fresh frozen." We did our best to rise above the situation but the absence of someone who had a good command of the restaurant did not bode well.

About ten minutes after we had finished our good soup and only mediocre salad (the dressing was flavorful but the head lettuce was dull), the current owner entetuce was dull), the current owner en-tered. Her name is Andree Philippe; she is the mother of the original owner, Marc. When she bustled into the room, she im-mediately transformed it. For one thing, she turned on the lights so that we were no longer sitting in the increasing darkness; for another, she had the quality of old

Join Us In The Sunshine

French movie stars, no longer in her physi-cal prime, but the embodiment of such ergy and charm that we were immedi-

She asked us what we had ordered and immediately offered to exchange the entrees (which had not yet arrived) if we were dissatisfied. I praised the soup and she apologized for being late — she had had a catering job and couldn't get away sooner. By this time some other diners had entered and she greeted them with familiarity and took their orders. Two French musicians arrived and began to play their guitars and to sing in a most delightful manner. Madame Andrée cast an eye on her restau-rant. We then knew it was going to be all

Actually, she did manage to reverse our Actually, she did manage to reverse our early unfavorable impressions. My meal turned out to be quite tasty. I had a fine celery soup, excellent bread from Solunto's bakery, and a creditable beef Burgundy. The vogetables were especially praiseworthy; they consisted of carrots, diced potatoes in their skins, and zucchini and tomatoes. The portions were exceeding the control of the programme of the control of

ingly large.

My genteel escort did not fare as well because the bass was fishy tasting. I would have sent it back. Madame Andrée asked him repeatedly if he were satisfied, saying she would bring a substitute, but my friend refused to complain. When we had finished, Madame Andrée confessed that finished, Madame Andree confessed that she is a good judge of diners and that her first instinct was to remove the entrées we ordered because they "are just not for you." She told us that she has a way of gauging her customers and that she would have suggested Dover sole for my friend and veal for me. We were touched by her and seal for me. We were touched by her honesty. "Il tove this place," she said, "and I want the people who come here to enjoy their dimners." She said she hoped we would come again when she would be given the opportunity to help in our selections. These include chicken, weal, duck, Chateabriand, and rack of lamb, this last prepared for two. Most dinners (which include soup or salad) are approximately twelve dollars.

> Fashion Show Sat. 1pm May 28th

We were not going to order dessert but Madame Andrée brought us a nice mousse, half chocolate and half straw-berry, and then refused to charge for it cause of the inconvenience of our first half hour.

half hour.

We were both quite charmed by her sin-cerity and devotion to her restaurant and I would return, placing myself in her hands. The cooking is in the middle range of com-petence, not intended as haute gourmet. Because most of the fish is fresh frozen, I would forgo the fish and opt for Andrée's recommendations. Her attentive presence the lovely music (Thursday through Sun-day), and the musicians themselves conday), and the musicians themselves con-tributed to our evening. We entered with forebodings; we left smiling. Please bear in mind that Andrée's Continental Restau-rant has not been conceived as a purveyor of gourmet dishes, but rather as a good family restaurant that's above average. It's open daily for lunch and dinner, testimony to Andrée Philippe's dedication.

The Restaurant: De Luca's Italian Ris-

The Location: 117 West Plaza Street, Solana Beach (755-0051)

Type of Food: Italian Price Range: Dinners from \$4.25 to \$7.95 Hours: Open daily, 6:00 a.m. to mid-

De Luca's Italian Ristorante in Solana Beach is worth noting because of its home cooking and its hours: open daily from 6:00 a.m. to midnight. Mama De Luca does the cooking, Papa handles the details of business, and the entire enterprise is intended for families who want home-style intended for families who want home-style meals at low cost. Breakfasts (served until 3:00 p.m.) include a variety of omelets and frittatas (a deep-fried egg-vegetable "pancake"). I've never submitted myself to a frittata for breakfast, but more than a dozen are offered, including the most well-known, artichoke or zucchini, served with notatese, and toast with potatoes and toast.

I was there for dinner, most of which cost about \$5.95. The dinners offer vast quantities of very fresh food with a home flavor. Since I am always complaining about salt, I must state categorically that De Luca's uses the least salt I've encountered in a commercial restaurant. For Italian food, everything is quite bland. This can be overcome by stating your prefer-ence and asking for more garlic or Italian

All the pastas are made from scratch, which is a mark in their favor. But the sauces are not too spicy, which may be detrimental for some. We had the manicotti (\$5.25), which tasted like blintzes cotti (55.25), which tasted like blintzes with red sauce; linguini with broccoli and a white sauce (\$4.50); chicken parmigiana (\$5.95), which arrived with spaghetti; and the evening chicken special, plus soup, salad, bread. The bread is quite extraordinary, baked on the premises, cut in thick wedges, and then either fried or broiled with additional bread cruwles.

None of the dishes is zesty in taste, but they are fresh, filling, generous of portion, and inexpensive. The chicken parmigiana, with soup or salad, plus spaghetti, is a good buy at \$5.95. We had an astonishing amount of food, for which we paid ten dollars each. Pasta dishes, served with salad and bread, range in price from \$3.95 to \$6.25. All of these entrées, plus pizza and reasonably priced Italian-style sandwiches, are served until midnight. Best of all is the family — everyone friendly, de-sirous of pleasing. Our waitress was the soul of patience and attentiveness.

soul of patience and attentiveness.

I don't want to mislead people into thinking that De Luca's offers taste thrills. But it does serve large portions of an honest product at reasonable prices. You can eat in a congenial atmosphere — the De Lucas designed the two-story building themselves — with many filling meals that cost between five and six dollars. The long bours are an additional advance for those hours are an additional advantage for those who like to eat very early or very late.



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Dialogue on Dance



Piloholus Donce Theatre

JONATHAN SAVILLE

Castor: And what did you think of the modern-dance company Pilobolus? Pollux: I loved them. How wonderful of Danah Fayman and the San Diego Aris Foundation to bring them to the East County Performing Arts Center last weak! Castor: You loved them, you say? I can't understand that. Just why did you love

them?
Pollux: They made me feel good. I left ECPAC all buoyant and cheerful, feeling happy about myself and the world.
Castor: Yes, yes, but why did they make

you feel good?
Pollux: I detect from your tone that they

didn't make you feel good.

Castor: I thought they were silly and boring. I couldn't wait for the program to be over. What in the world did you see in be over. What it the words did you see in that bunch of athletic young people doing ridiculous things with their bodies? Poliux: What I saw was a bunch of ath-

letic young people doing ridiculous things with their bodies and making me feel happy that they could do them. It's a pleasure to see the human body in such splendid shape and condition. It's a pleasure to see the muscles and reflexes so

finely trained that all those feats of strength

finely trained that all those feats of strength and agility seem easy. It made me feel good to know people were capable of such powerful grace and such graceful power. Castor: I won't argue with you about any of that. The question is whether it's art' If you want to see good-looking bodies, you can go to the beach. If you want to see finely trained muscles and reflects were one watch the substess at the lexes, you can watch the athletes at the Olympics. There's a big difference be-tween volleyball and ballet, after all. Pollux: But who can say where to draw

the line? The athletes at the Olympics are

Points but who can say where to only the ine? The athletes at the Olympics are in competition, and if what they do sometimes looks beautiful, the beauty is a mere of the control of the provided at a completely useless, in any practical sense; the only aim is to please the eye of the spectator. And uselessness is one of the chief criteria of art.

Castor: Of "art-for-art-s-ake" art, perhaps, But not of real art. Uselessness is not one for the chief criteria of art.

Castor: Of "art-for-art-s-ake" art, perhaps, But not of real art. Uselessness is not one of the chief criteria of King Lear or Michelangelo's Last Judgment. Real art aims at transforming our lives, at making us understand the human condition, at helping us to be ourselves more fully and more meaningfully. Now, Pilobolus doesn't do anything of the fort. In doesn't do anything of the sort. In

'Walklyndon' a bunch of walkers bump into each other in various comical ways. In "Bonsai" the dancers intertwine with each other so as to look like peculiar multi-legged insects. All Pilobolus's dances are like that. They don't help me live better, or

more wisely, or more richly. They do nothing but divert me for a few moments.

Pollux: Who ever told you that art has to transform our lives? It may do so, of course, but not because it's art. Religion may transform our lives, falling in love may transform our lives — and art with preligious or erouic content may remind us. religious or erotic content may remind us of such transformations and help them to work. I see a profoundly sad face in a Rembrandt portrait and it makes me re-member my mortality and the inevitability of suffering. But it's the face that makes me remember those things, not the painting; the face of a sad auto mechanic changing my spark plugs can give me the same insight, and he's not a work of art. If you insight, and he's not a work of art. If you want to see art in its pure state, doing the things only art can do, look not at Rembrandt but at an analytical cubist painting by Picasso or Braque. There may be a face there, but it doesn't tell you anything about mortality or suffering or anything else. It's just a pretext for lines and planes and forms — which are the real

more wisely, or more richly. They do noth-

aterial of the visual arts. And that's what Pilobolus gives us: lines and planes and forms, with living, noving bodies as the raw material out of which the forms are

Castor: Those Picasso paintings do say something about real life! Look at the kinds of forms, look at the colors. Everything is dull, monochromatic, subdued, austere — and that's the vision of life Picasso is communicating to us. And the breakup of the human face into impersona breakup of the human face into impersonal forms means the disintegration of the self as the significant active agent in events. It's a very twentieth-century message Picasso gives us in those supposedly purely formal paintings.

Pollux: In that case, Pilobolus tells us something about life, too. Its vision of life supposed processing according to the processing to the processing to the processing according to the processing to the processing the processing according to the processing to the processing to the processing the processing to the processing the processin

is positive, energetic, nonchalant, exuber-ant. The forms those lively bodies twist themselves into are funny and ingenious. They are telling us that it's nice to be alive.

Castor: Any dancer on stage tells us that, just by the fact of being there and moving. The question is whether Pilobolus

moving. The question is whether Pilobolus has anything deeper to say about what it means to be human.

Pollux: I think you had better stick to reading volumes of sermons and give up going to dance concerts. You're denying dance the right to follow its own essential laws: the reyelation of the body the living. laws: the revelation of the body, the living sculpture, the shifting patterns of human beings in motion. What does Swan Lake tell us about the human condition? Classic ballet does just what Pilobolus does: shows

ballet does just what Pilobolus does: shows we handsome abstract patternings of people at a height of physical perfection. Castor: Swan Lake is about the battle of good and evil, the striving of the impris-oned soul to be free, and the transforming oned soul to be free, and the transforming power of love. Love, in fact, is the chief thing in classical ballet. Even in what ap-pears to be a purely formal posa de deux, the man and the woman are shown in an erotic relationship, though a very refined and stylized one. He dunces to please her, she dances to entice him; he supports ber; she falls into his arms. All dance is basis the falls into his arms. All dance is basis cally erotic. Pilobolus eliminates even that

— this group doesn't want dance to mean anything. Think of their 1975 piece titled "Untitled." Two ten-foot-tall women in long Victorian gowns move around as though on stilts; it turns out that they are being supported by male dancers hidden under their skirts; it turns out that the male dancers are totally naked; and then the women are courted by two other men in period clothes, who for a while take the place of the nudes under the women's skirts. On the face of it, you would think this had something to do with romance and courtship, with animality and civilization, with the relationship between the sexes, with erotic domination and subservience.

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used them as nothing more than elements

in completely abstract patterns, like the arms and legs and genitals of the dancers.

Pollux: A perfect example of what Pilobolus does, and what it doesn't do. Haven't we heard enough about the relationship between the sexes? Haven't we gotten bored with clothing meaning civili-zation and nudity meaning the animal in us? Pilobolus wants to refresh all these tired ideas and symbols by refusing to treat them in a familiar way. They want to show us a naked man under a woman's skirts without any erotic implications — or if they can't get rid of the implications en-tirely, they want to use them playfully and deceptively. Their only serious intent is to avoid serious intent: the nudity is not sym-

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bolic and not sensationalistic, but only an amusing game played with the audience's

Castor: I will never see it that way Nudity on stage has to mean something: vulnerability, or sexuality, or primitivism, or all of these together. The body is not abstract and no amount of formalistic cho reography can make it so. Seeing these real elements from real life — bodies, interactions, gestures, male and female - treated as though they were counters in a purpose-less game, deprived of history, passion, and meaning, makes me feel uneasy. It is dehumanizing and threatening. Pilobolus along with the immense pleasure audiences seem to take in the emotionally anesmitment, our relativism, our irresponsibility, our lack of humane values

Pollux: And it's precisely the meaninglessness of Pilobolus's dances that makes me feel so good. It's wonderful to be liberated for a few moments from morality and responsibility and history and existential choice. It's wonderful to imagine myself in a world of pure form where I'm not forced to make any choices or I'm not forced to make any choices or commitments, where I can simply give myself up to the pleasures of idle — but supremely skilled — playfulness. It's wonderful to be released, just for part of an evening, from passion — from desires and disappointments and longings and con-flicts and the scrimmage of appetite

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everywhere. Pilobolus is wonderfully liberating. And having experienced — in my imagination — that heady liberation, I come back strengthened and renewed to my life of emotion and values and love and

would call you a shallow person.
Pollux: If you weren't my brother I
would call you a sourpuss.
Castor: I am simply serious about art —

Pollux: And I am serious about art, too

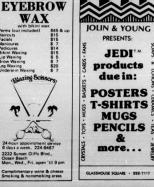
but art means liberation.

Castor: And what does "Pilobolus

Pollux: Pilobolus is a genus of photo









DUNCAN SHEPHERD

The first shot, which lasts throughout the credits and a little past, is of a white bedroom, immeduately done up in that modernist Italian style in which the furnishings all look like blown-up dolflouse accessories, and with a large, square, open window, looks (in the blown-up dolflouse sky, dead-center on the screen. it is the sort sky, dead-center on the screen. it is the sort sky, out of which — Peter Pan might be expected to fly. It is the camera, however,

that sky, as the narrator propels us back-wards in time. Next shot: a lone tree, in the wards in time. Next shot: a lone tree, in the classic follippo shape such as kindergariner might draw, and again dead-center on the streen. An explosion is heard, and a moment later a whooshing wind shakes a few pears loose from the branches. This is the Taviani brothers' oblique way of telling us (or starting to tell us) that the time we have here never thorse to starting to tell us) that the time we have here never thorse to starting to tell us) that the time we have been sent back to is that of the Second

There is lots more of this sort of thing in The Night of the Shooting Stars, both in

level of imagination and in manner of presentation. For the moment, let's con-centrate on presentation. The characteristic image in this movie, the first two being prime examples, is heavily weighted in the center, almost as if the screen were some how groved down the middle. And as well as centered, it is scrupulously cleaned up of any compositional or atmospheric busy-ness that might come between the camera and the main subject of each shot. ff the screen happens to be occupied by too many people to be crowded at once into that central groove, they will funnel to-wards it in an orderly fashion, or they will wards it in an orderly fashion, or they will spread out symmetrically from it, as though fearful of setting the image to tectering; and when nonly one person is present on screen, he will typically be front-and-center (or back-and-center, or anywhere-and-center), and a bit stiff, as if posed for a family snapshot. There is something rather blocky and repetitive about all this; which is also something forceful and direct, being offered up, like a 96-mph fastball nicher who feels no need to fancy things incidently and the state of the pitcher who feels no need to fancy things up with sliders, screwgies, changes of speed, diversionary knees and elbows. Confidence or no, this manner of delivery Confidence or no, mis manus as usery would become eventually monotonous and predictable if not for the varied selection and arrangement or the individually straightforward images (and even a fast-ball pitcher, thought swould not want to carry the baseball analogy further than this, will vary his placement, Here is where imagination comes in, and when the series of the parameter of the parameter of the proposed with the parameter of the parameter of the parameter of the proposed with some persons and the parameter of the paramet would become eventually monotonous and

familiar material seem so fresh again and still palatable — to make so much of it seem so unforgettable, after first making us forget how much we knew about it beforehand. A distinct locale, color scheme forehand. A distinct loc-de, color scheme, sound effect, bit of music (sometimes audaciously chosen), or combination hereof, together with the often round-about way the essential information is set forth, gives even after event a specificness that amounts to actual newners. The chipper rendition of "The Battle Hymn of the Republic" that floats so strangely over a tranquil forest, and that seems to announce the long-awaited arrival of the American liberators (it turns out to be no more than a liberators (it turns out to be no more than a phonograph record played as a prank), is one such novel combination of sound and image. The first true sign of the American presence, much, much later, is a condom blown up like a balloon and carried, aloft at the end of a string, by a little girl back to her elders. What an idea that is! And what so idea too, to denict a German bombine. her elders. What an idea that is! And what an idea, too, to depict a German bombing raid on a Tuscan village by entering as far as possible inside the heads of the evacuated villagers — first, as they await the outbreak, by patching together snip-pets of interior monologue on such in-sanely trivial concerns as the cockroaches in the kitchen sink or the inconvenience of oversible bawing to have a new matters, and possibly having to buy a new mattress, and then, when the bombing has begun, by filling the screen with shots of the villagfilling the screen with shots of the villagers' ears and their now-useless doorkeys. With each scene, the Taviani brothers, Paulio and Vittorio, who share equally the directing chores, seem to be seeking, usually finding, and sometimes arduously having to hack out, a new trail to go over ground that already boasts a well-pawed and much-travelled public thoroughfare. Old and familiar the materiaal in this

Old and tamiliar the material in this movie surely is. The odyssey of a splinter group of Tuscan villagers, through territory murderously patrolled by German troops and diehard local Fascists, to meet up with the advancing Americans, takes us back at least to Open City and Paisan.

even in such particulars as the anecdotal plot construction, the cast of archetypes, and the diet of instant izony, pathos, tragedy, humanity, etc. But the viewpoint is one appropriate to our own time and to memory: not the journalistic urgency and factuality of Rossellini, but something subjective, impressionistic, heightened and embroidered, almost folkloric — a bedtime story in answer to the question,
"What did you do in the war, Mommy?"

A movie in the older style would almost certainly have aimed at having sharper, fuller characterizations, better differ-entiated and more individualized. The lack of such is perhaps the most strongly felt lack here. But it is not without an alibi. Ostensibly the events have been filtered through the consciousness of a six-year-old girl and through the memory of the woman (and narrator) she has grown up to be. The child's-eye view — "Everything

in those days was so unusual" - is no doubt compatible with and perhaps even suggestive of the widespread unusualness, and it is extremely useful in justifying the wildest flights of fancy, as when the combatants in the climactic battle are briefly visualized as spear-chucking Roman Cen-turians. (This battle more than overcomes the triteness of its wheat-field setting.) Never has the chaos of combat been better

Never has the chaos of combat been better portrayed on screen, or anyway never in such clear, precise, intimate vignettes: "Who's winning?" inquires an old lady of one of her compatriots as he races past her hiding place by a wheat sheaf. "Who's winning?" she tries again in a louder voice as an enemy soldier, hot on the other's heels, rulls up and shoots her death. The heels, pulls up and shoots her dead.) The child's-eye-view premise won't wash, however, as an explanation of the insub-stantiality of many of the characters. The movie doesn't maintain all that tight an

orbit around this one character. She is not at all times present as an observer, and is sometimes, for lengthy stretches, lost sight of altogether. Which is regrettable in a way. Her character happens to be one of the better drawn in the movie - a child whose natural and forgivable childishness is unsentimentally shown to be not always adequate to her situation. After, for examadequate to her situation. After, for exami-ple, she has been properly punished for thoughtlessly sitting atop the mound of eggs which supply the refugees with their daily protein, she picks through the wreck-age. finds the only two eggs to survive intact, and — instead of penitentially handing them over— spirefully finishes the job with her fist. Given the childfulks sense of wonder that

provides the movie its starting point, and given the willingness of the Taviani brothers (who themselves occupied the designated time and place in their early

adolescence) to boost that sense of wonder to more sophisticated levels, it seems al-most a miracle that the movie didn't spiral off into Felliniland. But perhaps, after all, it's less a miracle that the Tavianis are not Fellini than that they are not quite the same Tavianis who made Padre Padrone. The earthiness that lapsed there into occasional coarseness, and the fancifulness that lapsed into occasional silliness, never lapsed into occasional silliness, never lapse that far here. The Night of the Shooting Stars, now on at the Cove Theatre, is not poetic and magical all the time. but it never strays far enough away, or long enough away, to break the spell. I would be tempted to employ that critical chestunt that begins: "If you see only one movie this year." —except that if you are the this year . . ' — except that if you are the kind of moviegoer who sees only one movie per year, you are the kind who would be less apt to understand why this one ought to be it.



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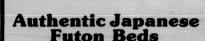


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etters

(continued from page 4) story dealt with the sensational aspects of Danny's life, right up to his sensational death. He did not get any feedback from anyone he wrote about as to what the so-called punk movement is supposed to stand for (why they dress as they do, etc.) or what lress as they do, etc.) or what Danny was like in high school, and those critical years immediately following (after all, he was only

I lived on Third Street, a block way from the house they called the Ragpile while the "punkers" were there. On many occasions, groups of bizarre-looking teen-agers and young adults wou groups of bizarre-looking teen-agers and young adults would walk past my house, heading there, and you'd constantly see a group sitting around outside the house with music blaring from inside. My only feelings about

self and my own times. They made me feel much older; here was some sort of "movement" or social wave I knew nothing about and I am just sorry that Mr. Lam just sorry that Mr.
Applegate's story dipothing to
explain these young people, and
Danny in particular. Maybe they
defy explanation. And won't it be
something to see what the youth of
tomorrow come up with?
Ha Gerber
Leucudia

Thanks, Now Get Some Sleep

masterpiece. There are so many Danny Dean Wilsons that are still with us, and I know that Applegate

appreciated hi honest documentary. San Diego

Reauiem For A Fireball Back in the Thirties, the formula of tacking on a "crime does not

pay' ending to gangster films satisfied both the public's imprisoned lust for violence and the moralistic posture of that era. What kind of lifestyle is being depicted in stories like "Fireball" (Stephen Heffner, May 5) and "Requiem for a Rebell" (Joe Applegate, May 19)? It is not motivated by instinct, the animal-world rule of survival.

a meaningless, dangerous firet instead of ranging themselves against the nuclear fireball menace. It is a sadomasochistic jerk-off. When the fight was over "the seventy-odd players began laughing insanely together, laughing insanely together, screaming and howling in deranged, dissonant chorus, like a troupe of lunatics auditioning for confinement." What vicarious lust does this arouse in readers? Heffner follows the formula of rlettner follows the formula of putting a little distance between himself and the fireball gang — it allies him with the timid stay-at-homes who get their jollies watching others take breakneck chances. Unable to accept death, some of us have developed philosophies (religions) which transform eternal death into its very opposite, eternal life. Literal minds, recoiling from such lack of evidence, demand instead meaningful lives that ventually invest death with the

prototypes are glorified into the new normalcy?

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Off the Cuff



David Rubin

I'll go get it, I haven't opened it yet. I get all my mail here at the store, that way if I get a letter from a friend, I can read it now. Let's see — here's the "San Diego Private Industry Council Report." I don't subscribe, it just comes. This is an advertisement for some kind of gold computer jewelry — that goes out. Another bill from my Another bill from my accountant for employee taxes. This is, uh-oh, Master Charge bill; no, it's a deposit acknowledgment for my bank-by-mail. Keep that. This is an ad from a New York diamond company — goes out. Look. Here's a nice catalogue from the state of the s for wedding rings; this I'll keep. Another ad offering gold earrings and chains — trash. no time to read it. That's today's mail. An auto supply ad; don't need that. The Pennysaver goes out



I'm not real good at writing letters, so I usually just get a lot of junk mail — unless it's a letter from my in-laws. They're really good about writing letters. Let's see what came today. Some store coupons; a flier for Kragen, a new auto supply store; more money-axing coupons, most of which supply store; more money-saving coupons, most of which I'll throw out. Here's an ad from Tidy Didy — "Save a little green on rash-fighting diapers," it says. Who can afford it? Here's an ad for afford it? Here's an ad for Captain Kidd's. My new health insurance cards came. A bill from Mervyns. Here's something from Santa Fe Railroads pushing Assembly Bill 613, which calls for a weight-distance tax. They send Bill 613, which calls for a weight-distance tax. They send you an envelope with a form letter to your assemblyman telling him you're in strong support of the measure. I probably won't mail it in. That's all that came.



Actress
La Jolla
A letter from home. That's A letter from home. That's
i. But that's great. I get maybe
two letters from home a year,
and this just happened to come
today. Usually I get mail like,
"You have won this precious
gem." I did get one through the
mail once, a little bitty emerald
with a certificate that says,
"This gem is genuine." I seem

"This gem is genuine." I seem to get a lot of ads for LCD watches. I ordered one for four dollars once. It was cute, I gave it to my brother. I like to write letters but I don't do it often enough. I love receiving them, though, it makes my whole day wonderful. I have a friend who sends me a postcard when he's coming to town— he never calls. It's almost formal, but there's something

about it I really like.



Artist and Teacher Pacific Beach Mission Bay Health Views, a

community paper they send out around here. Here's something from Time magazine, a gift renewal which I'm not renewing. My Art in America came today. This issue looks good. There's an article on neo-expressionistic painting this month. My Art News didn't come today. That's the other art publication I really look forward to reading. No letters. The *Pennysaver* came today. Pretty exciting stuff, eh? It's stuffed with ads — a two-piece fish dinner at Captain Kidd's Seafood Galley and an ad from Dixieline Lumber — something everyone should know about building. They're having a sale on garage-door openers. Maybe I'll get something more interesting tomorrow.



Nothing. Nothing at all. This is two days in a row. I don't believe this. I usually get something, at least the Pennysaver or bills or some Pennysaver or bills or some coupons. I usually call home once a day from work to see if I've received any mail. I think everybody likes to get mail. I like shopping by mail. Recently I signed up for records and tapes. They canceled my order but I still got to keep the free bonus albums. Not too lone as own and an order but Silve too keep the free bonus albums. Not too long ago we got an ad for freezer meat — thirty pounds of ribs for only twenty-nine dollars. We tried it out. It turned out to be a deal. Barbecue them and they're really delicious. I get catalogues from stores. I don' receive many letters because I don't write very often, but it's nice to get something.

— Lin Jakary

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San Diego State University offers two fact-filled one-day seminars taught by Howard Goldsmith, international import/export consultant and author of How to Make a Fortune in Import/Export.

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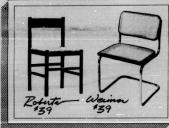


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Section 2

Events, Theater, Music, Film

A Matter Of Intent

Art for art's sake is a modern idea. Throughout most of history, art has been at the service of something else—usually religion. Classical art is religious art, and so is the art of ancient Egypt and pre-Columbian civilizations. Art used to be the creation of religious icons, illustrations of religious icons, illustrations of religious teachings, or quite religious icons. Illustrations of religious teachings, or quite simply a devotional activity. The secularization of art began with the Renaissance and has continued to our day. In most recent times one has been hard pressed to find contemporary artists using religior, as their wheer.

artists using religior, as their subject.

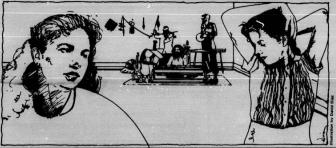
Art at the service of religion meant anonymous authorship, communal rather than individual work, and above all, conformity rather than originality. Contemporary art, on the other hand, takes pride in substantials in entire like as in their substantials. on the other hand, takes pride in authorship, originality, and nonconformity. Contemporary art is critical, controversial, and frequently opposes the establishment. This is so even when the central question of contemporary art is as seemingly

innocuous as trying to figure out what art is.

Can there be religious contemporary art? Obviously it exists in churches and other places of worship. It is seldom taken seriously, Le Corbusier's Chapel at Ronchamp is one of the few examples of contemporary religious architecture that merit attention.

attention.
Curators Carol Adney of the
University of Colorado and
Ruth Meyer of the Ohio
Foundation of the Arts have put roundation of the Arts have put together a traveling exhibition that tries to answer the question in the affirmative. It seems that in isolated pockets of America contemporary religious art does flourish. The trouble is that the flourish. The trouble is that the artists represent so many different backgrounds and so many differing inten-ions that it is hard to see how they could be grouped under the title of the exhibition, "New Epiphanies." An epiphany is the manifestation of God, or, if you could be appropriately that the country of the count

maniestation of God, of, if you consult a more permissive dictionary, a spiritual flash of recognition. Some of the artists such as Howard Finster, Elijah Pierce, Nellie May Rowe, and Edgar Tolson, received no formal training and can be thought of as primitive or naive



Violet Unbound

Of churse, I was always a dance maniac. I was the first girl in my neighborhood to learn the bunny-hug and the two-step and I did them magnificently. But when I actually got on the dance floor, I always had trouble. "Cmon, Violet, follow my lead" my corner was division. "Cmon, Violet, fellow my lead," my partner would groam, or "There's no step like that in the bunny-hog, Violet!" How could I help it? My spirit was to big for these limited dances. I had too much to express — I kept making up my own steps and doing the standard steps in my own way. Finally, there was not a boy in Port Washington.

Fedora On Toast

The taste of felt is unpleasant. But the taste is nothing compared with the texture of felt being slowly and grimly chewed: tough, furry, wet, awful. These are lessons I learned from André-Michel Schub.

André-Michel Schub.
Schub gave a reitail in
Sherwood Auditorium last year,
under the auspiese of the La Jolia
Chamber Music Society. Much
was to be expected of this young
plants; winner of the 1974
Naumburg International Plano
Competition, of the 1977 Avery
Fisher Award, and of the 1987 Avery
Fisher Award, and of the 1987 Competition. New York Times
music critic Hardi Schonberg
had written of Schub's
Tchalkowsky as "plannistically Tchaikovsky as "pianistically flawless" and of the musician flawless" and of the musician himself as "a formidable planist with a fierce integrity who will represent the traditions of the Clibum Competition as its best." The Los Angeles Times referred to him as "a virtusos, a musician, a versatile styllst, a poet, a charmer, an and the companies of the competition of the Wichington Post-spoke of Schulis "intensity and passion." I went

to Sherwood Auditorium
prepared to be inspired by
wonderful piano playing.
What I heard instead was a
display of technique, with
scarcely any musical interest.
Schub played loud and he played Schub played loud and he played fast, his power assu undeniable, and his dexereity was undeniable, and his dexereity was overwhelming. At first the sheer technical brilliance sustained my of real music making — a sense of larger structure, subelety of phrasing, emotional warmth, a movement of sounds mirroring an inner spiritual movement in the performer—were searched, in which we have been a subject to the property of the prop

review of the concert.

The manager of the La Jolla
Chamber Music Society at that
time was Sharon LeeMaster (she has since gone on to become has since gone on to become development director for COMBO). After my review, she called me up and predicted — in the friendliest way, but with complete conviction — that one day I would ear my hat. With the habitual arrayance of the critic, and still filled with the ritic. disagreeable experience of the disagreeable experience of th Schub recital, I accepted the challenge: if I ever detected i André-Michel Schub the (continued on page 5, col



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Dance .

(les

"Yugen," a program of poetry, damee, and music featuring Ellen Segal, will be presented Friday, May 27 and Saturday, May 28, 8 p.m., Westminster Arena Theater, 1598 Talbor Street, Point Loma, 276-7225.

"Dance 83," a production of San Diego Eversing College, will be pre-sented Friday, May 27 and Satur-

day, May 28, 8 p.m., San Diego City College Theater, Thirteenth and C streets, downtown, 239-7854.

Flamenco Dance will be performed by Rosma's Spanish Ballet, Satur-day, May 28, noon, Old San Diego Spaare plaza, Harney Street, Old Town, Free, 232-0835.

Folk Dance by the visiting Mayfest Dancers will be presented Tuesday, May 31, 8 p.m., Clairemont Luthe-ran Church, 4371 Clairemont

"The Shop on Main Street," a 1969 film directed by Jan Kadar and Elmar Klos and set in World War II Czechoslowskia, will be shown Thursday, May 26, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541. Z's COMPANY & DANCERS

"Mexico: The Frozen Revolu-tion" draws parallels between the social and economic conditions today and at the tiane of the revolu-tion in Mexico in 1910 and will be shown Thursday, May 26, 7:30 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Film

"Art of the Persian Carpet," a

designing and creating the carpets, filmed entirely in Iran, will be shown each day through Sep-tember 8, 1 p.m., Museum of Man, Balbsia Park. 239-2001.

Antarctica will be the subject of a videotape and lecture presentation by artist-author Gale Grant. Thursday, May 26, 7:30 p.m., Jewish Community Center, 4079

Political Film Series sponsored by the Committee for World Democ-racy continues with Fons Rademakers' 1978 film Max Haredaw, a story of a conflict of ideals, Friday, May 27, 7 p.m., Undergraduate Science Building, UCSD, Free, 452-2230.

"The Incredible Journey," Dis-ney's 1963 story of two dogs and a cat that cross the Canadian wilder-ness to rejoin their owners will be

DIAMÁNDA GALÁS

day, May 29, 2 p.m., Natural His-tory Museum, Balboa Park, 232-3821.

"Stagecoach." John Ford's 1939 film starring John Wayne features great Utah scenery and an odd cast of characters traveling through hostile Indian territory and will be shown Tuesday, May 31, 7 p.m., Coronado Public Library, 640 Crange Avenue, Coronado. Free. 435-4187.

"Amarcord," director Federico Fellini's remembrances of his youth in pre-war Iraly, will be shown with English subtitles, Wednesday, June I, 7:30 p.m., Sherwood Autorium, Ia Jolla Museum of Con-temporary Art. 700 Prospect Street, I.a Jolla, 454-544.

"Everest North Wall," mountaineer Lou Whittaker, leader of the expedition that is the subject of the film, will be present at the screening, Wednesday, June 1, 8 p.m., Adventure 16, 4620 Alvarado Canyon, 283-2374.

Children's Films, lions and kittens are the subjects of Elsa and Her Cubs and One Kitten for Kim, to be shown Thursday, June 2. 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, surfers, skate-boarders, and dune buggies are fea-tured in five short films to be shown Thursday, June 2, 3:30 p.m., Na-tional City Public Library, 200 East Twelfth Street, National City-Free, 474-8211.

Music

Festival of the New Arts, the final

p.m., Soshi, 852 Eighth Avenue, downtown. (235-8466); Engrom-mental Light Installation on Interstate Eight, a work by Louis Hock, in-volves a commercial spotlight beam sculpture spanning two hills scan scupture spanning two tills across the freeway in the vicinity of Alpine, Friday, May 27 and Saturday, May 28, dusk to 11 p.m. 452-4383 or 452-2915.

TO LOCAL EVENTS

fee Cream Social, etjoy unlimited tee cream and the popular and clas-sical music of the Point Loma Col-lege Wind Ensemble, Friday, May 27, 6 p.m., the lawn in front of Golden Gymnasium, Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474. Puppet Shows continue every Friday, 10 a.m., 12:30, 2:30, and 4 p.m.; Startlay, 1 and 2:30 p.m.; Surnlay, 1, 2:30, and 4 p.m.; and 4 p.m.; and 4 p.m.; and 4 p.m.; and 5 p.m.; Topical Folk Music Concert. antinuclear activist/performer Mark Levy will be singing Satur-day, May 28, 8 p.m. Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Woodcarving Show, the seventh-annual, sponsored by the Califor-nia Carver's Guild, will feature the work of some of the state's best car-vers, demonstrations, and a whitti-ing contest, Saturday, May 28 and Sunday, May 29, 10 a.m., Confer-ence, Building, Balboa Park, 465-8937 or 443-2375.

Food Fair, a day of ethnic food, costume, music, and entertain-ment from twenty-six countries will be held Sunday, May 29, ncon, House of Pacific Relations, Balboa Park, Free, 466-7654.

Sports

Padrea Baseball, we'll get the Strawberry but they'll get the rapherry when the Mets come to town, Friday, May 27 and Saturday, May 28 (greery night), 7.69 p.m., and Sunday, May 29, 1.05 p.m.; then it's rost against Montreal Monday, May 10 (followed by fireworks the straw of the Monday of the Mo

Frisbee Clinics for players of all skill levels are offered each Satur-day, noon, East Mission Bay Park, Free, 273-7441. Super and Street Stock Car Rac

Super and Street Stock Car Rac-ing continues Saturday, May 28, 8 p.m. (qualifying 6 p.m.), Cajon Speedway, Bradley Avenue at Gil-lespie Field, El Cajon, 448-8900.

Alexander

Everett

Teacher of Teachers
Alexanders a giorner He is a
dear friend and someone who is
make an enoughous ofference in
work. Werner Echard,
Alexanders a good formed. He
eally cares about what he teach
Memory and teach
Alexander Sevent is a great
peets of life.
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942-0910

Radio/TV

war torn Austria, stars Julie An-drews and Christopher Plummer with a Rodgers and Hammerstein score, Friday, May 27, 8 p.m., KCST, Channel 39.

"Night Gallery," the 1969 pilot for Rod Serling's TV series features three seriorate vignettes, one di-

"Tarantula," this 1955 horror film about — what else — a laboratory experiment gone awry, stars John Agar, has some good special effects and a youthful Clint Eastwood in a small role, Sunday night, May 29, La.m., XETV, Channel 6.

"Stevie," Glenda Jackson portrays the English poet Stevie Smith in a dramatization of her life presented



BONNIE PHIPPS

BLUEGRASS ETC. Featuring John & Julee Moore

MITCH GREENHILL 7:30 A 9:30 & MAYNE SMITH

COUNTRY AND BLUES MEET FOR A VIBRANT ACOUSTIC OF TIGHT VOCAL HARMONIES AND HOT LICKS.

RAGGLE TAGGLE

This popular local group performs an energetic mix of swing, vocal jazz, tradition and frish dence tunes and drinking songs, see charities, gypey music and even on the property of the proper

JESS STOLLBERG ROB BALMUTH



day, May 26, 8 p.m., Mandeville Recital Hall, UCSD. Free, 452-3229.

Ice Cream Social, enjoy unlimited

Jazz Concert, the Peter Sprague Quartet will perform Sunday, May 29, 11 a.m., Old Amsterdam Gul-lery, 1130 Camino Del Mar, Del Mar. 481-2566.

"Five Fugues from Three Cen-turies" is the theme for Jared Jacobsen's concert, Sunday, May 29, 2p.m., Spreckel's Organ Pavil-ion, Balboa Park, Free.

Sacred Music Concert, the Sibling Singers will perform a cappella, Sun-day, May 29, 3 p.m., Villa Mon-tezuma, 1925 K Street, Sherman Heights, Free. 239-2211.

Baroque Music Concert, music for trumpet, organ, and voice will be performed by Steve Foster, Ken-neth Herman, and Betsy Firestone, Sunday, May 29, 7:30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. 298-9978.

Special

An Open Reception

Idyliwiid School of Music & the Arts

PAUL LINGREN, Chair, Visual Arts Department; Open Studie: Printmaking Techniques INARVS STERNBERG, Painting & Drawing: CONNELIA YON MENOERSIADISSN, Book INARVS STERNBERG, Painting & Drawing: CONNELIA YON MENOERSIADISSN, Book INARVS STERNBERG, STERNBERG,

Summer Workshops

(June 26-September 3) Dance, Music, Indian Arts & Cultures, Theatre, Visual Arts, Writing and Fiber Arts.

The Mountain Greenhouse

(June 26 July 23/July 31 August 27) General and Special Programs in Music, Dance.

"The Music Man"

(July 3-30) Musical Theatre Production Workshop for students 14-20. Classes in dance, voice, acting and staging-leading to performance of "The Music Man," a tribute to composer and former ISOMATA music teacher, Meredith Willson.

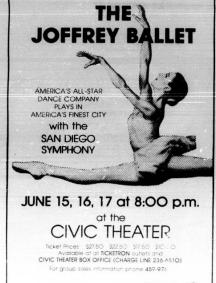
Special Events

25 Dedication Concert for the Robert Evans Holmes Amphitheatre

June 25 - Dedication Concert for the Robert I year Bolines Ar July 3-Jazz Comery Mischael Borheversien, "Pintensking" July 16-38 Company & Bancers Performance July 16-38 Company & Bancers Performance July 27 - Artist Lecture Principle colody, "Colotter July 22 & A3-C Hambler Music Festival July 26. Artist Lecture Charle Fasiessien," Sculpture July 26. Artist Lecture Charle Fasiessien, "Sculpture Avgust 3-8. Symmetry of the Control of the

To find out about scholarships, work/study and credit for ISOMATA workshops, come to the Open Reception with the San Diego Artists, or contact USC-ldyffwild, ldyffwild Schoot yf Music, and the Arts (ISOMATA). P.O. Box 38, ldyffwild, CA 92149, (619) 689-2171.

May 29 4 pm Downtown Bullring Tijuana World's Greatest Bullfighters: Curro Rivera Pepe Lopez Hurtado



Galas is the most extraordinary, extreme, and honest viced performer you'd ever hope to see. —Gregory Sandow, THE VILLACE VOICE (New York)

"The Three Letter Word: Tax," a "The Three Letter Word: Tax," a documentary examination of the proposed constitutional amendment requiring a balanced budget will be hosted by Louis Rukeyar and feature a debate among economists Milton Friedman, Andrew Brimmer, and Vermont Briton, and Vermont St. 10 p.m., repeated Sunday, June 5, 10 a.m., KPBS, Channel 13.

Lectures

Open Poetry Reading, all are invited to read from their work, Thursday, May 26, 7 p.m., Multicultural Arts Center, 425 Market Street, downtown. 236-1521.

"The Medical Effects of Nuclear Conflict" will be the subject for physician/educator J. William Hol-lingsworth. Thursday, May 26, 7 p.m.. International Center, UCSD. Free. 452-3730.

"NASA's Space Station Program
— A Vital Next Step" will be presented by engineer Mike Simon,
Thursday, May 26, 7:15 p.m.,
Boehn Lecture Hall, Reuben H.
Fleet Space Theater, Balboa Park,
Free, 238-1168.

Art Lecture, painter-instructor Michiko Itatani of the Chicago Art Institute will discuss her recent work. Thursday, May 26, 8 p.m., room 103. Mandeville Center, UCSD, 452-2862.

"The Zoot Suit Riots: the Psychology of Symbolic Annihila-tion" will be discussed by history professor Mauricto Mazon, Friday, May 27. 1 p.m., room 104. Third College, UCSD. Free. 452-3120.

Galleries

"New Epiphanies: Religious Con-temporary Art." an exhibition of the work of thirry artists including Italo Scanga, will open with a re-ception Thursday, May 26, 6 p.m., and remain on display through June 26, Mandeville Gallery, UCSD. 452-2864.

Paintings on Clay," the works of Paintings on Casy, the works of Yoonchung Kim, and "Quilt Paint-ings" by Pauline Rozelle will be on display through June 18 with a re-ception for the artists Friday, May 27, 6 p.m., Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

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 multi-media environments. "Or-nithoptera (The Devils Conds)," and "Billingsgate (A Motel)," and "Anterabbit/Bleeder (a biog-raphy)," will be on view through May 39. La Jolla Muceum of Con-temporary Art. 700 Prospect Street, La Jolla, 454-3541.

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

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

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

"The Paper Explosion" featuring works of handmade paper by artists including Edward Pieters, Martha Chatelain, and Pauls Martha! Chatelain and Pauls Martha! be on view through June II, with a artists' reception Saturday, June 4. 6 p.m., Maple Creek Gallery, 2400 Kettner Boulevard, downtown, 234-2151.

"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, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

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

Recent Works by Ernest Silva and Tony Raczka will be on display through June 11. Quint Gallery, 664 Ninth Avenue, downtown. 732,8537

"The New Journalism," an exhibit of photo essays by three photojournalists Emento Basins is Emed Basins and Morocco, Sandra Haber on India and Haiti, and Sandra Meiselas on revolution in Nicaragua, will be on display through lune II, Photography Gallery, 1468 Girand Avenue, La Jolia. 459-1800.

"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 private collections that will run through June 12, San Diego Museum of Art, Balboa Park, 232-7931.

"The Lao Folk Tale of the Creation of People," a watercolor exhibit by young Hmong artist Xoua Her will remain on view through June 18, Lotus Folk Art Center, 3701 India Street, Mission Hills. 574-686.

Hills. 574-6086.
"Patterns of Paradise: Styles and Significance of Bark Cloth Around the World," a traveling exhibition of Tapa goments, fragments of cloth. Tapa tools, makes, on loan from the Field Museum on Natural History in Chicago, will be on view through June 26, Mingel International Museum of World Folk. Art. University Towns Control. 43, 2500.

Centre. 433-3300.

"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.

A Matter

(continued from page 1)
painters. They make art from
direct personal experience, and
their earnest sincerity and lack of polish empowers their art with eloquence. Others seem to eloquence. Others seem to approach religion tongue in cheek, or irreverently (some would asy blasphemously), or angrily. Peter Huttinger in particular seems to project an angry and confrontational mattrielgious attriude. The only local artistide. The only local artistide. The only local artistide. The only local artistide in the set LCSD, combines the supplistication of contemporary art with the emotional power of primitive art. In his "Bleeding Heart" as crown of thoms squeezes out crown of thoms squeezes out blood and fire, and a cross burns in the flames. It evokes pain and

blood and fire, and a cross forms in the flames. It evokes pain and suffering, but it is so violent it becomes inversere by virtue of exaggeration. Scanga says he becomes inversere by virtue of exaggeration. Scanga says he heighten the feeling of unresolved cultural value, now that politics has taken the place of folklore and religion. The pieces are full of central cultural value pieces are full of central cultural value pieces are full of central cultural values and deserving ambiguity of intention. Curron s Adney and Meyer state that the show is a survey, and that the show is a survey, and that "the selection of artists was arbitrary. Many intention. Curron s Adney and Meyer state that the show is a survey, and that "the selection of artists was arbitrary. Many intended constant in Planton of the "outstanding quality" of his work. It would have been better to a cknowledge that inclusion and mystification, that consideration in the survey of the curstons, and that claiming that these works are new epiphanies is, at best, meant metaphotically.

"New Epiphanies" is at

Gallery, May 27 through June 26. A reception will be held Thursday, May 26, from 6:00 to 8:00 p.m. Gallery hours are 8:00 p.m. Gallery hours are Tuesday through Sunday, noon to 5:00 p.m., closed Monday. A catalogue is available. For more information, call 452-2864. — Alberto Lau

Violet

continued from page 1) coolhardy enough to take me

dancing. But the voice within my feet

But the voice within my feet would not be stilled. I had to dance, I had to fulfill myself. I southed baller, first with Alexandra Danilova, who kicked me out then with Tamara Toumanova, who gave me up as a lost cause; and finally under the late great master. George Balanchine himself. I was so good that Palanchine cast me as one of the two chief danseuses in his famous "Concerto Barocco," to music by "Concerto Barocco," to music by "Concerto Barocco," to music by Johann Sebastian Bach. But in Johann Sebastian Bach. But in rehearsal he kept finding fault with my work. "You should not fling yourself on the floor and grab at your feet that way, Violet," he would tell me. "Tha

Violet." The would tell me. "That is not in my chrosography."
"I know, maestro," would rephy. but that is the way! feel it. I know you respect Boch a to know you respect Boch a to know you respect to know aborigine named Maria Tallchief (who, I'm glad to say, was never heard from again). Rock and roll gave me a new opportunity to find my place in which we have a support to the support of the support of the support of the support of the supportunity and self-expression were encouraged. I was fabulous—there are many dance halfs all over the United forpottent, if only because of the triots. But even rock turned out to be too conformat, too

TO LOCAL EVENTS

musicians play such origina

instruments as the Fender

Four-Neck Slide Steel, the

permissible to make up the steps by yourself, but suppose you want to do somersaults all want to do somersaults all around the dance floor, suppose you want to fly! Then everyone looks at you as though you needed Thorazine. Would I have

to give up my dreams? No. I discovered Dance Jam. No. I discovered Dance Jam.
At these dances, freeform is king. I improvise to my heart's content, doing what comes naturally, pouring out my irrepressible creative energies into a limitless mold. No one laughs are me, because everyone is design the same thing (though the content of the cont accompaniment is provided by John and Jonathan Glasier and Pepe Aton, the improvisational microtonal music

themselves from the tyranny of the tempered scale, playing the microtones that lie between the conventional pitches poor Bach was stuck with. And when they play, their magical sounds seep into my bones, into my bloodstream, into my nerves; I sak, out on that Hillcrest dance floor, as though drawn by Tergischow hereil; and I dance tout, Tamara Tournanova! Dance Jam, genotored by the Interval Foundation, takes place

p. m. to midnight, at 3255 Fifth Avenue. This Saturday, May 28, the microtonal musical accompaniment will be live. And if you want more Harmony Harp (one hundred tones per octave!), and the Godzilla. Not only have they broken out of the bounds of the conventional orchestral information, and a sample of a truly uninhibited style, phone 239-1713. instruments, they have freed themselves from the tyranny - Violet Rosenbloom

Fedora

(continued from page 1) wonderful musician he had been touted as (I told Mrs. LeeMaster), I would literally eat

my hat.

Last summer, Schub showed up in San Diego once again, as part of the visiting Santa Fe Chamber Festival (again sponsored by the La Jolla

Chamber Music Society) Schub's participation was a pianist in various chamber sembles rather than as ensembles, rather than as soloist. Skeptical, I went to hea him in this new capacity. And lo!—he turned out to be a virtuoso, a musician, a versatile stylist, a poet, a charmer, an audience pleaser and conqueror. Most important of all, he turned out to have in abundance rhose very characteristis I had somehow not head in his earlier somehow may be the and in his earlier somehow may be the and in his earlier intelligence! What a capacity for illuminating the meaning and structure of the works he played! And what a true sense of ensemble playing — fusing with his fellow musicians in a selflest was expensed and best in the Was perhaps at his best in the Kavafian, a delectable musician whose grace and strength were stylist, a poet, a charmer, an

whose grace and strength were

Put Yourself

In The Picture.

precisely matched by her colleague at the keyboard. And I said all this in my review. A few days after the review had appeared. I receive phone call from Sharon LeeMaster. Did I

remember . . . ! The rancid taste of felt! The gruesome feel of it, slithering between the molars! The horror when it touches the tongue! Pianist André-Michel Schub and violinist Ida Kavafian will

and violinist Ida Kavafian will appear in joint recital on Saturday, May 28, at 8:00 p.m., in Sherwood Auditorium. The program will include due sonatas by Beethoven, Mozart, and Saint-Saëns, a solo violin sonata by Yssie, and Chopin's F Minor Piano Fantasy. For ticket information, phone the La Jolla Chamber Music Society at 459-3724.

- Ionathan Saville





Saturday, June 4th, 9:00 pm



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OUTINGS 265-6994 Whitewater rafting May 24-June 1, \$280.00

Inflatable Kayaking August 20-28, \$280.00 • Catalina Island June 3-5/July 15-17, \$50.00

 Grand Canyon/Bryce/Zion tour July 30-August 7, \$130.00

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- billiards, bowling
 Leagues start July 5,
 Aztec Center lower level





at the box office.

THE BEATY PART

The Maguain Palie: Theating resents humanist S. J. Herman's statistical lampoon of the cultural affectations of the hermanist S. J. Herman's statistical lampoon of the cultural affectations of the hermanist Cornival Avoning man search of artistic truth, instead, in a series of cornoral seateths, he finds the hand of materialism subtype affects the comment, which has been called an epic of sorts — all sorts.

Members of the case, many of whom Members of the case, many of whom Daniel Sechi, Philips Hoffman, Daniel Gennis, Saul Singles, Bill Phocus, and Benedy, Johnson, (Sm.)

Daniel Sechi, Philips Hoffman, Danielle Gennis, Saul Singles, Bill Phocus, and Benedy, Johnson, (Sm.)

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SAN DIEGO

REPERTORY THEATRE 235-8025

CHILDREN OF A LESSER GOD

Edwards: Members of the cast are Janet Grant. Tim McCarty, Sandra Eagle, Marge Cesario, Bill Faerber, Scott Hakers, Jeffrey Rowan, Rosemarie Ballard, and Susan Usher. Rosemarie Ballard, and Susan Usher. Pat Graf is the assistant director. Assistants for the production are Mike Burnell, Bob Stevens, Jack Wymer, Jeanne Danis, and Peggy Graham. (Sm.)

Graham. (Sm.)
Marina Vista Center. Eighth Street and
Imperial Be ach Boulevard. Imperial
Beach, through May 28: Friday and
Saturday at 8:00 p.m. For information
call 424-9668.

CHILDREN OF A LESSER GOD recommend that you set the San Diego Reys production of the Mark Method drams. There I say this not whether drams have I say this not extended the same than the same than the same than the testing-injented. These are and the hearing-injented. These are second look will surely expand one's understanding of the play's many testures and important themses. My the production understanding of the play's namy testing and important themses, by play unfolds. It might love story plows to deal woman and a speech therepist, the production understood in surgice are conscious of the amount of work Consequently, after look creates a certain fiction between the surface — the obbotical tasks moved in staging a certain fiction between the surface — the obbotical tasks moved in staging a look of the same and the production, and the many forms of the production, and the many forms of production, and the many forms of the production and the many forms of the production, and the many forms of the production and CHILDREN OF A LESSER GOD

expression in R — drama, speeches in English and Arnerican Sign Language, mime, sesture, and body language — make Onliders of a Lesser Got a polyphonic event. As do the performances of Peter A. Jacobs, as James Leeds, and Ralitsa Popcheva, as Sarah forman. Both are outstanding. Jacobs, in effect, must

and a compelling, important play— all combine to make this one of the Rep's finest productions. See It. Twice, (Sm.) San Diego Repertory Theatre, Siath Asenue Payhouse, through June 11; Tuesday through Sunday at 8:00 p.m. Matrines Sunday at 2:30 p.m., and Saturday, June 11 at 2:30 p.m.



CHILDREN OF A LESSER GOD TAKES SAN DIEGO BY STORM

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COME BACK TO THE 5.6 DIME, JMMY DEAN JMMY DEAN JMMY DEAN A A one of the "Link" right" productions, the Gallamp Calarter Theatre presents the Son Diogo promise of Ed Oracsyls datava about the twelleth Dean Jmmy Dean J

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READER'S GUIDE TO THE THEATER

Steve Gulan do a decent job with their robes— they speed will and look good — but what is needed for the joby is a tro not of competent actions but of theatrical dermgach. Design jibr (activity is a long just play)— and Carriy is a long just play— and Carriy is a long just play— and concernent training production, not-with standing some entertaining by played and of thy directed scenes, would wish its longer. (Sa.)

Gastierry Guarter Treatic, through Jour 25, Westerdedly prough out 200 purs. Saintely et 3,00 pm.

THE DRING ROOM.

The CM Globe has a solid hit. Its production of the A.R. Curray sericomely—Bity years in the life of a
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Coast—sportless with life, vit. charm.
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LAST WEEK!

\$5 general admission 5th and Elm Streets 232-4088

play could become little more than a dizzy sisteom suitable for a laugh track but not necessatily a live audience. In scene after scene, however, floel and his versatile cast of six clother the bare bones of the script, always achieving the most appropriate moods the totaures for that morriert. The accumulation of these emiching accumulation of these emiching. rechnical effects of the OBI Clobe's production. Beet enimed: Cassision Caster Theater seef are a perfect of the Country of th accumulation of these emriching tonalities by the end of the play is symphonic. And all is done with an eloquent simplicity. Scenes grow, often with subtle, generically mixed effects, and in a matter of minutes, believable characters spring to life before our eyes. Noel's work is immatterful. He has given Garmey's simplified in the subtle of legs distriction to detail one usually reserves for a poem or a love letter. Post's cost is also end to the control of the cont play, the six actors must create approximately sixty characters, a brain-bitting task that requires spit-second costume and character changes. And yet, in a potentially marky statistion where one missed cu could diarupt the tempo severely, in the Old Globe's production the momentum seems to build as the play progresses. This is an ensemble performance of the highest.

DRACULA
The Pine Hills Lodge offers a musical
wersion, with book and syrics by Rick
Abbots, of the classic tale by Eram
Stoker. Desplies his being a "most
menacing monster," the Court is no
meth for the townspeople in this
musical farce. Scott Runney directs the
musical farce. Scott Runny directs the
production. Lorna Jack is the musical
director. Boy Phonley a Court
Loracula. Other members of the cast

The San Diego School of ACTING & VIDEO Techniques

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The Old Town Opera House

*Combined acting and video techniques *Basic acting skills *Director's workshop Our distinguished staff includes

FIDULE ON THE ROOF
The Laterner Will Whigh Photter
presents the classical musical—book
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Joseph Stem, music by Jumy Joseph
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Rich Man, "Survive Sumes," and
Rich Man, "Survive Survive Sur FIDDLER ON THE ROOF

Concerned that her daughter is crievating into a deniem sould. Amanda asia. Tions the sole supposer of the family to bring a format horse from however, plans a retreat of the com-however, plans a retreat of the com-position. Members of the com-position of the com-position of the com-position of the com-ton of the com-

JURILEE
The Rhythm-Are Players present their teering-fifth annual muse of evue. The steering-fifth annual muse of evue. The steering-fifth annual muse of evue. The steering-fifth of the Blues.

Mandy: "Chatharooga Choo Choo; Monitor Choo Choo; Lond Lead many others.

Rhythm-Are Players. 1721 Hornisona Brighthm-Are Players. 1721 Hornisona Steering-fire Choo Choo; London London, and Life Fields, and Solution of 8000 pm. For elementals on all 273-1970.

A MIND-EXPANDING **WORKSHOP AT UHS**

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C.R.A. THEATRE 9115 Clairemont Mesa Boulevard. San

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

EDUCATIONAL CULTURAL COMPLEX THEATER

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valley 697-8977

FOX THEATRE 720 B Street, downtown

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 GROSSMONT COMMUNITY COLLEGE Stagetsouse Theatre 8800 Grossmont College Drive, El Cajor, 465-1700 x410

JEWISH COMMUNITY CENTER LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY - rusatorium, La Jolla F Nautilus Street, La Jolla 2773

LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard. National 474-4542 LAMPLIGHTERS COMMUNITY THEATRE LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3448

749-3448

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466-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 298-8111

MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x236 NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lornas Santa Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE Vista 724-3421 OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balboa Park
239-2255

OLD MISSION PLAYERS
Mission Basilica San Diego de Alcala
10818 San Diego Nission Road. San D
278-0021, 464-0401 OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298,0082

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8860 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746 6669

PINE HILLS LODGE

POINT LOMA COLLEGE Salomon Theatre 3900 Lornaland Drive. Point Loma 222-6474 x248

THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue. San Diego 232-9232 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 239-8355

SAN DIEGO MFSA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236

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

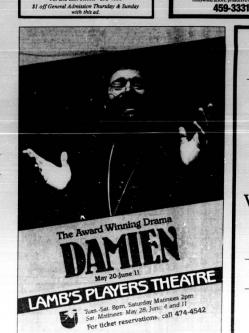
SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Wangenheim Junior myn Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 s216 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY

Zable Theater 10435 Pomers Jo Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Mair Theater, Studio UCSD Theater, John Theater 452-4574 Mandeville Auditorium, Mandeville Recital Hall 452-2380

UNIVERSITY OF SAN DIEGO Carrino Theater, Alcafa Park Linda Vista Road, San Diego 291,4480



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THE SIND AND I MI Rymers who samed in the original Dradway version, heads lie is east of Rodgers and Hammerstein's musical or the Fox Theder. Bymers has Rodgers and Hammerstein's musical at the Fox Theder. Bymers has been on the tree stoy of an English governess who went to Siam to later the Sameses Covern Prince—more the production, which features such engry as Triebs (Young Lovers, "Getting to Know Now," Something The Conturness are based on the original designs by leven Sharell The chorcognity by Brithect West, Jacome Robbins. The settings are by John Jay Morout the Ipilings in by Roth Robotts, and the musical John Jay Morout the Ipilings in by Roth Robotts, and the musical Share of the Prince Share of the Prince Work Theory (1994) June 7s Turching You The Hospital of the Prince Share of Toly on A Misses Sautody and all 231-450s. OFURO 760 Thomas Avenue, Pacific Beach Where you can enjoy hot tubbing for an hr. or two serene almosphere of soft music, plants, and the beautiful wood environment of your own private garden hot tub room Announces the Memorial Day Special \$3.50 off Reservation Suggested

hosts a presentation of three one-act plays, created by MBA Creative Associates, Each play meats the problems of survival in today's world. Sweet Wine, by Sadikufu Balozi, is a Sucret Wine by Sedatura Balout, a a moving on Pigu, septonsy with humos and musc life in the sweets and the gleeba. And To Care for For and the gleeba. And To Care for the Care of the Care of the choice poem that books at rackins and seasism through the veys of three poets. And Cabell Dournes, Nr. W. Morrima, salls while we've so of three poets. And Cabell Dournes, Nr. W. Morrima path with survive after Educational Cultural Compiles. Performing Arth Tenter, Friday, May 27 Brough Sunday, May 26, Friday and Satarday at 50 pm. Sunday at 200 pm. Martine Saturd by at 200 pm.

200 jum.

MCOST OTA RAPTBOW SHANT.

CCSD will conclude its 1982-83.

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refrests (with each more platted down cautions—times. The play is simple and unchainted and the Bowery and unchainted and the Bowery and unchainted and the Bowery a

7:00 pm on Sunday.

WY THEER ANGULE
The Corendo Pephouse is staging.
Sem and billed Speeckis commely, which is adapted from the Prench correctly by Abert Hasson. Lay, station of the Corendo by Abert Hasson. Lay, station of staged corrects, in Franch Cularia of 1910, later relays with a French Endly that is already besieged by correcting residence. Before their certaings a few matters for their gracious hosts. Thomas J. McCorp directs the production. Plembres of Hasles, Dick Alliams, Hay Burnet, Jim Johnston, Susan Bernett, Jim Johnston, Glauma Bernett, Jim Johnston, Glauma Bernett, Jim Johnston, Glauma Bernett, Jim Johnston, Bussen Bernett, Jim Johnston, Bussen, Bussen, Jim Johnston, Bussen, Jim Johnston, Bussen, Jim Johnston, Bussen, Johnston, Bussen, Jim Johnston, Bussen, Johnston, Johnston, Bussen, Johnston, Joh

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OF MICE AND MEN

PETER AND THE WOLF

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Repetitory Company begins its second
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Prescott, and the Africa. Cary
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THE PRISONER OF SECOND

THE PRISOREN OF SECOND WENGE. The Light Direct Theorem is staging the Hell Simon cornedy about a highly pad esecutive who is agonized by the incessant inflarts of big-city life, the loss of his job may result in a network prediction. Tavis Ross directs the production. David J. Partington, to be remembered for Generica Nichestra.

and June 12 at 200 pm.

THE WHOD RACERS
The CGI Town Opera House presents the woods centeric. Of the dame to be wood to receive. Of the dame to be wood to receive. Of the dame to develop the century San Day, the play adverture, and a retire? of neistion pictored Cleans Custa. Set in humor become control one of the control and the base and functional effects. Peter Investigate Custas. Other Peter Investigate Custas. Cleans Arms Selcico. James Marsh. Jerry John Charles Cha

Seturday and Sunday at 2000 p.m.

**THE WIZ

The Grossmort Coding Malticultural
Studies combination class and Jack
and Jill, inc., San Dego Chapter,
San Deg

READER'S GUIDE TO THE MUSIC SCENE

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

In comparing two contemporary performance and rollers—Later turn rock and rollers—Later turn patient admits to his prank and wonders aloud why it didn't throw the analyst off course. At this point, the analyst explains that both real and manufactured dreams have as their source the same creative

subject for the study of the current trend among some performance arrists toward a rock nightmare presentation of their award art, although they approaches. Anderson, even at her most obscure, conveys her impressions of modern techno-horror in ways that can be readily perceived by the conacious midd. Her of ways agarder rock and roll in the presentation it often concedies to decades-old principles of pop subconscious, and therefore provide equally valid subjects for interpretation.

I think of this anecdote with reference to Anderson and Went because each provides a valid



structure, and is made even more accessible in vocals that, despite their esoteric camouflage, are vehicles for quite intelligible, familiar, English lyrics. Anderson, to extend the original analogy further, presents us with an explained, orderly, literal nightmare vision of society that occasionally seems as though it has been edited to invite a PG

rating.
Went, on the other hand, is all subconscious expression.
Considered by some the first

artist." Went's performances have no predetermined structure, and even the props of her live shows (pieces of styrofoam, garbage, entralis, everyday utensis) are sportaneously, hastily gathered, often shortly before going onstage. But the lack of studious preparation and programmatic material only begin to outiline the differences between these artists, who actually have many conceptual similarities. The music that accompanies Went's structure, and even the props of scompanies Went's performances is more improvisational than Anderson's, for one thing. Went's band, which lists among its members her collaborator, synthesist Mark Wheaton, and his drumming brother. Brock, as well as assorted horn, string, as well as assorted horn, string, as a coophonous accompaniment that might be described as accophonous accompaniment that might be described as accophonous much isazz music made on an odd variety of instruments by musicians instruments by musicians suffering from terminal cabin

suffering from terminal cabin fever.
Went counters with vocals that are not vocals in the traditional sense. She does not singly-goak. There are no lyric singly-goak. There are no lyric sa such. Instead, Went spews phonemes in an aritythmic slurr, like a linguistics professor in the grip of a malarial delirium, her only interpretive gestures the occasional inflection or glottal "nightmare" is not offered in "nightmare" is not offered in

involuntary emotional spasms that release geysers from a wellspring of psychosis. It is not wellspring of psychosis. It is not unusual for a performance artist to enlist the participation of an audience in a presentation, but Went goes farther than most in drawing onlookers into her private hell. Some of the things she has done in the past (I have this on secondhand information only) would be difficult to describe here without offending many readers. many readers.

In crossing the bridge
between performance art and
rock and roll (or at least

rock and roll (or at least between their respective audiences), contemporary artists must inevitably confront the dilemma of committing a mostly visual phenomenon to vinyl. Anderson did it a year ago with her allown. Big Science. On Warner Brothers (a record warner Brothers (a record configment eith has also given us such avant-garde items as Kinney Shoes and pay parking (ots), and Wert has done it more recently with her thas done it more recently with her



Lehr's Greenhouse Concert Theatre

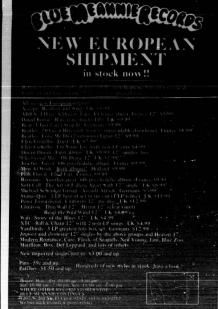
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HAPPY HOUR SPECIAL

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

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TUES.	Lasigna	7 pm-close Kamikazes 75c		
WED.	Posato skins	6-9 pm 25c draft beer 9 pm-close 75c draft beer		
THURS.	Nuchos	Marearitas \$1.25 7 pm -close		
FRI.	Roast Beef	Happy Hour extended to 9 pm		

Food & drink specials all month (not applicable on concert

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

can have sufficient room for her "props." Those of you who seize he front row seats, consider ourselves forewarned.

In other concerts this week. In other concerts this week, the Rockjets, Helody Hotel, Claude Coma and the IVs, Clear Spot, and Mitchell Comish and the Hellbounds will perform a benefit concert for muscular dystrophy tonight. Thursday, at the Spirit, while Johnny Otis and the Black Stacks Band are at the Belly Up Tower; and former Public Image bassist Jah Wobble joins the Inwaders of the Heart for a double-bill at Club I-D.

Club I-D.
On Friday night, Jimmy
Witherspoon plays the first of a
two-night stand at the Blue
Parrot in La Jolia: Saturday has
Freddie McGregor and the
Studio One Band and Dhaima
at Club Reggae on Broadway;
Saturday also marks the first
day of a holiday weekend-long
enastement featuring the day of a holiday weekend-long engagement featuring the Smothers Brothers at the San Diego Wild Animal Park's Mahala Amphitheatre. The duo, whose Smothers Brothers Comedy Hour weekly television show seems in retrospect a museum piece of Sixties show seems in retrospect a museum piace of Staties pop-political consciousness, will make the properties of the properti

CONCERTS

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

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

Jah Wobble and the Invaders of the Heart: Club I-D, tonight. Thursday, 11 p.m., 2223 El Cajon Boulevard. 281-3657.

Johanna Went and guests: Spirit, Friday, May 27, 9 p.m., 1130 Buenos. 276-3993.

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

Freddie McGregor and the Studio One Band and Dhaima: Club Reggae On Broadway, Saturday, May 28, 8:30 p.m., 24th and Broadway, Golden Hill, 283-1566 or 233-4271.

The Smothers Brothers: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, May 28, through Monday, May 30, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

The Damned and TSOL: Adams Avenue Theatre, Sunday, May 29, 8 p.m., 3325 Adams Avenue.

Jack Mack and the Heart Attack and the Spud Brothers: Belly Up Tavern, Sunday, May 29, 9 p.m., 143 South Cedros Avenue: Solana



TUESDAY

Roaffollon Road

WEDNESDAY

TOYS

SUNDAYSI MONDAYSI Margaritas \$1.10 Tequila Shooters \$1.10

TUESDAYS! WEDNESDAYS! THURSDAYS!
Orange Crush \$1.10 Kazis \$1.10 Margaritas \$1.10

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Joan Armatrading: SDSU's

Open-Air Amphitheatre, Friday, June 24, 8 p.m. 265-6947.

Three Dog Night: San Diego Wild

Three Dog Night: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, June 24, 7:30 p.m.; and Saturday and Sunday, June 25 and 26, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road. Escondido, 747-8702.



INFORMATION CALL 481-9022





Here through May 28th A super tight act from Seattle, Wash.

RED AX



Sunday & Monday, May 29 & 30 Local favorites BANDIT



ne 4th from Las Vegas a superb light show

BRATZ

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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 antertainment.

"NEW MOM'S"

LADIES' NIGHT \$1.25 Long Island Iced Teas all night, plus no cover for ladies.

Every Week WILD ON WEDNESDAY

ALL WELL DRINKS 50° A POP!

HAPPY HOUR BEER PRICES

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

EARLY BIRD SPECIAL! 75° WELLS 8-9 PM

Every Monday, Thursday & Saturday

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

TOKEN NIGHT

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.

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

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

June 26, 9 p.m., La Jolla Village Road and Villa La Jolla Road, La Jolla, 457-5590.

Leo Kottke: Humphrey's, Monda une 27, 6:30 and 9:30 p.m., 2: helter Island Drive, 224-3411.

Leon Redbone: Humphrey's. Tuesday, June 28, 6:30 and 9:30 p.m., 2303 Shelter Island Drive

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 contemporary, Thursday through Saturday.

Belly Up Tayern, 143 South Cedros Avenue, Solana Beach, 481-9022: Johnny Otis and Friends, rhythm and blues, the Mar Dels, vintage rock, Thursday; the Rebel Rockers rock and reggae, the Campers, reggae, Friday; the James Harman Band, rock and rhythm and blues. Band, rock and rhythm and blues, the Mar Dels, wintage rock. Saturday and Sunday; Sock Hop and Dance Contest featuring the Mar Dels, Monday; the International Reggae All-Stars, reggae. Tuesday, live music, Wednesday, call club for information. Afternoon Converts: information. Afternoon Converts:

Bobby G's, 485 First Street, Encinitas. 436-7397: Network, rock and roll, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday through Tuesday.

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78), San Marcos, 744-4120: Wes Reo and 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: This Kids, rock and roll, Thursday: dance to recorded music with Rockin' Stevie W., Friday and Saturday.

Distillery Nightclub, 140 South Sierra Buulevard, Solana Beach, 755-6733: Bratz, rock and roll, Thursday through Saturday, Dirk Debonaire, rock and roll, Sunday, This Kids, rock and roll, Tuesday and Wednesday.

The Flying Bridge, 1103 North Hill side. 722-1151: Doe Tennison, contemporary, country, and oldies, Tuesday through

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

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Beckett Band, rock and roll, Tuesday through Saturday; the Rhythm Kings, rhythm and blues and rock, Sunday through Tuesday

Henry's, 264 Flm Street, Carlebad



Entertainment by the Sea

Le Happy Hour 5-7 Mon.-Sat. All well drinks 75¢



WHITE DWARF

Thursday, Friday & Saturday May 26, 27 & 28

Le Chalet, Ocean Beach's innovative night club, introduces the newest addition to the Rock 'N' Roll scene in San Diego. It's WHITE DWARF—featuring Michael Sherman and Claudio Martin, lead guitar and vocals; Mark Taylor. Latin percussions, Don Rosolino, bass, and Craig Marrishid drums. Presented by Ikon Entertainment Croup in conjunction with Jaded Productions.



HURRICANES

Sunday & Monday, May 29 & 30
Let Chilet brings pru: "Rhy hm's 6 lisus blesses" with the Hurricanes. Sin Diopo s on Ohicago-pie RBB states band. Don' miss the band that has opened for John Lee Holder. Jr. Weils. Seward, guiter Pitruer Horpe, guiter and sides: Spedier Webb. drums. Michael Aristotle, humonica & percussion. Raph Leons. bass. and Dave Canp. kysboards. Samg you the Fin. & Boose.





Tuesday & Wednesday, May 31 & June 1

5046 Newport Ave. Ocean Beach 222-5300

vintage rock, the Belair Boys, vintage rock, Thursday through Saturday.

Oceanside. 433-2633: The Twotones, rock and roll, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

Hungry Hunter, 1221 Vista War

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Peavey MD16 Mixers \$949 359 200 525 190 189 35 525 599 640 694 99 59 155 \$679 243 89 395 99 128 19 395 419 384 419 69 39 109 Bever M160 Micropho Sescom Parametric Equalizer Roland SPH323 Phase Shifter Roland SPH323 Phase Shifter Audio Technica AP813 Microphone Beyer M201 Microphone Atlas M310C Microphone Stands Roland SBF325 Stereo Flanger Peawy 2445 Monitors Pro Sound 16-Channel Snake Cable Transwave SM8 Wireless Microphor Peawy 224 Drivers Peawy ECS Passive X-Overs Peawy 15° Black Widow Speakers

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

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

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Lecuadia, 348-4430; Bonnie Phipps, autoharp, Thursday Bluegrass Etc., bluegrass, Friday; Mitch Greenhill and Mayne Smith, Olik music, Saturday, Tobacca, Sunday, rokerost jazz' and swing, Sunday alternoon, Ragiel Eaglet, folk, jazz, and traditional music, Sunday, Olis Stolberg and Rob Blumuth, folk music, Wednesday.

Pancho's, 1309 Camino Del Mar. 481-0414: The Jack Costanzo Quintet, contemporary Latin and American music, Thursday through Saturday, rhythm and blues jam 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 Tuesday 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 Rhythm Revue, rock and blues, Thursday through Saturday, Robyn Banx, rock and roll, Sunday.

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. Escondido. 747-5000: Ted and Dave contemporary, Tuesday through Saturday, Magic, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo Oaks Drive, Rancho 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.

Roxy, 517 East First Street, Encinitas. 436-5001: Peter Spragu Quartet, jazz, Friday and Sat

The Shepherd Cafe, 1126 South Highway 101, Encimitas, 753-1124: Live entertainment seven nights, call club for information.

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

Tequila Flats, 3296 Mission Avenue Oceanside. 757-7757: Premonition, rock and roll. Tuesday through Saturday; the Steve Arthur Show, rock and roll, Sunday through Webseeding.

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

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

Whisley Flats, 1260 West Valley

The Wooden Nickel, 13303 Powar



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DOWNTOWN HAPPY HOUR Monday-Friday: 4-7 p.m. FREE MUNCHIES Tequila Gold Shooters \$1 Regular Margaritas \$1



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Road, Powary, 486-1169: Ron Morin country, Tuesday through Thursday, Fortune, 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 Bay. 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 Stree contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Drive, Mission Bay, 488-053: Mercedes Lounge, P.F. Flyers contemporary, Tuesday through Saturday, jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday, Piano Bar Buddy Reed, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Hurricanes, rhythm and blues, Thursday through Saturday.

Blue Parvot, 1298 Prospect Street, La Jolla, 454-9131; Ron Satterfield and Jan Tober, jazz, Wednesday and Thursday; Jimmy Witherspoon, blues, Friday and Saturday; the Greg Bloch Violin Trio, jazz, Mondy; the New Tiznedo Jazz Band, jazz, Tuesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Robb Huff, contemporary, Monday and Tuesday, with Talent Night

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 hrough Saturday, amateur night.

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

Hakeyen, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Ron Bolton Band, rock and roll, Thursday through Saturday; Moving Bragets, rock and roll, Sunday, the Features, rock and roll, Priday happy hour and Monday evening: Pour Eyes, rock and roll, Tuesday and Wednesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK, 270-7881: Live rock and roll, call club for information.

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

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

Islands Saloon, First Street and Orange Avenue, Coronado, 135-3456: The Constables,

Jose Murphy's, 1302 Mas

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Charlie Daniels Vul Brynner The King and I E. Humperdink Tom Petty

Hall & Oates Al Jarreau

James Taylor

Rick Springfield George Benson

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331 W. Broadway S.D. 92101 8650 Miramar Rd., S.D. 92126 232-4166 (Also a 24-hour concert line) 6550 Miramar Rd., S.D. 92126 575-8400 (7968) (Open Saturday)

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Saturday; the Nornads, rock and blues, Sunday and Monday; Joe Tokyo, rock and roll. Tuesday

Fe Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: White Dwarf, rock and roll, Thursday through Saturday; the Hurricanes, rhythm and blues, Sunday and Monday; the West Coast Band, rock and roll, Tuesday and Wednesday.

LJ's Bar and Grill, 1250 Prospect Street, La Jolla. 454-4244: Sue

McP's, 1107 Orange Avenue, Coronado. 435-1822: Spider Murphy and the Blind Tiger Band, '30s and '40s swing, Wednesday and

"Mission Rose," Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay, 224-9605: Carol and Chris, contemporary music for dancing, early evening Friday and Saturday.

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



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223-9979

Mom's, 945 Garnet Avenue, Pacific Beach. 483-7737: Red Ax, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday, call club for

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

Mulvaney's, 4230 Mission Boulevard, Pacific Beach. 483-7383; Rick Cosey, acoustic contemporary and rock, Thursday through 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 club for information; Country

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednesday through Saturday, the Kevyn Lettau Quartet, jazz, Sunday, Wheels (formerly Tweed Sneakers), rock

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Wheels (formerly Tweed Sneakers), rock and roll, Friday and Saturday, the rock and roll, Sunday through Tuesday, call club for information; Dirk Deisonaire, rock and roll, Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: Donna and Andy,

Smothers

Brothers

The San Diego

WILD ANIMAL PARK

contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, 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 informatics.

Windrose, 1935 Quivira Road

Marina Village, Mission Bay Park. 223-2335: Live rock and roll, Thursday through Saturday, call club for information; Automation, rock and roll, Sunday and Monday, the New Dallas Collins Band, 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

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock and roll, Tuesday through Saturday.





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For information call (619) 297-5665



Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: Live rock and roll, call club for

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100:

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 Connelly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Johnny Cadillac and Ace. contemporary, Thursday through Saturday. Crystal's Frat House, 5404 Balboa Avenue, Claircmont, 279-2390; Bill Brackett, comedy and music, Tuesday 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; Illusion, rock and roll, Monday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: William Wright, piano variety, Tuesday through Saturday; Gary Narramore, jazz, Sunday and Monday.

Hajji Baba, 104 Mission Valley

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

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Elements, contemporary, Tuesday





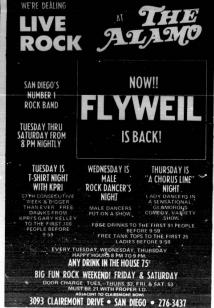






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Rock & Rollers

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Modular Rock COUP DE GRACE



Sunday MAY 29 From L.A. DOLL CONGRESS

TROWSERS Ska Reggae Rockers and URBAN UMBRELLA

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RHYTHM & BLUES NIGHT Monted by RICK GAZLAY
& THE SPIRIT'S ALL-STAR BLUES BAND

THE STUDEBAKERS plus Rare Blues Video

Wednesday JUNE 1 SAN DIEGO'S SONGWRITERS' SHOWCASE

THE ODDS plus DIANE HALL (May's Songwriter of the Month)

TOURDITOWS June 2. From Phoenix: skee-billy THE EFFECTS.

FLESHTONES and THE RED FEVEL June 10 R.E.M. June 17: "Tone Has Co.

Today "THE CHAMBERS BROS.

Roving Eye #

through Saturday, John and John contemporary, Sunday and Monday,

Place, Mission Valley. 291-8074: Robb Huff, contemporary, Friday and Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Harvey and 52nd

St. Jive. jazz, swing, standards, and show tunes. Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third 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. Dixieland, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The New Dallas Collins Band, rock and roll, Thursday through Saturday, with Four Eyes.

rock and roll, Friday and Saturday, Toys, rock and roll, Sunday, Monday, and Wednesday, the Ron Bolton Band, rock and roll, Tuesday, the Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday,

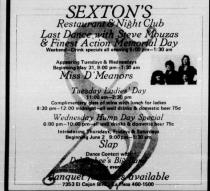
Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Kicks, rock and roll, Thursday through Saturday, with Illusion,

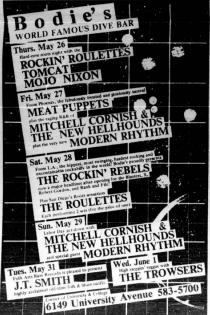
rock and roll, Saturday.

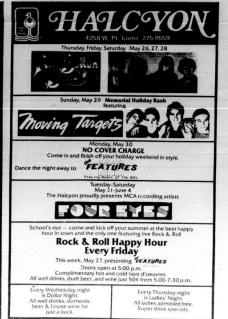
Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Oh! Ridge, comedy and music, Tuesday through Saturday; the Twotones, rock and roli, Sunday and Monday

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40, Tuesday through









Saturday; Lanny Pruitt and Cinnamon Ridge, country, Sunday and Monday.

Navajo Inn., 8515 Navajo Road, San Carlos, 465-1730: BBC, rock and oll. Tuesday through Saturday: the Beckett Band, rock and roll, Sunda and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873; Fro Brigham's Preservation Band,

reservations 481-4174 or 280-9082

Dixieland, swing, and oldies, Friday and Saturday.

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Libby Torrance and

Co., contemporary, Tuesday through Saturday,

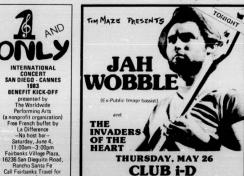
P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338; Stagecoach, country, Wednesday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Joe and Don Gaynor, contemporary, oldies, and "Elvis," Tuesday through Saturday. Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Mitchell Cornish and the Hell Hounds, rock and roll Clear Spot, rock and blues; Claude Coma and the IVs, rock and roll, Melody Hotel, rock and roll, the Rockjets, rockabilly, Thursday, Johanna Went, rock and roll, Thre O'Clock, rock and roll, Darius and the Magnets, rock and roll, N-E-1

rock and roll, Friday, Stress, rock and roll, Sure, rock and roll, Chuck

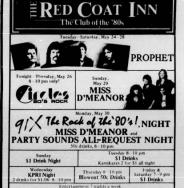
and the Tigers, rock and roll. Saturday, Rhythm and Blues Night featuring the Spirit All-Star Blues. Band, Tuesday, San Diego Songwriters' Showcase with Controlled Substance and others. open stage for original music. Wednesday.

The Sport's Inn, 5520 Kearny Villa Road, Kearny Mesa. 278-5332: Ole Train, bluegrass, Wednesday happy



(Sorino's) 2223 El Cajon Blvd. Info. 281-3657 Doors open 8 pm for dancing

Showtime 11 pm







hour; Skip Garcia, contemporary and originals, Thursday and Friday happy hour:

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: The Dan Luevano Trio, jazz and contemporary music for darcing. 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

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Jesse Davis. Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Espresso, contemporary, Tuesday through Saturday. Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-62G3: Steer Crazy, country, Tuesday through Saturday, live country music, Monday, call club

Aztec Bowl, Turquoise Room, 4356 30th Street. North Park, 283-3135: The Breakers, rock and roll. Wednesday through Saturday. Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673:

contemporary, Tuesday through

San Diego South

Boat House, 2040 Harbor Island 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.

Eddie Preston, contemporary, Wednesday through Saturday.

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

Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: Smokey Joe, top 40, Friday and

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

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



Wcdnesday-Saturday 9:30 p.m.-1:30 a.m. Jim Hawley

Sunday Night Jazz 9:00 p.m.-1:00 a.m. Kevyn Lettau Quartet

Monday & Tuesday 9:30 p.m.-1:30 a.m. The Mix

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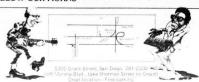
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NOW \$199.00

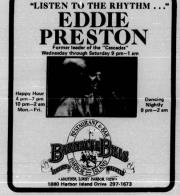
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JUDGES: Girls from the audience.

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Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Heroes, rock and roll, Thursday through Sturday; ive entertainment, Sunslay through Tuesday, call club for information: Bogart, top 40, Wednesday.

Dookle's, 4225 El Cajon Boulevard. Cast San Diego, 283-6581; Paul Gregg, piano bar, Wednesday through Monday; Jo Traynor, piano bar, Tuesday.

bar, Bueday,

Drowy Maggle's, 31st Street and
University Avenue, North Fark.

298-8584. Errey Short and Tod
Commot, topical folk and originals,
folk music, Farky, the Paradise
Street Band, traditional and original
Colle music, Stratury, Bill Buderes,
Goldens, Sonder, Sonder, Sonder,
Balladeres, country, Surakay, Old
Percenan, folk and bluggrass, carry
evening Ruesday. Stams Gael Cell
Band, traditional firsh music,
Tuesday, Bluggrass Jamborree,
Wednesday,

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

Hamburguesa, 4016 West Wallace Street, Old Town. 295-0584: Robb Huff, contemporary, Thursday, with open stage talent night Thursday, jam nights Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. Island Drive, Shelter Island. 224-8242: J.J. Frank and Zargon, new jazz wave, Friday and Saturd

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

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

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

Kelly's Pub, 6344 El Cajon 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, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday; Doug Hewett, originals and sof folk music, Friday; Walter, classical guitar, Saturday and Sunday.

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

McDini's Downtown, 647 Market Street, downtown, 232-1795: 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

Priody:
Ny Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego.
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Prophet Restaurant, 4361 University Acetrue, East San Diego, 283 - 448. Walter Garis, classical and flamento guitar, early evening Wedresday and Saturday. Lori Bell and Friends, jazz, early evening Thursday. Lori Bell and Shep Meyers, jazz, early evening Sunday.

Raphael's, Travelodge Tover, 1960 Harbor Island Drive, Harbor Island, 291-6700 Mardi Miligan, guitar variety, Itiesday through Saturday, Joe Azarello's Singer's Showcase.

through Saturday Harvey and Schul Street Jive, jour, sowing, standards, Street Jive, jour, sowing, standards, and show times. Menday, Sundowner Louinge Live contemp cary music and standards, by various artists including lesilis Gold. Menday and Tucsday, and Vickie M, Master, Saturday happy hour. Sheppard's Vickie M, Master, standards and contemporary, Sunday through Wednesday.

Soledad's, 425 West B Street, downtown, 232-7588: The Jame Moran Trio, Latin, jazz, contemporary, Wednesday through Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-910: Pusty and Melissa, contemporary, Wednesday through Sunday, Donna Cote, contemporary, Monday and Tuesday.

Triton. 6011 E1 Cajon Boulevard. East San Diego. 583-3240: Ella Ruth Piggee, jazz and rhythm and blues. Thursday through Saturday.

Trojan Horse, 6179 University Acenur Fast San Diego 582 1070; Juest rock and roll, Thursday brough Saturday, Head Band, rock and roll, Sunday, the Blitz.

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

Villa Rosalie, 3928 Twiggs Street, Old Town, 295-2343; Walter Clark,

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

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Antonio's Hacienda, 700 North

Baxter's, 1025 Fletcher Parkway El Cajon, 442/9271/Hot Shot, nock and roll. Tuesday through Saturday, Charle, Health conference early coming Sunday and Monday.

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Blarney Stone, Too, 2030114; Bouley, and La Mesa, 16,1-2,26;1 Sean M. Va ker, Trish runsic, Wednesday through Sunday.

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Bull and Bear, 690 North Second Street, El Caion, 440-5757. Chain Reaction, contemporary music for dancing. Basslay through Saturday

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

Circle D Corral, 1013 Broadway, FT

Driftwood Lounge, 5286 Baltimos Drive, La Mesa, 462 05633 Carl Simmons and Southern Comfort, country, Tuesday through Saturday Country Justice, country, Sunday and Monday.

Flinn Springs Inn, 15505 Highway 80, El Caron, 43,39568; Free Rein, country, Thursday through Saturday evenings and Sunday

Hungry Hunter, 402 Fletcher Parkway, El Caion, 442-0517; Mary Perrin, contemporary, Bassday through Thursday, Mike Edwards, contemporary, Friday and Saturday

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

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

Lakeside, 443-9591; Supercolt, country rock, Friday and Saturday evenings, Sunday afternoon.

La Pizza House, 566 Paraiso Avenue, Spring Valley, 475-0912; Just Practicing, music and comed

Sunday and Monday. Magnolia Mulvaney's, 8861

Mama's Mink, 533 East Marri Street, El Caron, 442,5573, Gravel Canyon, country rock, Thesday through Saturday.

Mickey D's, 9563 Mission Gord 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

The Olympic Flame, 8629 Mission Gorge Road, Santee, 449 1366: The Athens Express, Greek and American contemporary music,

nights, with puppet shows by Retha Friday and Saturday

The Outpost, 652 Grand Averuse, Spring Valley, 463-9607, Billy Thomas and the Ambush Gang, country took, Friday and Safurday

Park Place, 1289 Fletcher Parkway FT Cajon, 448-4HI: The Press, rock and roll, Thesday through Satroday Spectra, rock and roll, Sunday and Monday

Pelikan Pub, 7828 Broadw Lemon Grove, 464-9284, Almost Live, country rock, Friday and

Smith State of the Smith Smith

The Turquoise Lounge, 1977 Sevenn Drug, La Mesa, 465 152 Status, rock and roll, Bresday through Saturday.

Van Winkle's, 10055 Mission G Road, Santee 449 0000 Farley the Brand X Band, country, Trursday through Saturday

South Bay

Black Angus, 707 f. Street, Charl

Country Bumpkin, 1862 Pal-

Hutch's, 1363 Pain Avenue, Imperial Beach, 423–3479 Debesa country, Phinoslay through Saturday

Joey's, 445-Broidway, Chiala Vista, 429-1829: Nack Montana, country, Latin, Mandards, and top 10, Frida, and Saturday.

La Maze, 1441 Highland Acouse National City 474 1222 Bruce Robbins, guitar sing along, Tuesday through Thuroday, Eas Coost, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 25H 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday,

Royal Vista Tim, 637 f. Street Chilla Vista, 426 7 406 Mile Sanders, contemporary Tuesday through Saturday, Gary Lehman, contemporary, Sunday and Monda

Trapot Inn., 1000 Broadway, Chula Yesta 427 (2004 Bach a la Pro-contemporary, Wednesday Brough Sanday

Wild Turkey, 1080 Homita Head

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thm
The Belair Boys: Hill House
Black Rose: The Lantern
The Blitz Brothers: Tropm Horse



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Mitchell Cornish and the Hell Hounds: Spirit Barrie Cunningham: Hill House Cycles: Morek's The New Dallas Collins Band: Windrose, Lehr's Covenhouse Darhas and the Magnets. Spirit Dirk Debonaire: Rodeo, Distillery Nightchel, Wild Turkey Duckald Revue: Sheraton Harbor Island

Ducktall Revue: Sheraton Ha Island Peaturus: Hakyon Plyer: Wild Turkey Plyerii: The Alamo Four Eyes: Hakyon, Lehr's Greenhouse Puze: Micky D's The James Harman Band: Ben n Band: Belly Up

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Sundown: Abilene Lounge Supercolt: Lakeside Hotel Tall Cotton: Magnolia Mulvaney's Don Tennison: The Flying Bridge Texas: Stagecoach Inn Billy Thomas and the Ambush

Gang: The Outpost Fonda Turner and the Silver Spurs: Landmark Cocktail Loung Whiskey River: Oasis Bar

Contemporary/ Top 40

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Rapper McGeory Village
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Dusty and Melissa: Tom Ham's
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The Johans Almond Rhythm Revue: Proving Mine Co., Biology Str. Grant Proving Mine Co., Biology Str. Grant Spirit University of The Care Spots Spirit University of The Hones Harmon Board: John John Harmonica, John and Cruise Control: Brannenica John Landon; Hopping The Lindon; Hopping The Lindons; Hoppings All-Start Lindonsia La Chalet, Beach Lindonsia La Chalet, Beach Lindonsia Lindon Island
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P.F. Pipers: Bahia Hotel
Eddie Preston: Barnacle Bill's
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Lonnie Hutson and Dusty Rest:

Nestimum, La visua (Cha Robies: Avestimo's) Sammal: Lorenzo's Sammal: Lorenzo's Sammal: Lorenzo's Sammal: Lorenzo's Nesta Sambel Nost: Vacation Village Hotel Sambely Joe: Choteau Lounge They Send and Ch.: Henry's Spring Pewer: Richel del Coronado Palan Stewart Numberry Jack's Nationary of Coronado Palan Stewart Numberry Jack's Nationary of Coronado Palan Stewart Numberry Jack's The Tilla Nest Americany Jack's The Tilla Nest Numberry Jack's The Tilla Nest Numberry Jack's The Tilla Mille Numberry Jack's The Tilla Mille Numberry Jack's The Tilla Nest Numberry Jack's The Den Mille Numberry Jack's

Inn/Escondido
Don Tennison: The Flying Bridge
Third Dogres: Kearny Mesa Boul
Libby Torrance and Co.: Pavillon
Lounge
Triple Play: Hillon Hotel
Tim Weisberg: Belly Up Tavern

Lazz

The Ten Bendes This Intendis Hotel
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The Gypsy Moon Trio: Drowsy

Folk/Ethnic

The Athens Express: Olympic

Flame Brian Connelly: Blamey Stone Pub Jack Costanzo Quintet: "ancho's Danny Doyle: Patriot Game Richard Freeman: Drowsy

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The Cypey Moon Tho: Drowsy Maggies' Doug Hewett: Kuny Food Jim and Theresa Hinton: Putriot Game Rusty Jones: Kelly's Pub Seam McVicker: Blarney Stone, Too Nick Montana: Joey's The Paradise Street Band: Drowsy Magains'

The Paramase street trans. Living Maggie's Bonnie Phipps: Old Time Cafe Bonnie Phipps: Cafe del Rey Moro, Old Time Cafe Terry Short and Tod Connor: Drousy Maggie's Stamas Gael Celli Band: Drossy Maggie's Stamas Gael Celli Band: Drossy

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Everything Else

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MAY 26, 1983 25

But because fidelity, not originally, is the goal this lime (a new writer and director. Ken Finkleman, has taken over for the Kentucky Fined Theater team), there may be a bit more of a sense of Mission Accomplished necess

She put love and laughs back into his marriage!

FIFTH & FINAL WEEK! THE FINE ARTS
Pacific Plaza Center 274-4000

ing. 1974 *** (La Jolla Museum. 6/1, 7/30 p.m.)

 Such expectations of John Landis as have been bred by ANIMAL HOUSE and THE BLUES BROTHERS and the second control of the second control control

Annie — Gong through the motions finning of the Broadway fix On past circles and more structure. On one would magne fin and the decidence, no now would magne find and the structure of the Broadway fix On past circles and process and the structure of the structu

there, he doesn't have the arvanced age of his character to excuse the stiffness of his movement. With Alieen Quinn, Carof Burnett, Bernadette Peters, and Tim Curry, 1982.

• (Fashion Valley, Flower Hill Cinemas, Parkway, 5/28 through 30, matinees only)

Cencerals Parkway, 528 through 30, complete the contractions of the contraction of the co

Blue Thunder — Lazily plotted paranoid thiller. The main instrument of paranoids a crowd-control combat helicopter that can see and hear through solid walls. But the technolthrough sold wals. But the technology-case, modernates can't hide opportunity movemanes can't hold opportunity movemanes to see that the second seem to lefe that such a Big Bromer weepon is guide a light all engage at a line sight hands (not the United arise to the sight hands (not the United arise that LAPC) tormented by remember of the second seems of the second Setrayal — A rimpte lake retaind invented chronology stating, in the invented chronology stating, in the invente chronology stating, in the invented chronology stating, in the invented stating and working backwards nine years to the life the stating and working backwards in the years to the stating and the working of the way we know more, and better, than the solution of the way we know more, and better, than the solution of the way we know more, and better, that we want to be common the solution of the way we know more and better, that is to be the sale to the sa * (Camino Cinema 4; Cinema 21; Plaza Twin 1)

Das Boott – A Word ber is ubmarier

Das Boott – A Word ber in the word, amany validation, among and dark, way forefores stopping disposed in the proposed of the windows of the proposed of the word of the proposed of the word of the proposed of the word of the words, of what was a Perionlin
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your socks."

LA TRAVIATA

ogart's heyday simply misfire ard-boiled, first-person narra

the Venetian-blind shadows; the Joan Crawford hairdo and fashions on the female lead. The sci-li elements are more fully elaborated, but aren't al-ways sure-fire either; the topography of the cityscapes often seems as flat and jumbled as a Cubist painting, and

of the cityscapes often seems as flat and jumbled as a Cubist painting, and even the tightest of shots is apt to be busied up with reflections, moving lights, colored mist. With Harrison Ford, Rutger Hauer, and Sean Young, directed by Ridley Scott, 1982.

(UA Glasshouse 6, 5/27 and 28 mid-

There is some good work clone with wind machines and wave machines on front of some rather obvious rear-screen projection. And there is some good miniature work of the foy-boat in-a-bathtub type, with many manuel-ous surfacings and submergings. Stamp Jurgen Prochrows, directed by Wolfgang Petersen. 1981. "(Ken. 525 and 30. UGSD, Mandeville Auditorium, 527, 8 p.m.)

"(kin. 523 and 30 UCSD Man-deville Authority 527 8 pm.)

The Boys from Brazil — The Lone
Ranger Nazi-hunter, modelled on
Ranger Nazi-hunter, modelled on
worning the service of the servi

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director Zeffirelli. It's not to be missed."

do with reproducentable narrative in-persulties. And there is something rather pathetic about seeing simply a property of the property of the con-treatment of sill as outlings a deep With Richard Gere and Valerier Ka-prisky 1983. "(Aero Drive In. Aziec, Irom 527, Cannico Cinema 4. Fashion Valery Hallood Drive In. La Jola Valega Revi Hallood Drive In. La Jola Valega Revi Bernardo 6. Sports Arena 6. UA Cinema 2. Wiegand Plaza 6.

CURRENT MOVIES

Comena 2: Wiegand Plaza (s)

Brimstons earl Treactic - Sub Peter
social satire by Dennie (PENNES
FROM HEAVEN) Potter about a
smarrny young stranger who insursure of the satire of the satire of the satire
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staked daughter of the family? Hard to
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satired daughter of the family? Hard to
and does some effective background
music as well. Yell you condisise
querious at start and finish, including
when the Poils to Called up Vender.
With Demokratic Biotal and Joan Plowright of the satire of the satire of the
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Caligule — The most cyptic credits on any movie ever. The dismissed director, Timin Brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the final Editing is attributed to an impersonal Kalka-esqueentity identified as "the production." The sprincipal improvious propriet in grocelammed to be

SUSANN'S ONCE IS NOT ENOUGH, reportedly wanted his name taken off the movie altogether. But he, a vocal adversary of the director bas in film criticism, at least ought to be happy, quite apart from his two-hundred-grand paycheck, to be associated with a movie that completely oblitersex and sadistic violence would suffi-ciently enliver a dull history lesson on Pagan Rome, or alternatively that the dull history lesson would somehow dignify the sex and violence With Malcolm McDowell, Teresa Ann Savoy, Helen Mirren, Peter O'Toole, and John Gielgud. 1979. • (Strand, from 5/27)

(Strand, from 5/2?)
 A Clockwork Orange — Arithory Burgests vision of the ultra-volent future (the novelist's linguistic inventions are carefully preserved and problems are carefully preserved and problems or the south merket. Stanley Kunches frost before, and the form, which y a pander to the youth merket. Stanley Kunches frost before, are many different arm-waving, grander to the youth merket. Stanley Kunches frost before the south merket in the problems of the south from the south from

night) The Dark Crystal — Tolkien-esque fantasy, designed by British illustrator Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Frank Oz (voice of Miss Piggy, Yoda, et al.), and emactice by a new breed of pupper for anch there is as yet no convenient label. The major design-ing effort has gone toward minor rev-sions of the another universe, creating the supplementation of the another although somewhat like some things you have seen vultures, lizards, bee-less, troil adis. Ollie the Dragon. Mal artow, (as the would appear on a fartow, (as the would appear on a fartow, as the would appear on a fartow, as the would appear on a fartow, as the results are decidedly mixed.

Dirty Mary, Crazy Larry — The beginning-to-end car chase is elevated somewhat above the ordinary chair-disting stunts, ear-spiitting sound effects) by the polisted, if you have been also and Adam Rourke. 1974.
** (Bijou, from 5/27)

Doctor Detroit — Dan Aykroyd impersonates a Comparative Lit pro-fessor who impersonates a Rhett Butter-ish Southern gentleman, a hapkido master, and an iron-fisted (literally) mobiter. Nothing goes with

MOVIE DIRECTORY

Rijou, 5th and G (235-5054)
Chained Heat, The Manitou, and Dirty Mary,
Crazy Larry, from 5:27

Cove, 7730 Girard, La Jolia (455-5404) The hight of the Shooting Stera

Pine Arts. 1818 Garnet, Pacific Beach (274-4000) The Gift Frender Divise in, 3601 Midway Dr. (223-5535) Thesis - Chained Heel and Vice Squed, from 527 Thesis - 2. Tooses and Neighbors Thesis - 2. Thereign and Space Huner Adventures in the Forbidden Zone, from 527

Lome, 3150 Rosecrans (224-3344) E.T. the Extra Terrestrial

E. T. to Entry Terrestries

Byoris Arms Explex, 350 Sports Arens Bivd.
(223-533)

Theater 1 Braumiess

Theater 2 Spacehungs: Adventures in the
Forbidden Zone

Theater 3 Flashdance

Theater 3 Flashdance

Theater 5 Flashdance

Theater 5 Counce Openor and 48 Frs.

Strand, 4950 Newport, Ocean Beach (223-3141) Caligula, from 5/27

Calgue Semili 27

UA Glashouse 6, 316 Sports Avera Bivd.

17 Semili 28 Sports Sports

remont, 4140 Clairemort Mesa (274-0901) Theater 1, 48 Hrs. and Bad Boys, from 5/27 Theater 2, The Sword in the Stone and The Last Unicom, from 5/27

Jolla Village Theaters, 8879 Villa La John 1 450-7831 Theater I, Breamless Theater C, Return of the Jed Theater S, Return of the Jed Theater A Harlegovin, 100m 527

Wra Mesa Cinemas, 8118 Mrs Mess Blvd 1566-1912)

University Towns Center 6, 4525 La Jola Village Dr. (452-7765) Theater 1. Tootale Theater 2. Flashdance Threater 3. Spacehunier. Adventures in the Foreigden Zone Spring Valley, 1057 Elketon Bivd . Spring Valley (466-6633) The Sword in the Stone and Winnie the Poor and a Day for Egypre, from 5:27 Theater 4: Local Hero Theater 5: Tender Mercies Theater 6: Chained Heat, from 5:27

Harbor Drive In, 32nd and D. National City (477-1392) Breathless and The Evil Dead

Cinema 21, 1140 Hotel Circle North (291-2121) Blue Thurder

STATE UNEVERBITY

entury Twin, 54th and El Cajon Bhid. (582-7690)
Theater 1: The Sword in the Stone and Winnie
the Pool and a Day for Seyore, ton 5-27
Theater 2: Max Duper Fleurina and the Man
from Swory Plever, ton 5-27 Cinerame, 5889 University Ave (583-6201) Sophie's Choice and The Year of Living Dangerously, from 5-27

Ken. 4051 Adams Ave. (285-569)
Asial of the Spring and Missels on Miss. S.25
Brinstone and Reade and Bed Tarring, S.27
M. State of the Spring and Missels of State
Missels of the Spring and Missels of State
M. State of Spring and Missels of State
M. Favorite Vea and Missels Missels
Mad Miss and The Last Wiese. 6:11

EL CAJON-LA MESA ce Drive In, 8000 Broadway, Lemon Grove (469-5328) An Officer and a Gentleman and The Joint, Irom 527

5-27.

Aero Drive In, 3rd and Bradavay, El Cajon (44-860)
direstnies and Pohergeet
Grossmost, 5500 Grossmon, Cercer Dr., La Mesa (45-7100)
Danth

Barrini
Parkway Theatree, 12(6) Flencher Plankway
(4407-1000)
Department Adventures in the
Production of Theorem Plankway
Thouse 2 July Road to Drine and Risders of
Thouse 2 July Road to Drine and Risders of
Thouse 3 July

lower Hill Cinemas, 2530 Via de la Valle. Del N (755-5511) Theater 1: Aigh Road to China. Irom 5/27 Theater 2: Toosay, Annie, 5/28 through 30

Fleeta Terin, 475 5th. Chule Vista (422-5287) Theater 1: My Jutor and The Beach Girls, from 527 Theater 2: The Sword in the Stone and Night Crossing, from 5/27 through 5/26
Dance Craze, 5/27 and 28 midnight
Devror Detroit and Valley Girl, 5/29 through 6/2

Greathess and The Est Dead

Pacific & Theatier, 1920 Sweethesiar Road,
National Chyl (474-7948)
Theater: C. Danised Visit. Incom 527
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(Add 1002).

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South Bay Drive In, 270 Connado, Imporis Brach. (429-2727)
Theater 1. Chainc'd Heal and vice Squad, from 527
Tocore and Kegnobox
Tester 5. Reviews and Kegnobox
Adventures in the Forbidden Zone, from 527
Sozia and Forbidden Zone, from 527
Sozia and Forbidden Zone, from

Village, 820 Grange Ave., Coronado (438-6161) Tootsie and Arplane II. The Sequel, from 5:77

Vogue, 226 3rd. Chula Vista (425-1436) Something Wicked This Way Comes and Polergeist NORTH COUNTY

Ave, Vista Way (725-3040) Raiders of the Lost Ark

Raiders of the Lost Air.
Bleau, 509 East Grand Air.
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Treater 5 Bleau Thurchie;
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Cinema Plaza Theatre 8, 2665 El Camino Real.
Caribado (129-747)
Theatre 2.f., the State-Terrestrial and The
Oart Crystel
Theater 2.f., the State-Terrestrial and The
Oart Crystel
Theater 3.f. Alexan of the Jack
Theater 5.f. Relay not ofthe Jack Crest, 102 N. Freeman, Oceanside (722-6561) The Outsiders and Lone Wolf McQuade, from 5-27

5-27
Escondido Drive In, 635 West Mission Ave.
(745-2331)
Channed Heat and The Seduction, from 5-27

(matrices only) Theater 3: Local Hero, from 5/27

concronation and value (ast 5/29 recoupt 6/2)
New Yalley Drive III, 3640 Mission Ave. Oceanade (751-5569)
Theater 1: Chained Heat and Vice Squad, from 5/2?
Theater 2: The Evil Dead and Don't On Near this Plant, from 5/2?
Theater 2: The Sind Dead and Don't On Near this Plant, from 5/2?
Theater 3: The Sind Dead and Don't On Near this Plant, from 5/2?
Theater 3: The Sind Dead and Don't On Near this Plant, from 5/2?
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Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5087) Theater 1: Bive Thurder Theater 2: Tootsie and Victor Victoria Powsy Theater, 12845 Powsy Rd., Powsy (748-7110) The Sword in the Stone and Jimmy the Kid, from 5/27

from 927

Rancho Bernardo 6, 11740 Bernardo Plaza Court
(460-8641)
Theater 1: Breathess
Theater 2: Local Hear, from 5:27
Theater 3: Alasthance
Theater 4: Return of the Jest
Theater 5: Specification 4-Alventures in the
Forbidien Zone
Theater 6: Return of the Jest Star, 402 N. Hitt. Oceanside (722-2895) High Road to China and 48 Hrs., from 5/27

Towne, 217 N. Hill. Oceanside (722-2155) Hanbo Warner. Jade Claw. and Bloody Flats. from 5/27 Vineyard Twin Cinemas, 1529-22 East Valley Parkway, Escondido (743-1225) Theater 1: The Evil Dead, from 5/27 Theater 2: Handguin, from 5/27

Wiegand Plaza 5, 220 North El Camino Real, Encintus (942-5544) Theater 1: Recurs of the Jest Theater 2: Space-burser: Adventures in the Portroition Zone

Blade Runner — Two of the more so-cially conscious of cinematic genres – science fiction and the detective – science fiction and the detective as future-percental conscious conscious 2019; that tooks the Toky or Too Theater 436-SHOW MAY 25-28

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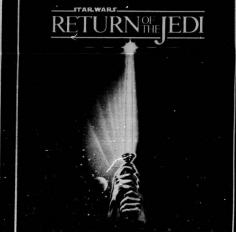
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CURRENT MOVIES

ected by Michael Pressman. 1983.

E.T., the Extra-Terrestrial - Nothing E.i., the Extra-Terrestrial — Nothing more ought to be required to dismiss Steven Spielberg's pretense of sweetness and innocence, or to dismiss the movie in tote from respectful consideration, than a glance at the death-scene of the monogrammatic death-scene of the monogrammatic spaceman. This sicknoom spectacle is milked for all it is worth, with the normally cigar-colored creature hav-ing turned to the color of ash. his full-moon eyes narrowing to mere cres-cents, and the ten-year-old boy who cents, and the ten-year-old boy who has betriended him, and who is sym-biotically wedded to him, at first wast-ing away in tandem, then regaining sufficient strength to wail in protest when the selfless little alien severs all when the selfless little allen severs all ties. For cruelly to characters and audience alike, the expiration of E.T. bears, comparison to Dickens's polishing off of Little Nell. No one but a card-carrying mascerist voud want actually to carry out such a comparison, and, in any event, the relevance of the comparison is very soon squeiched. For sheer manipulativeness, for other shamelessness in pur-

MAX DUGAN RETURNS 1:05, 4:55, 8:40 (PG)

*Corema Plaza S. Lorna)

Exposed - No potitolier by Jacqueline Susann or Harold Ricbins or one of their relatives has ever further probabilities. And none of fitness turhermore, has had the indeency to drag in Goethe and an analytical root uniformore, had had been considered probabilities. And none of fitness turhermore, has had their indeency to drag in Goethe and an analytical root director but an order of their consideration what resembles. Fledler with his Corpo. Lit. professor who drags in Fifnes-bearink look. Immed plays the Corpo. Lit. professor who drags in the role in the distracted manner of one who cannot quite remember where he has hadden the cue cards). When the control of the cards where he has hadden the cue cards of the control of the cards where he has hadden the cue cards of the c

PACIFIC THEATRES MATINEES DALY AT ALL PACIFIC THEATRES
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THE RASCALS

12:00, 2:10, 4:35, 6:40, 8:55, 11:00 (PG I-8 at Stadium Way in Mission Valley

w Playing! 1:05, 3:00, 4:55, 7:00, 9:10, 11:10 (R) SPACEHUNTER: ADVENTURES IN

SOPHIE'S CHOICE

48 HRS.

SWORD AND

THE FORBIDDEN ZONE w Playing! 12:15, 2:10, 4:15, 6:35, 8:35, 10:25 (PG)

YEAR OF LIVING

BAD BOYS

THE LAST UNICORN

cial Engagement! Now Playing RETURN OF THE JEDI Dolby Stereo / 12:00, 2:45, 5:30, 8:15, 10:50 (PG) FLASHDANCE

BREATHLESS Now Playing! 1:05. 3:00. 4:55. 7:05. 9:10. 11:10 (R)

Now Playing! MAN FROM SNOWY RIVER 2:55, 6:45, 10:35 (PG)

more in doubt. Nastassia Kinski, Rudolf Nureyev. Harvey Keitel. 1983. • (Star, 5/26)

(Sat. 5-20)

Feat Times at Ridgement High —
Despite the publicity drummed up by
Carmenn Crows. Undercover Teenderson and the Common of the

Flashdance — Jennifer Beals stars as a construction worker who aspires to be a professional dancer; directed

to be a professional darcer; and by Adrian Lyne.
(Center 3 Cinema 1: Oceanside 8; Parkway 3: Plaza Bonita; Rancho Bernardo 6; Sports Arena 6; University Towne Centre: Wiegand Plaza 6)

All Priss. — All the pastoral interfudies of THE LONG RIDERS and SOUTH-ERN COMPORT, Water Hill returns to the urban mileu of THE DRIVER and THE WRANGES, burhis decline since the work of the priss of

of blood produced upon bulletimpact, and a system of transmitter
impact, and a system of transmitter
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fraction and transmitter
gard to the last-cited convention, we
get a script whose bases composibut the state of the state of the state
between boyfriend and griffriend,
spats between fellow fare officers,
spats between fellow fare
spats between the officers
of the officers
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Clairerton, north-orthogology, and consideration of the property of the proper

Gendhi — The project that Richard Attenborough tried to bring to fruition

ten done in the style of owenty years earlier, the style of a David Lean roadearlier, the style of a David Lean roadearlier, the style of a David Lean roadtuelly, and no musical overture or
souvenir program, but there's an
intermission, and a three-hour plum,
crowd scenes, One could well imagine that it took twenty years to make
misson or so. Color could well imagine that it took twenty years to make
misson or so. Carl Frenches 1. The slow
intermission of the state
misson or so. Carl Frenches 1. The slow
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as political site, with countless
as considered intermission of the Mantamas political site, with countless
as read of the state
as political site, with countless
as read as the
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intermission of the
intermis earlier, the style of a David Lean r

The Gift — Lowbrow French sex comedy (the jokes derive from such things as a slipped disc, a toupee, crossed eyes, and a chicken bone caught in the throat), which not even subtilles can elevate in class. The only apparent reason for American importation is to introduce Clio Goldsmith, who has a pair of dimples, a pair of something larger, a pair of something larger, and it is hard to see what else, onger, and it is hard to see what else, used and unflatteringly photographed, serves to remind us what sort of career a European starteringth hope for. With Pietre Mondy, directed by Michel Lang, 1982.

(Fine Arts)

Harlequin — Supernatural thriller with Robert Powell, David Hemmings, and Broderick, Crawford, directed by Simon Wincer. (College, Fashion Valley, Frontier Drive In; La Jolia Village; Cocanaide B, Pacific 6, South Bay Drive In; UA Glasshouse 6: Vineyard Twin 2; Wegand Plaza 6, from \$27)

High Road to China — Sy way of Turkey, Afghanistan, India, and Nepal. The hope, apparently, is that a gener-ous amount of geography, and septistions, area photography, and venture, and no matter that Brian Hu-care and precision of a second-class ton guide sequing around a bestoad of satess serios citizans. Il patterns more provided to the provided of the second class of the itself after 1930s-model adventure movies, even down to the mildress of the violence, but the old forms are aped without real conviction or comprehension it is not campy—you can say that for it. But it is not much of anything else, other Will from Section of Potential Control of Po

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 foot hose who don't care for this sort of thing, and will manage only to irritate those who do I he main-range of a Beautiful People lifestyle, with live chamber muse, late-afternors shee. beautiful People Meenle with live Charlest People Meenle People Meenle People Meenle People Meenle People Meenle People Meenle People P

Juliet of the Spirits - Federico Fel Juliet of the Spirits — Federico Felimirs Rose Bowl Parade of color, costumes, and com-pah-pah, Snailpaced and terribly wearing. An aging
Giuletta Masina, with her immobile
little-girl-lost expression, gets swallowed up in scene after scene. 1965.

(Ken. 5:26)

The Last Wave — A group of urbanized aborigines in Sydney, Australia, is defended on a murder charge by a write astroney who, by a property of the property of the property of the property of the property of community of the property of th

George Atilier 1979

"(Ken. 6")

The Man from Snowy River — The making of a boy into a man (and a man of some magnitude, too), as it was made to the making of a boy into a man (and a man of some magnitude, too), as it was the man of some magnitude, too), as it was the man of some magnitude, too), as it was the man of some magnitude, too), as it was the testing of the man of the man

son. 1982. * (CenturyTwin 2; Pacific 6; from 5/27) The Manitous — Imitative horror movie, offering a haphazard diversity of apocial effects, and having to do small whose latest and a series of a pocial effects, and having to do small whose latest reindamation make fleets itself as a fetus on Suan Strasberg's neck which grows day by day from a waitura-sized fump to a skirts of the action. Stella Stevens exposure briefly as a gypaxy spiritualist weating just eligibly less greaseparth weating just eligibly less greaseparth where the stellar of the second control of the control o

Local Hero — The plottine concerns the efforts of a fews of tycon to purchase a Scotish fishing visige, lock, and barrier, as the site for a main thing here. This is a move of character and even more, of setting, and of the effect of the state on the character and even more, of setting, and of the effect of the state on the character and exhibiting and of the effect of the state on the character and exhibiting and exhibiti The Man Who Fell to Earth — An interplanetary traveller with pale skin and orange hair touches down in spooky New Mexico, "The Lanu of Enchantment," and on the strength of several electronics patents he several electronics patents he skyrockes to he very heights of high finance ("I warti you to begin negotia-state)". The elliptical narrative style tends to conceal the hokyness in this valter Teris soil-i story, adapted to the screen by Nicolas Roeg. The Valter Teris soil-i story, adapted to the screen by Nicolas Roeg. The to puzzle out +mal's happening, and in the process he beccmes a sort of collaborator in the storyteling and hopefully becomes less inclined to quicho ever the results. Roeg inclues

Lone Wolf McQuade — His Texas Ranger commanding officer admonities Chulk John Son Palayer commanding officer admonities Chulk John Son Palayer enough 15 yell — an accounted attended, of the shortcomings of Norma's accentation outside the standard of the shortcoming of Norma's command object the standard of the short palayer of the standard of the short palayer of the standard of the short palayer of the s TRUE BRILLIANCE." "A MARVEL." The Night of the Shooting R Stars one COVE La Jolla

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the rather clichéd Americana with vague sinister underlones, but he expresses none of his ideas as clearly as completed in the complete of the click and the complete of the click and t

CURRENT MOVIES

Max Dugan Returns — This cruid be lumped together with ONLY WHEN I LAUGH and I UGHT TO BE IN LOGAT THE STATE OF THE STATE UNITED THE STATE OF THE STATE The surface is solke enough, but the fairtyste storyine — a drop-out father drops back in after twenty-eight drops back in after twenty-eight crops back in after twenty-eight pask-hundred-fhousand-some dollars pask-hundred-fhousand-some dollars — makes it harder than usual to detect any real emotion under-eath. And it seems unwise for a whiter lab Smith seems unwise for a whiter lab Smith todo is William Makepace. Thackeray - like an author who makes you work a idol is William Makepeace Thackeray; "like an author who makes you work a little." With Marsha Mason, Jason Robards, and Donald Sutherland, di-rected by Herbert Ross. 1983. "(Century Twin 2; Pacific 6; from 5/27)

Miracle in Milan — Vittorio De Sica introduces sugar-plum fantasy to the realm of neo-realism, and the relation-ship does not "take." 1951 * (Ken, 5/26)

Movie Movie — Somebody's bright idea was to make a self-contained double bill" in the 1939s Warner Brothers manner, the first half a fight limic called DYNAMTE HANDS (shot in dishwater black-and-while) and the second a backstage muscal called BAXTERS BEAUTIES OF 1933 (shot in oremature color). It's an idea for oremature color). It's an idea for in premature color). It's an idea to make the movie nostalgist long for a perfectly straight treatment. But what the modish moviemakers have in

mands, in the moviegoer as well as in the moviemakers. only the vaguest acquaintance with 1930s movies and a solder conviction that those quaint a solder conviction that those quaint arrivary. With George C. Scott. Trish Yan Devere, Barry Bostwick, Eli Wallach, and Red Buttons; written by Larry Gelbart and Sheldon Keller, directed by Stanley Donen. 1978. (Ken. 521) My Dinner with Andre — Conversa-

sty Dinner with Andre — Conversason is served up, along with aperints,
son is served up, along with aperints,
and a served up, along with aperints,
after-dinner drinks, as a spectator
sport rather than as a participatory
one (As speciator sports go, neither
should be a served and a served and a served
to be ranked among the leaders). This
to be ranked among the readers of the
poor of the poor of the served and a served
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(refi. oxe)

My Favorte Year — 1954 is it television is in its Golden Age, cornedy is
king, and notatigiar turns chest-deep.
The character who prefers this year
over all others is a squiref-cheshed
staff writer (Mark Linn-Baker) for a live
variety hour, and the guest staff one
week is his illelong idol, an Errol
Flynn-like action-carouser (Peter
Flynn-like action-carouser (Peter

tween these two is the primary focus, although act of Richard Benjamin, in his debut as a director, is so prone to stand back and let the actors have all the glory, that he neglects to underline visually, or even to notice, the delicate dynamics of that relationship (nothing, for instance, is made of the writer's first sight of his idol until he steps up to deliver an impassioned plea in or's first sight of his old until he steps up to deliver an impassioned piece in his behalf). A multitude of peripheral in his behalf) and multitude of peripheral post, most of them coming straight from stock, including one of the most horble of horble lawlers house-come more prestally if they were not so ardently and arduously sought. With Jessics Hanner, Joseph Bologna, Lanie Kazan, and Seina Deliver, 1986.

Delushi and Dan Aykroyd, as the in-compatible but interdependent neighbors, keep nudging the proceedings into a whimsical SATURDAY NIGHT LIVE sketch— which would be all right if it lasted no more than five or ten minutes. With Cathy Monardy, detected by John G. ""(Frontier Drive In; South Bay Drive In)

Next Stop, Greenwich Village — Paul Mazursky's recollection of his days, in the early 50s, as a struggling



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actor, dolching Brando in Greenwich Villago. There's a nice feel for the trough the magnetic state of the sta

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THE POTTERY

Heron 1983.

Final Ployd, the Wall.— A cort of control of the control of the wall around to find a control of the control of the wall around to find a control of the contr

nool, 1982.

• Alexin Orw In, UA Glasshouse 6.

• Vopel

• Alexin Orw In, UA Glasshouse 6.

• Vopel

• Alexin Orw In, UA Glasshouse 6.

• Vopel

• Alexin Orw In, UA Glasshouse 6.

• Vopel

• Aliders of the Lost Alk — Director Steven Spieitberg and executive producer-co-article Google Lucias grade to the Thirds and Fortes — and they be handsomely pumping the producer of the Lost Alexin Orwans Consisted to the Thirds and Fortes — and they handsomely pumping the producer of the Lost Steven Consistence of the Lost Alexin Orwans Consistence of the Lost Alexin Orw

These fundamentals, but the , it was a company of the state of the sta

CURRENT MOVIES

ways in, make the movie seem more movelike; that is, they make it seem a different, more ordinary (not to mention longer) movie With Menyl Streep. Kevin Kline, and Peter MacNicot written and directed by Alan J. Pakula 1982.

"" (Cinerama, from 5/27)

Spacehunter: Adventures in the Forbidden Zone — 3-D science fiction, starring Peter Strauss and Molly Ringwald, directed by Lamont Johnson.

Johnson (Balbos: Center 3 Cinema 2: Frontier Drive In; New Valley Drive In; Cesanside 8; Parkway 1; Plaza Bonita; Rancho Bernardo 6; Santee Drive In; South Bay Drive In; Sports Arena 6; University Towne Centre; Wiegand Plaza 6)

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Star The 8: The Wrath of Khan—
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Twilight Dinner

Special

Just show your UA6 Theatre ticket stub and we

will give you 1 free well drink or 1 free glass

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Dinner or a Deluxe Dinner. Minimum of 2 people.

Chicago Hot Dog (reg.) * Drink (reg.) * Fries (reg.) Good with ad, Monday-Friday between 4:00 & 7:30 p.m. & Saturday 10:00 a.m.-2:30 p.m.

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Southwest corner of Clairemont Mess Blad. &

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Special Introductory Dinner Offer

Chicken Cacciatore served with buttered noodles, vegetables, soup and salad \$4.95

Offer expires June 4, 1983, inental style breakfast & lunch, Mon.—Sun Dinners & after theatre Thurs.—Sat. from 5:30

SUNY MAZION 700 II charve dance shared board section (see the section of the sec

NEW AT AESI Cerwin-Vega speaker systems: The cover to move your 9353 Activity, 578-6660.

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ARIA CLASSICAL GLITAR Concert model AC-18 Cost 5269. Must sell. 595. Case included, 729-7642.

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CRAIG AM/FM stereo radio cassette recorder, built-in condenser microphones. 2-way AC/buttery power, sievo mode mint condition. 560 firm. 452-7930. GUITAR AMPLIFIER. Acoustic model 123, 125 watts, reverts graphic equalizer, almost new: 3400, 296-9284 after Som.

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Sat. 9 a.m. to 9 p.m., Sun. 9 a.m. to 6 p.m. 6110 Friars Road 295-9766

Free Pita Pizza or Mexican Quesadilla

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At the junction of S6 and S7.

MOTHERS KITCHEN

Featuring delicious homecooked food that will delight your palate as

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Near hiking trails, campgrounds and Palomar Observators
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BLAEANING BY L4 FIBER CLASS sname drum: \$150 Sabian 20" ride: cymbol: \$75: 274-1280

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CLASSICAL CULTAR for sele Bizarlian rosewood sales Guild handhell care. Exceller: co. storn. 1425 not back, spruer cont. Prifect condition. Hand case. 272-8987.

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Constitution 1900 (Micros) must colection of 59 author 6 of 69 aut LEAD GLETARIST. vocales, series quality band, doing copies or originals, lindo rock, blues, experienced, equipped 562-5417.

ORGON PLAN CONSIST LOWERY Model HIS-1.

GROW RESPONSE Species strengthess symmetres, perchapsorance for mythin Lines top desire. My perchapsorance for my perc 1275. Home Dis General 1275 Se3-1496.

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MANTED TO BUY: Have 1500 downpayment for motile norms about Buy area feed framing, want 5125 or best feeder Bandmatter 50 watt head. 1100.

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included with your meals are visits to our Fresh Fruit Bars and our Bakery caturin; a variety of freshly baked specialty muffins and hot breads. Salad bar now features 60 items including 3 fresh pasta salads and potato salad.

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Offering a variety of California's finest produce, fresh pasta salad, and selections of your favorite condiments and dressings.

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Serving continuously from 11am 9pm daily, Sundays 12:00-9:00, 7305 Clairemont Mesa Blyd., San Diego, CA 92111 (619) 576-06

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THE NAL COMPLET Custom Ludwig drum set, from mounted oversized tons, 4 Zidsens, booms, cases, exps. 1975. 79 Bocat, needs tires 13,000 fem. 276 debt. 4-PICC DRAWET regine, (print leading lazer to the first part of th AV YOU NO GOOD at moulaing an oat Marin hands strength (28 hours) yet and the strength of the

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WANTED RED WING pottery in the Capatrano pat-tern, answersay mold of 1953. Will buy parts of a set 278-8667, evenings.

CASH FOR YOUR unwanted stuff, mostly furniture, household lots, etc. Storage, redecorating, moving? Don't give it away, Jane, 295-4780.

WANTED TREE-BPE aprices for home canning, Wat pick and pay or will give some back in jars like Grandina used to have: 469-2563.

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Dookies thanks Tribune rest-aurant critic Kay Jarvis-Prokop for this recent review. We always have low-priced breakfast, lunch and dinner specials plus entertainment at our piano bar nightly.

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TOP GUITARIST looking for a few uncere students. Jazz pop. rock. classic. Learn from a Hollywood studio musican. Call Milt Norman at 942-2440.

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GUETAR LESSONS. Juzz. rock. country. John Phamas, graduate of Berkine and Boston Conservatory. Classical guizar Eric Foster, graduate of Junicensky of California. Professional tracentes gaving professional lessons. John Pramus Guizar Studio. (Jal Enday, 198-5754. LEARN SELF-HIPPNOSS, One-day seminal city, 539 total cost (including L12-gage testbook). Carol Baras, Hysion-Morphica. A day you will never forget. Call 24-base reception, 27, 2021.

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Whole foods for
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*Italian Lunch Buffet

All you can eat only \$3.95

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Special
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This week — Chicken Caccitore
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Pants \$5 to \$14 Shorts \$6	Pants
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1997 ALFA CAMED SPICER, Clause 1300cc, excellent 1997 ALFA CAMED SPICER, Clause 1300cc, excellent 1997 QUE de Salto 3 1997 Ceptro AMEMA 4 does, base transportation, clause 1500cc (1997 AMEMA 4 does, base transportation).

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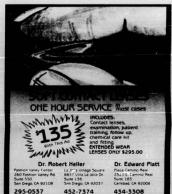
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3. Condensers

4. Adjust timing

5. Check wights

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for damages:
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Our major tune-up includes:
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5. Distributor points,
6. Condensers,
7. Air filter,
9. Gas filter and
10. Engine oil.
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1950 EDS1, RANGE 2-door range. Cependade en1951 PURKCUTH CHARF 4 speed town out; great series young and investment 582 6951 for de1952 Series young and investment 582 6951 for de1958 On their 272-1437. 129.95 268-8896 7370 Opportunity Road - Suite N • S D

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Excitent condition, 13/300 or offer, 454-7544

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CHEAP PARTS, 1972 Toyota Corolla, with good engine, and a 1972 Audi 1003.

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Many, many good parts lett 57/8-615. 1965 LINCOLN good tires, engine, transmission, needs uphoistery, paint, 1300, 424-8160

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New nober, battery, chain Back with rack, wethinam-tained 1920 Gary 693-550 work; 273 B107 home.
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PRETTY. COLLEGE-educated female. 29. sensitive fealth-conscious, warm, enjoys quiet times. If well-seeks caning, thoughtful intelligent male. PO Box Ballol 9216.

ROMANCE OPPORTUNITY for non-smoking woman of windom, radiance, grace with time affection to spare share Single man, 39, awards reply, Box 5303, 92105. LAUREL AND HARDY Saling Baja: parties for skepti-cals. Just realistic sharing, caring and enjoying. Any-thing more? Reply Reader. Madame Curious.

SLIRE CAN appreciate Lech Walesa wanting to talk, so do I but Paderewski I know won't talk, either Minute on violin beautiful. Guess Whooo. WHOM EVER your Grey Lady was being Windomen, lot hot air. Blows first hot then cold run, run Bud. Always a runner. Tell ner so long.

YELLOW PORSCHE 1GTK 5-12 Padre game Driving home was more fun than usuall Poor blue VW Could barely kinep up. Going to another game soon? Carol.

Design, Toronto, Nembury, Thom major grows.

COLET PROFESSORIAL major, 30 designs some resultant for feroming parting printing printing more. Mark, 500 81644.

291-3697.

92138.
HOUSEMET WANTED, make or female to share 2 horizon house in safe neighborhood. Quiet, dean. I style up her site. PO Box 20040, 81 Cajon 92021.
Cat Co. 5225 plan. P. 20 style HELLO, I M Myron, 30, black, male, Capricom, in need of a sincere female friend. All yours, Myron O. Wrise, none, Rool & Breplace, Nonenciere, no pers please. No 170-947 OB to \$7, Marion, Ohio 31002.

Roommates

STOPI THIS is it. Housemate needed in Hilknest area 5150 & depose, 1/3 utilities, 291-7138 or 298-3718. SINGLE PERSON wanted to alternate living in fumbled Mission Valley condo and very rice livinaboard salboar. Best of 2 worlds. \$250 per month. Ruth 295-5194.

ROOM FOR BENT in Hillicrest nome. Share in all choices and space. 3200 monthly plus utilities. Progressive per-son, nanumoker preferred. Call 297-7532 or 298-0983.

WOMAN 30'S, needs room to eret. Pauliu/Musion Beach near Mission Bind, plear occasi & ous 34 only 11 use Bus 34 or Point Lorina near Missiony Drine. Pair drugs or pot. I can pay 1120 monthly i, am clean & quet-responsible & have references. Mescage for Bins 189 272-5155.

PENDONNEE PROFESSIONAN person or guiduater stu-dent. Stater, quiet, sheer, confortable regulations rousenda 3 bestooms 2-12 bath, nor-full, ten-rousenda 15 bestooms 2-12 bath, nor-full, ten-rousenda important aerokuse ensourably men seme of nume, and not familiar about anything. No tobacco, pets. 3-20 & 173 utilian. Sol-7359 evenings. & westernit, king bying. 2 ACTIVE PROFESSIONALS looking for 3rd to share large 4 bedroom, 3 cath holms in Chala Vista. Has all modern amenties Located new Southwestern College and 805, 350 & 1/3 utaties, 421-6146 or 427-2368 keep trying. ROOMMATE WANTED to sharr a nice 3 bedroom house in South Clairmont. Close to buy \$200 monthly, depose, plus 1/3 of utilities, 276-3660.

ROOMMATE WANTED for 2 bedroom, 2 birth Mission Hills apartment, 1200 per moreth & 1100 depoint, Available June 1, Call 296-5718 for Sures.

FEMALE ROOMMATE wanted to share 2 bedroom 1-1/2 bath condo with couple Great incation half block to Sal Buy Practic Reien Surviv HICO 1275 monthly includes all utilities. Call Caroliyn 270-1900 or 270-5999.

WE NEED 1 ROOMMATE to share our home in Claim-mont by Frazer Farms. \$205 monthly, neer kilchen, washer, dryer, light storage, have a nice day. 483-1234. ROCMMATE WANTED with references to share 3 bed-room house with 31 year old businessman in Claire-mont area. Master bedroom with bath, own living room, gaage, wisher & driyer start aire 15, 1330 gain. 1/2 ublters. Neon 569-8623 day or 569-8464 eve-nings.

MALE OR FRAMALE vision large Hillioned Cital Spanish dispress verin couple (27 stancer & 35 mignered) prefer sharply preference present greatment source larger room with hope breadthst bath, great city ones, 5 books to this batter pinks, Monthey Lagging, an-signer, great cit, plants, charm, provay, class melyfacti-mond. 1530 monthly pink 1/3 solutions, Nov. 277: 3644. NONSMOKER WANTED to share 2 bedroom apart-ment in Claremont, Pool, picuzin, liucidiry, dishwasher, 1250 per month plus 1/2 utaties. Deposit. Available June 1: 571-3860. SEMI-PRIVATE room in Mrs Mesa for 5145 ptp. 1/5 utilities. Nonemoker preferred. Available in June, plan ahead, 579-1614.

COMMITTED Plantage 166. 4 regions of the Committed Audition of June 266. The Committed Audition of Jun

DIFFERINT DESTREE Minn, women, all ages, and areas Lifestyle Blomesum Plantition (P1415) Block now in a foliate in Partition Contain Beach, Block now in a foliate in Partition Contain Beach, Block now in a foliate in Partition Contains Beach, Block now in a foliate in Partition INTUSTIVE WASTA meruphysially intented quasi-vegetarian housemate worked Must be clear, quest-responsible with second income: 1210 monthly Mission Vising acid. 208 (1008).

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FEMALE HOUSEMATE wanter. Point come nouse funders. 3216 monthly June 1 to August 15 226 6647 det spin. IB/ADF FAN fevue student mobility came to state.

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RESPONSIBLE FIRMALE roommate wanted to share 1 bedroom house with yard in Tahsadge (near \$250.) \$208.8.1/3 unlittles, \$100 security & last month; Cheryl \$82.7081.

2 ROCAMATIS BLAUTHUL nome Bird Rock ama. Nomenoking, ciran working females preferred. Asial-akie: June 1, \$250 & 1/4 ubbles. Jeff or Brenden. 489: 1417 overshop.

SNGSE MOTHER attending San Diego State University, professionally oriented, sents same to share my assement wats 281-26279 HOMEMATES WANTED, 3 deditions, 2 built in Spring, Valley near 94 needs, 2 single, humorous humans, 5250 monthly & 1/3 utilities, No tobacco, indoor pets. Crins-banis Keth, 465-1942.

STUDIO DIC Studion Make of female nominioner by MALE ROCKMANTE, Jame 2 bestroom Moson Voley Jame 1. His/Juner addition. No pert Resource to conds 2 goods pressure, female counts 6 seams from possible ships 2016-1987 (access from 27.7 HIS/Juner 2 bestroom 12.771 HIS/Juner 2 bestroom 12.7 HIS/Juner 2 best

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AVAILABLE RAY I Wanted severe college gold male,
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OCEAN BEACH female share large master bed-com-with same. 3 bed-com furnished house, hardwood floors. 3 blocks to brach. \$140 & deposit. 226-2394. EMPLOYED FEMALE to sture 3 bedroom Clairmore home with same \$250 & 1/2 utilities Unfurnished literature 435.4443

WANTED ROOMMATE June 1st 3 bedroom Clave-mont home. Seek open-minded neut. courteous male/ lemale, 5200 monthly, \$100 security. Washer, dyer.

DOG CHANER SERS some to find and to share house in SOSU area June 1 or later. Am fun lovin' Amy 292,7280

ROOM FOR RENT in ESD private home. Prefer college student or young employed adult. Utilities included 5195, 281-4305.

FEMALE ROOMMATE worsted either heating from phobials or writing to share with same. No smoking can pay \$150 monthly, 560-0469.

mair roommate (25 pius) warter for 5 bedroom grat frozensid in Hillitest Cigarettes \$140 depose, \$190 includes utilities Randi 295-7471 ROOMMATE WANTED, large nome in El Cajon. 23-30. employed and next. \$175/month. 1st and last. 1/3 utilities. 443-0708 after 6pm.

BCCMMMATES WANTED for apartments 1 block from SDSU, Both freuie and mare needed. \$150 to \$185. Miles 286-289. Sole simples Non-smoother and need Cut allowed. \$22.5 1/2 utilities. \$125 deposit. Call 250-2888. WANTED FEMALE, nonsmoker to sture condo in spring Valley, Private room & bath, 1275 & 1/2 utilities. Dog DK, 461-7164

SOOMARE WANTEL age 21 to 30 to share a large frozen in Terrapera with 2 other gays (coloring fir 272-2797), morning, sectionable in size rare controlled in stage of coloring fire 272-2797, morning, section 272-27833.

RCCMMATE NEEDED: FEMALE preferred Spicious private La Mesa evel-utive home (3000 sq. ft.) new State College. 21-30 years old. \$250 plus utilities. Tom, 464-0064. emodicione, processo de la constanta constanta de la constanta del constanta de la constanta de la constanta del constan

PRINCE INCOMENT London 1 ber 1997 (1997) (19

ROOMMATE WANTED for quiet Claremost house Looking for someone who is near, clean and nominok-ing, nopets, \$190 plus utimes, 279, 9219 or 278-3194.

RODAMMATE SOUGHT for 2-bedroom, 2-bed tacked Mira Mela condominum. Furnished, for pools, patio volleyball jacuzzi, dishwisher, lai storage, carport, 5300 plus usboes, 564-9685.

PACIFIC BEACH. Rocummate wanted for two-bedroom apartment. \$225 plus half utilities. 273-1008

SOUTH CLAREMONT nome has bedroom available Fenced year for guister, quite ineighborhood toolong for next spinuary unrend vegge No pets. \$150 net visites. Cro. 27-2:A31.

OWN ROOM, OWN BATH in sarpe apartment, I block to SOSU campus, 5175, Fernale okay, present roommate, and III. Maler, 282 - 384, 384 - 384

OWNER SEEKS TWO male or female nonsmoking roommates for four-bedroom La Jolla home, June 1. Own room 5235, two rooms 1575, 172 utilities. 459-3741 or 222-0234.

ROOMMATE WANTED for quiet Claremore toren.
Looking for someone who is next. Users and nonsmooter, no pris. \$190 plus unities \$275-\$219 or \$278-\$194.

ONE FEMALE ROOMMATE wanted to share a spaci-ous condo in Cardiff Neut non-smoker, no pets. Lauri-dry facility, \$330/month, 753-2162 after from

FBMALE ROOMMATES WANTED to there very non-4-bedroom home with pool on Mr. Soledad Must prefer quet suroundings. Non-wroken: \$230/month; \$200 deposit, spir the utilities four ways. Call Steven at 274-8265 or 278-4171, exc. 601. SENIOR WOMAN WILLING to share her 2 bedroom apartment with lady Good area, available now. Clean. Quet, utilities included. 582-3257.

30 FEAR-OLD ENGINEER, nonsmoker, seeking queet place to like for final year of abudy at SOSU Queet, purking, and revisionable distance essential. Bill

FURNISHED ROOM for monamoung college student. Parish kitchen privileges, separate bath, \$225 moneny includes utilities, 275-7566 after 5pm.

RCOMMATE WANTED to share two bedroom quad-ment in Pacific Brach. Aine. July, and August tempo-lary, \$200 monthly zent. Jeanne 273-6033 or \$26,953.

FEMALE ROCAMATE WANTED, 2 bedroom, 2 bath apartment in Pacific Beach, 6 blocks to beach, \$225 month and \$125 deposit, Linda 270-1034 after \$30pm.

CILIET, RESPONSIBLE FEMALE roommate to share 4 bedroom house with pool in Poway, 1250 per month or discuss partial ownership, 223-5566 x780. ROOMMATE TO SHARE large, 3 bedroom house in Baypark Excellent condition Fireplace and view over-looking Mission Bay. Very clean. Close to all. 1285 month. 276–1400.

SHARE NICE CLEAN 2 bedroom nowe in Normal Heights with quet young working man, fairly fur inshed, with pallo & garden, \$200 plus 1/2 utilities, Mair, 280-4915.

I BEDROOM IN NEWER 3 bedroom home. Private bath. Close to 94 and shopping. Available June 1st. 1250 per month. 1/3 utilities. References. At 697-6394

ROOM WANTED in Mira Mesa. Have small 12 year old merit of paid clas house dog. Non-smoker segetarian 226-7417. Deading 3 pm. 1 SMALL HOUSES for rent only \$225-\$945. Carpets.

SMALL HOUSES for rent only \$225-\$945. Carpets,
from 1 bar apartment in hacific deach. \$20150, 1/2

One Excellent socious Low deposit, Nector Result.

ROCMMATE WANTED to share 3 befroom victorian flat. Hikmest area, 4 blocks from park. 1210 month. I laundly nook-up gwage, fenced yard Children 5 pets 5333 depost, 173 utilities 1232-7856. ROOMMATENEEDED — for two bedroom spartment in Ocean Beach, as of June 1st. 1200 pais deposit and updates 22: 0-7064 after 6pt. LUSUSPY CONDO — own room, sauna, pool jacuzzi, at Lake Murray & Navajo Near SDSU 1195 697-5865 or 265-8000

ROOMMATE WANTED for laine Next and non-smoker, four bedroom house near Sharps \$185 plus utilities. First and list: \$73-0362.

WOMAN, 40. HONEST, intelligent, non-smoker, non-drinker, raw foodist, wants sleeping room for June. We sturbunge housecleaning/yardwork (not companion shipt) and/or small rent, Calob 583-9271.

COUPLE IN EARLY 20's looking for two people to get together and look for house to share in PB or Clairemore AGE 272,8706.

FEMALE ROCKMANTE predict. No drugs, 1725 jales, prock. 45th & EL Groundler Backmann, saving rocks, before prock. 45th & EL Groun Backmann, and prock. 45th & EL Groun Backmann, and procks, 2 laundly sooms at Chical Wass 491 0008.

1 Squeender 1, 1175 per moren. 280-2866.

ROCMMATE WAYTED: 1140 per morein plus usities.

NEAT, RESPONSIBLE, nonmoking 25-15 year old sentence onche, pool, sama, pausa, new SD9J and consumor College 460-4496.

ROCMMATE WAYTED — to share three bedoom. Debitions College 460-446.

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ROOMAL-HE FOR LOVELY 3 dedroom home in Pacific Beach. Large yard. exclosed patio. Register, storage steel and large. 1300 and 1/3 utilities. 1150 deposit.

FEMALE ROOMMATE for 2 bedroom 2 bith apart-ment Bay see, pool microwate HBO. DSG fest and sars morn ent, hat electric. S150 depois. Sep. 273-2824 \$345. LBEDROOM/NORTH/Mission/Beach, appliances, hardwood floors, No pets. 270-1016, 276-8287 evenings.

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AALE HARAM Beath pock terms lovely custom decounted 1 bedroom condo Serga 4 520-335 per 4600 moeth Depost \$250 Days. 47-68721, ingres.

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SAN CARLOS 2 bedroom townhouse, 5450 plus de-posit. Child/small dog OK: 582-7559, 583-9040.

WANTIED Hour to rent or mobile hore sain 2 per-room 2 adults. Knamy Meta, Serra Mesa. Claimmer, College and Affice Godern 272-86. Literature, College and Affice Godern 272-86.

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\$325. NORTH PAIX. I bedroom delaie. unfursibled from SORI poil. Scalents. \$180/month plus utilities partitions. 4397 (minus 35 No pers. 235-695). 583-8149. S222-495. HOUSE FOR RENT. 2 bedoom: 1:3/4-both pay den on private 1/2 act serv list a north Clavemort. No private 1/2 act serv list a north Clavemort. No private Common Company Common Com

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THE READER PUZZLE

By Don Rubin

Each of the squares at the right represents a different area of the earth in relief-map contour lines. (Due north, by the compass needle, varies, as does scale.) Try to identify each of them briefly in the spaces provided.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. All entries in the Reader

All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 20138) by 0.00 a.m.

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).

 Employees of the Reader and their immediate families are not eligible.

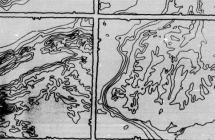
5. In the event of disputes of

5. In the event of disputes ties, decisions of the judges will be final, and arbitrary. We ve only get five T-shirts a 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 office.







R.Jonss

Winners of and Answers to Reader Puzzle #256, Head

(Malcolm) X (Howard) Hughes Mia (Farrow) Little (Richard) Wile (E. Coyote) Bud (Abbott) (Gordie) Howe (Thomas E.) Dewey (Larry) Fine (Doris) Day (Liz) Taylo (Natalie) Wood Eubic (Blake) Divine (Yuri) Andropov (Michael) York (John) Oates Tuesday (Weld) (Ted) Knight

The solution to Head Line (Moore Orr Les): Excuse me a little while, but how do we find a tailor? Would you be divine and drop off your coats

Tuesday night?
Oh, all right, we'll accept
'my coats' too, even though very few people call Michael York "Mike"

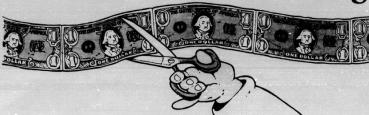
Only seven out of fifty-six entrants had their heads in the right place. The T-shirt winners are:

Karen Hart, El Cajon
 Bob Markworth, San

Bob Markworth, San
Diego
 Larry Early, San Diego
 Bernie Ward, San Diego
 Richard Gross, San
Diego



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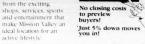








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