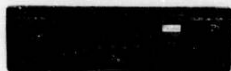


## Coupons - Coupons

### Built-In 5-Band Graphic Equalizer



#### AM/FM Cassette Stereo By Tisonic #CS61

50 watt, in dash, locking fast forward, muting, auto-stop, fader & balance. List \$119.95

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### Installation Special



#### Cassette Car Stereo including Speakers

Completely installed, most cars. Rockstar RST400. AM/FM in-dash cassette and 1 pair Magnadyne wedge speakers. \$5 for air conditioning, antenna extra.

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#### Slim Pocket Radio AM/FM, hi fi with stereo headphones. APC #LK3029.

**\$11.95**

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#### LCD Watches

Black, light-weight men's  
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**\$1.50 each**

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Coupon expires 4/12/84.



#### Beva New Wedge Style

Box stereo speakers, BEP403,  
100 watts each speaker

**\$14.95**

each speaker.  
With this coupon.  
Coupon expires 4/12/84.



#### High Quality Electronic Telephone

With push buttons, last  
number redial, coil cord,  
mute button.

**\$6.49**

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Coupon expires 4/12/84.



#### Cassette Tape Case Holds up to 24 cassette tapes, strong plastic.

**\$1.99**

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Coupon expires 4/12/84.



#### Motorized Power Auto Antenna

By Unic #RV510,  
up & down switch,  
auto-stop.

**\$11.95**

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#### In-Dash/Car Video Sound/System

By Unic RV5000. T.V. &  
Digital Cassette, auto-reverse,  
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locking fader, VCR, VCR  
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Coupon expires 4/12/84.



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Model SET95  
6x9, 3 way, 35 watts R.M.S.,  
20 oz. magnet, 4 ohm—65-16  
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Crisp clarity.

**Only \$15.99 each.**

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7 slide controls with  
front to rear fader.  
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#### Car Alarm by Devil Dog

Detects motion, sets off horn.  
For DC current, 6 or 12 volt.

**Only \$5.95**

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Unic model, RV555.  
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Tisonic #JW130, ultralight  
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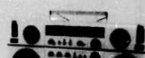


#### Cable Hook-Up for FM Stereos

Connect your home stereo to  
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your stereo. Do it yourself!  
Kit including instructions.

**Only \$7.95**

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auto-reverse, separate bass &  
treble, and more! Refurbished.  
AM/FM cassette.

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7644 Clairemont Mesa Blvd.  
619-292-1850

San Diego  
4925 El Cajon Blvd.  
619-265-1885

All ad items similar to illustrations.

## READER

VOLUME 13, NO. 14, APRIL 12, 1984 SAN DIEGO'S WEEKLY



Dr. Virginia Livingston-Wheeler

*The medical establishment says no. She has been labeled a charlatan and an opportunist. Meanwhile, the waiting room at her clinic fills to overflowing.*

*By Jeannette DeWyze*

Photographs by Craig Carlson

Lately it's been difficult to find a seat in the lobby of the Livingston-Wheeler Medical Clinic in Point Loma. Across the country news stories have begun appearing about the elderly medical doctor in San Diego who claims to have discovered the cause of all cancers; who, better still, says she has developed a vaccine which protects healthy people from ever getting the disease; who, best of all, claims a greater than eighty-percent success rate for treating cancer victims. Next thing you know, the clinic's lobby is jammed.

Not that the Livingston-Wheeler Medical Clinic or the hope that it offers is particularly new. More than twenty years have passed since Dr. Virginia Livingston-Wheeler treated her first human cancer sufferer, a San Diego dentist. She opened her first clinic here in 1969 and six years later expanded to her current facility, a half-block from the section of Midway Drive where Arby's, Wendy's, Bob's Big Boy, and McDonald's come together. Livingston-Wheeler says that over the years her clinic has welcomed more than 10,000 people. Curing cancer patients has become routine, in

(continued on page 8)

# City Lights

## Aliens Being Housed

Evidence of the political mayhem that is currently rocking Latin America can be found in the most unlikely places. Consider two motels in San Diego, for example. One is the Ebony Inn, on Thirty-second Street near Market in Southeast San Diego. The structure still looks like a motel, save for the garlands of barbed wire on its fences and the security guards stationed inside. Through the locked chain-link gate, one can see young *campesinos* kicking soccer balls around while mothers, children, and older men meander. Stereo speakers outside blare Top 40 hits. Although the motel is a curious enough site in itself, it represents the new trend in the local branch of the U.S. Immigration and Naturalization Service (INS) to contract with private detention facilities to house those aliens — of whom ninety-five percent are from El Salvador — awaiting immigration hearings and deportation.



Photograph by Peter G. Coleman

Before the federal Metropolitan Correctional Center was completed downtown on Union and F a decade ago, illegal migrants captured within the county were held at the San Diego County Jail. Once the MCC was opened, though, families, single adult men, and women were placed in the federal facility prior to their hearings. Despite the relative low cost of housing people there, the rapid increase in the number of persons detained for illegal entry (from twenty in July of 1979 to more than 200 three years later) forced the INS to search for a satisfactory alternative. Because the county jail was both crowded and expensive (it charges the INS eighty dollars per day for each male alien), and the MCC far too crowded and heavily guarded for the noncriminal families and children, the INS decided to invite bids from contractors who offered low-security care. By midsummer of last year, the Ruber Corporation had won a twelve-month contract to operate a facility at the downtown El Cortez Motel, and by March of this year, International Hands, owned by Glen Cornist, had secured a limited thirty-day agreement to house detained aliens at the Ebony Inn.

The Ruber Corporation charges the INS twenty-three dollars per day to house detainees in the motel, which it leases from the Considine Company, owner of the El Cortez Center. In a similar operation, International Hands has been operating the Ebony Inn facility for roughly three weeks. Cornist charges the INS twenty-five dollars per day for each alien, and in turn provides rooms with beds, baths, cable TV, and three Mexican-style meals a day. A spokesman for the inn says that the facility is capable of housing 116 people a day, but generally has about eighty inhabitants. The El Cortez compound has 175 beds.

While both facilities essentially serve the same function, the most striking dissimilarity between the two is location. The El Cortez, on Seventh and Ash streets, is located away from any great concentration of homes and therefore has avoided much publicity, while the Ebony Inn sits in the middle of a primarily Hispanic and black neighborhood and may soon be the object of public protest. In addition to the obvious political ramifications of such an operation, certain members of the Chicano community feel insulted that a detention facility housing Hispanics should be operating in their locale.

"We've looked into the situation and we're extremely incensed that INS has chosen to place such a symbol of human misery in our community," fumes David Villalobos, chairman of CHISPA (Chicanos in Solidarity with the People of Central America), a coalition of seven

local Chicano activist organizations which includes the Chicano Federation and the Union del Barrio. Villalobos states that his organization vows to close the inn and other places like it, and is planning to launch a large community campaign urging citizens to pressure Councilmen William Jones and Uvaldo Martinez to help them.

Glen Cornist counters that the surrounding community's response to his facility has been positive. "There's nothing bad going on here," he said. "This is just a place for people to get their shit together."

—R.O.

## Working For Scale

At one time San Diego waters teemed with fifty-pound white sea bass. But in the years between the end of World

War II and the arrival of North City West, the number of white sea bass caught from party boats has dropped from about 60,000 individual fish per year to less than 1000.

In the age of liver transplants, test-tube babies, and artificially stocked trout streams, it was natural that the white sea bass would become a target for the California Ocean Resources Enhancement and Hatchery Program. This program, financed by fees from commercial and sport fishing licenses, was signed into being by the governor last September after Larry Stirling, Republican assemblyman from San Diego, introduced and nurtured a bill through the assembly.

Stirling's bill recognized the declining populations of several ocean species, and laid out a plan for administering money to find ways for "artificial propagation, rearing, and stocking of some marine species" — particularly the ones that sport fishermen like to catch.

By the end of this month the state will have received preliminary proposals from research institutions with plans for carrying out different aspects of the program. It is expected that San Diego will be the center of the enterprise because of its location and its ocean research capabilities. Hubbs-Sea World Research Institute, UCSD, San Diego State University, and the local office of the National Marine Fisheries Service will be offering proposals both individually and as a loose consortium.

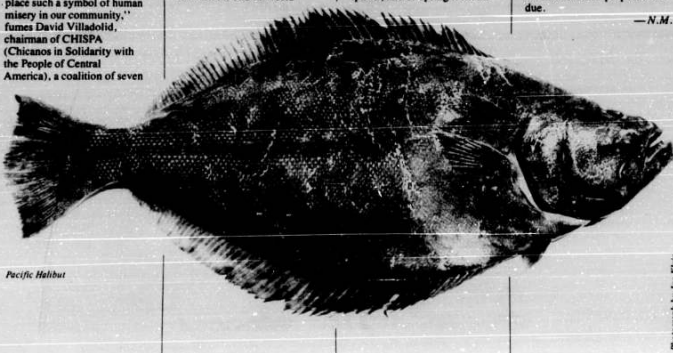
Work has already begun at Hubbs-Sea World. About eighty-five white sea bass have been donated by fishermen, and in six months many of the fish will be sexually mature. They're swimming now in a special tank. Their eggs will be raised to produce fingerlings, which will eventually be freed in the ocean. Nearby is a smaller tank containing some young California halibut, another species whose population the state would like to increase. Hubbs-Sea World recently received a permit to catch adult halibut that are now entering Mission Bay to spawn, and offspring from the

captured adults will be nurtured and turned loose in the bay.

"We're talking about a new realm of mariculture," says Don Kent, marine ecologist with Hubbs. "These species haven't been tried before." Some marine species have been grown and released into the ocean. Hubbs has been raising and liberating striped bass for years, and similar work has been done with cod in Norway, shrimp in Japan, and turbot in Great Britain. But the technology used in marine hatcheries hasn't yet advanced to the point where enhancement of the species, as opposed to the standard "put and take" fish stocking that's been done for years in freshwater lakes, has succeeded. If California successfully plants white sea bass and halibut, which then go on to reproduce in growing numbers, it will be a major step forward for science.

Of course, there are skeptics. Some say that just growing the fish and then releasing them into the ocean will make a lot of people happy and will be a political victory for Larry Stirling. But if all those fish are caught or die without reproducing, say the doubters, little will have been gained. (Paradoxically, as the white sea bass and halibut populations have dwindled, the fish have remained legal to take.) "It'd probably be cheaper to restrict the fishery than to grow and plant the fish. The issue of enhancing the population is a long shot," said one scientist involved with the project. He asked that his name not be used because he didn't want to alienate Assemblyman Stirling. "This is a directed kind of research, and there's a real need for light organization, for expertise from several fields." He says that all Hubbs can do now is grow the fish, that the important questions of how to release them into the sea, and then how to evaluate the success of the release, still remain unanswered. This proposed consortium of research outfits, which would ostensibly bring together the needed expertise, has yet to be drawn up on paper. And there are only three weeks left before the first research proposals are due.

—N.M.



Pacific Halibut

Photograph by Joe Kline

## Media Tricks

Johns and prostitutes who up to now had been able to keep their nighttime activities hidden from family and friends might be in for a surprise. Just ask the thirty-seven suspects arrested in the latest police sweep of the El Cajon Boulevard area, who suddenly found their names, ages, and addresses printed in the paper and flashed across a TV screen.

A few days before the most recent monthly sweep, conducted the weekend of March 16, police spokesman Bill Robinson asked both the *San Diego Union* and the three network-affiliated TV stations — Channels 8, 10, and 39 — to cooperate in an experiment requested by the police department's vice division. Since the first of the year, Robinson says, local vice squad officers had been meeting with their counterparts in other California cities such as Los Angeles, Oakland, Fresno, and San Jose, and found that in those cities in which the news media routinely published the names, ages, and addresses of prostitution suspects on both ends of the trade, arrests declined dramatically, often by as much as fifty percent. So on March 17, Channel 8's 11:00 p.m. report on the sweep included the names of the suspects superimposed on the screen while reporter John Culea told of the operation (Channel 39 broadcast a report but listed no names, while Channel 10 didn't cover the sweep at all). And the next day, story on the sweep on page one of the *Union's* CityCenter section was accompanied by a brief page-two item headlined "John On El Cajon May Get More Than They Expected."

That concluded with a list of all thirty-seven suspects arrested on solicitation charges, along with their ages and the cities they lived in. While it's still too early to gauge results, police plan on continuing this new policy of releasing suspect information, along with actively requesting media exposure of that information. "We'll seek any [media] resource we can get," says deputy police chief Ken O'Brien, who heads the department's vice division.

"Publicizing those who are arrested will hopefully deter prostitution clients, like it has in other cities."

The *San Diego Union* will continue to cooperate, says editor Jerry Warren, but only for major sweeps such as the mid-March El Cajon Boulevard operation. "We're not going to do it on a regular basis, but in this instance we felt it was both worthwhile and newsworthy," Warren says. Over at Channel 8, however, it's a different story. The station's news director, Jim Holtzman, says the airing of suspect names was the result of a "breakdown in communication" in the newsroom that "the management didn't agree to. . . . It has never been our policy to publish the names of prostitution suspects, and we won't do it again."

—T.K.A.

## Somebody Bets On The Bay

For nearly seventy years, a sightseeing cruise around San Diego Bay was a Harbor Excursion. Tourists paid their fare at the dockside kiosk on Harbor Drive and climbed aboard one of Harbor Excursion's blue-and-white double-decker boats as it motored out for the predictable sights of the one- and two-hour bay cruises: Shelter and Harbor islands, the Coronado Bridge and Hotel Del, Navy ships and downtown's emerging skyline. Conventioneers and wedding parties sometimes chartered one of Harbor Excursion's crafts, and during summer months there were dinner cruises. With a little advertising and a network of cooperating travel agents, this family-owned, four-ship tourist monopoly could carry a peak of 40,000 passengers a month during its busiest time, the June-to-September tourist season.

Now there's real competition at the Broadway Pier, and both Harbor Excursions and the new Invader Cruises have ambitious expansion plans. The latter's modernized 1905 Massachusetts-built schooner, the *Invader* — from which the company derives its name — arrived here from Hawaii last October after the firm's owners negotiated a one-year lease with the port district. The *Invader's* owners, Eric Lund and Larry Briggs, will pay the port a minimum of \$54,000 annual rent for the privilege of competing against neighboring Harbor Excursions. Lund and Briggs also spent \$75,000 for a new dock for the 151-foot schooner and built a fancy new wood-and-glass ticket booth on the Harbor Drive sidewalk. Instead of relying on travel agents to bring in tourist groups, the Invader partners use two double-decker buses to round up passengers from Mission Valley and beach area motels. To counter the entrenched Harbor Excursion fleet, *Invader* started out by offering two-hour cruises on the sleek, 300-passenger schooner for \$6.50, fifty cents less than the competition. There were twice-daily whale-watching cruises during the winter months (ten dollars, free cocktail included), a late-night "twilight cruise," and a \$29.50 dinner cruise with live music and open bar. This summer the *Invader* partners will seek port district approval to bring in a second ship, the riverboat-style *Show Boat*, and expand their schedule to hourly departures and four dinner cruises nightly.

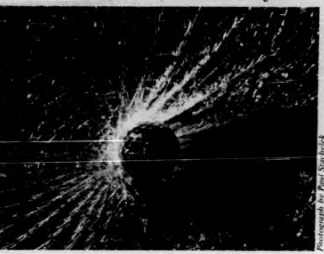
Harbor Excursions, which was purchased last month for \$1.4 million by Southwest Marine, a local ship repair firm, has equally ambitious

plans. The new owners are spending \$500,000 to modernize their fleet, and will offer Gay Nineties-theme dinner cruises aboard the stern-wheeler *Monterey*. That boat — complete with its tin ceilings and shag carpet — will also be employed for Sunday brunches. The Harbor Excursions fleet traditionally attracts about 24,000 passengers during March. This year's March figure was 21,000, and general manager Ron Dribben says the decline can be attributed to competition from Invader. St. Harbor Excursions will distribute \$30,000 worth of color ad brochures this year and this week began a \$60,000 radio ad campaign designed to retain its hold on the visitors market and entice more local residents to ride the boats.

Harbor Excursions will clean up its faded, Art-Deco-style dockside snack bar to offset the visual advantage of Invader's modern kiosk, but general manager Dribben says his real emphasis will be on convincing tourists that his staid, old-fashioned fleet offers the "best value" cruises, even if Invader's classic schooner is more visually appealing. The Harbor Excursions boats cover twenty-five miles of sights in two hours, boasts Dribben, compared to about sixteen miles for the motor-and-sail-powered *Invader*.

—P.K.

projectiles sometimes score a direct hit with a vehicle's windshield. Elton Eledge, the golf course manager, says higher fences along the road wouldn't do much good. "If



they can hit it over a twenty-foot fence, they'll hit it over a thirty- or forty-foot one, too," philosophizes Eledge, who assists stricken motorists by having them fill out a city-authorized claim for damage. One golfer who regularly plays the park course says Twenty-sixth Street Road, which veers off Pershing Drive up into Gerbers Hill, is equally dangerous. "I've never played a foursome where someone hasn't sliced it off the eighteenth hole and either hit or cleared the fence," says this golfer.

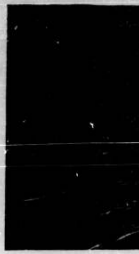
—P.K.  
Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar

Photograph by Paul Krueger

## Hole In Several

The odds are 15,000 to one that your car will be clobbered by an errant golf ball as you cruise along Pershing Drive parallel to the Balboa Park golf course. But that statistical solace isn't comforting to the six motorists who in the past year have had their car windshields smashed or their front ends dented by wayward golf balls emanating from the eighteen-hole municipal course. The culprits are dueling tearing off at the course's eighth and ninth holes. Their slicing swings drive the golf balls up

over the park's twenty-foot fences onto Pershing Drive, where the little white



Photograph by Joe Kline





**READER**

**Has This Woman Found A Cure For Cancer?**

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**Collapsible Mother?**

Congrats to Gordon Smith (and illustrator Tom Mason) for one fine article on San Diego's geologic history ("San Diego Primer," April 5).

Could they ask professor Gordon Smith to explain in lay terms what future effects extensive mining and oil drilling will have upon old Mother Earth?

It's hard to conceive that billions of barrels of oil, gas, water, and billions of tons of minerals can be extracted without eventually causing widespread collapses in the earth's surface. Combine this

with the underground nuclear testing going on about the world and...

Just how long can mankind expect terra firma to remain "firm"? And what's the prospect for opening up the kind of volcanic eruptions currently being experienced in Hawaii?

San Diego

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**Will Make Your Hair Grow**

What is Kleins' Kure? It's a time tested hair care program that will stop excessive hair loss and stimulate better hair growth. Over 1,000,000 hair treatments applied in Canada.

**How Does It Work?** Treatment frequency depends on the degree of hair loss. Most clients will come in to our Centre twice a week for CENTRE TREATMENTS until hair growth is firmly established and then gradually taper off to 1 or 2 treatments weekly.

**How Much Does It Cost?** Centre treatments are \$15.00 each. Home treatments are \$2.00 each.

**Is It Safe?** Our Centre treatment program guarantees a safe sample. If after 3 months you are not satisfied that your hair is fuller and thicker, all money paid will be cheerfully refunded.

**How Do I Start?** It's easy. Come into our Centre for a free consultation or phone for an appointment. Remember, you have nothing to lose.

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8322 Clairmont Mesa Blvd. Suite 200  
266-3882

Also located in San Francisco, Mountain View, Sacramento, San Leandro, Washington, Florida and Canada.

Contrary to what Mr. Arnold reported, the Fiesta primarily produces comedies and dramas and has only offered one musical comedy, *Gypsy*, in the past twelve months.

Rob Wine  
San Diego

**Letters**

**Suicide Is Brainless?**

Joey Suicide ("City Lights," April 5) is a thief. Your publication does it service to in any way justify Mr. Suicide's rationale of "artistic impulse" and his "refined outlaw aesthetic." The very idea that crime "can be an art is an absurdity without justification."

**LONDON**

from \$495 RT

**GERMANY**

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**New Age Travel**  
436-9977  
Lowest fares!  
Most flights to Europe!

**The None's Story**

I'm addicted to the puerilities of "Off the Cuff." Reading it is like not turning off your television set.

(continued on page 5)

**FUTON**

• (Foo-Tahn) noun  
• Derivation—Japanese for bedding

Japan's premier bedding. We use sturdy futons rather than the usual twelve to twenty-four to insure that the bedding does not shift under you during the night. Sleep in health on the floor cushions and all the richness of pure cotton or matted the futon to our beautiful oak floor frame for the finest in leisure living.

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**CHULA VISTA**  
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**EL CAJON**  
Bedroom 645 Broadway  
425-3252

**KEARNY MESA**  
Bedroom 8841 Claremont Mesa Blvd.  
565-4007

**POINT LOMA**  
Bedroom 4811 West Point Loma  
224-2808

**CARLSBAD**  
Bedroom 2570 El Camino Real  
720-8903

**LA MESA**  
Bedroom 5208 Jackson Dr.  
698-6171

**ESCONDIDO**  
Valley Waterbeds 217 E. Grand Ave.  
489-8555

**POWAY**  
Valley Waterbeds 13530 Poway Rd.  
748-7999

**ENCINITAS**  
Valley Waterbeds 541 First St.  
942-8417

**SAN MARCOS**  
North County Sleep Centre 830 "A" W. Los Vallecitos  
430-7592, 744-8710

Mr. Suicide intimidated the teller at his local bank, the girl whom he purports to love, and the writer of the article, Randy O'neal. Of the three, the writer of the article is most to be criticized since he goes so far as to glorify Mr. Suicide's illegal activities.

Mr. Suicide tells us that he wants to live by his wits. He fails even to understand that he is stealing is not the act of an intelligent man. Further, the fact that Mr. Suicide's conscience does not bother him indicates that he is a true sociopath, of a class that is most dangerous to our well-ordered society.

The joy of your publication is found in edification and entertainment, but the article concerning Joey Suicide neither edifies nor entertains. About all that it does is give Mr. Suicide some sense of satisfaction in his moment of self-glory.

Shain R. Hing  
San Diego

**Letters**

**Singles Don't Lead To Albums**

Your April 5 issue contained an article ("City Lights") lamenting the inability of San Diego bands to crack the national market. To

someone from outside San Diego, the reasons are obvious.

The fact is, San Diegoans seem antagonistic, or else indifferent, to genuine rock and roll, as opposed to the store-bought costume version. The clubs here, in particular, seem more geared to a fairly slick and upscale singles scene than anything else. This means that local bands, unfortunately, form and mature in this environment. As a result, even the supposed "new music" bands reflect only the surface impression of real rock and roll, and little substance. Admittedly, many local bands are great at being musicians — but it takes more than that.

The only exception to this rule I've seen is DFX2. It is no coincidence that DFX2 rarely played clubs in this town, and is the only band to have achieved any national attention.

S. Landress  
San Diego

**Let's Talk Radio**

In response to Thomas K. Arnold's all-too-brief and superficial blurb pertaining to the local band dilemma ("City Lights," April 5), many questions are still left unanswered. I mean, really, let's stop and read between the lines. Record executives aren't stupid. Bands with starry eyes are guaranteed priority radio promotion, you'll be lost in the shuffle faster than you can say "cutout." The lack of radio acceptance stems from the lacking record companies (exercise) sole control.

Austin Porter  
Hillcrest

**Circuit Judged**

"With a Crack of Symbols" in the March 29 issue ("City Lights") left out a problem the San Diego Opera must deal with, even though it involves only a handful of people. There are several musicians contracted with the

(continued on page 48)

**Busting Out All Over**

Congratulations to Neal Matthews on the well-written

**Letters**

(continued from page 4)

To the May 5 question, "What would you replace mall music with?" the respondents all fell into the "When did you stop beating your wife?" trap. Nobody had enough sense or presence of mind to say no music, and to add that the whole idea of "mall music," department store music, supermarket music, Xerox copy store music, et cetera, is obscene. That's not what you do with music!

Percy Seitin  
La Jolla

**ANTIQUE SHOW**

Thursday, April 12th through Sunday, April 15th

Mission Valley Center is filled with collectibles and treasures from the past. From rare items to knick knacks, there is something for everyone—all on display throughout the mall.

Mission Valley Center features Bullock's, Saks Fifth Avenue, May Co., Montgomery Ward and 117 specialty shops—many found nowhere else in San Diego. There's a world of difference at Mission Valley Center!

**MISSION VALLEY CENTER**

Exit I-8 at Mission Center Road

**APRIL 12, 1984**

# Straight from the Hip

Dear Matthew Alice:  
I live in a beautiful uptown San Diego apartment that's infested with winged rats, *alias* pigeons. They nest, roost, and mess all over my roof and porch. What can I do legally to get rid of these most unwanted varmints?  
Patti  
San Diego

Say what you will to disparage La Mesa — and many do — the lawmakers in that community did good when they passed an ordinance in 1976 that prohibits anyone from feeding "wild" pigeons (a.k.a. rock doves, *Columba livia*). I can't bring myself to call them "wild," since they are almost completely dependent on man and his urbanized environment. That they were the first birds in history to be domesticated tells you much about their independent, noble spirit, quite unique. Ah, I can see the wrath of all the cooing, pigeon-hearted dove devotees descending upon my head. Fear not, for there is historical precedent for attempting to rid the world of the pests. Unfortunately, these efforts are often foiled by the bird lovers. For example, the mayor of Siena, Italy had to abandon his plan to kill 4000 pigeons, which were carrying a form of salmonella, because of the public outcry. To the east of us, the city of Brawley met equally vocal — and successful — opposition a few years ago when it tried to eliminate its feathered free-loaders. And right here in San Diego, 1948, the city manager's plans to trap the birds in Horton Plaza and feed them to zoo animals were called off when the mother of a little girl complained that her child was heartbroken by the cruel suggestion. Twenty years later the pigeons ate, in one day, every single geranium the city planned to decorate the plaza. A month later they ate the lantana that were planted to replace the geraniums.

You can kill the pigeons with legal impunity, if you follow certain guidelines.



Illustration by Rick Gray

(Note that almost all native North American birds are fully protected by federal law — the pigeon, along with the starling and house sparrow, are introduced and not sheltered by the law.) No guns are allowed, of course, but any other method that is humane is permitted, according to the county animal control people. You can't trap and starve the birds or poison them slowly. Just make it quick and painless. One nonviolent approach you might try is to scatter a few rubber snakes around their roosting areas. It may work, but I fear even the bird brains will catch on to the play after a while. Others have tried — without much success — ultrasonic devices (the pigeons just hide), wires strung on ledges, owl decoys, and sticky stuff called Tanglefoot.

Dear Matthew Alice:  
I was stung here drinking my diet soda with the so-called revolutionary Nutra-Sweet when I noticed on the can a statement that said "Phenylketonuria: contains phenylalanine." What is phenylalanine? What does it do to

phenylketonuria? How does one get to be phenylketonuric? And if this Nutra-Sweet is so great, why do they still put saccharine in?

John Livingstone  
San Diego

Not far from the top of the list of *Matthew Alice's Words to Live By* can be found the statement, "If a word is more than four syllables long, you don't want to be it." A variation of that can be found in the food section of my as-yet-published book, which says that if a food is more than four syllables long, you probably don't want to eat it. Phenylketonuria and L-aspartyl-L-phenylalanine methyl ester are, therefore, in double jeopardy when they collide. And collide they do, when the former imbibe soft drinks that contain the latter (which, given its simple, more plebeian name, is known as aspartame or NutraSweet). Phenylketonuria is those individuals who suffer from an inherited inability to metabolize phenylalanine, an amino acid that, so happens, is one of the ingredients of aspartame (as well as being present in many foods such as milk and

meat). Phenylketonuria (PKU) is a rare disease, striking one person in 15,000 in this country, but it is serious because if it is undetected and untreated it can result in mental retardation. Fortunately, screening of newborn infants for PKU is mandatory in forty-seven states, so the approximately 200 infants who are born with the disorder each year are usually diagnosed. Avoiding the intake of phenylalanine is crucial if normal brain development is to be achieved, so the U.S. Food and Drug Administration ordered the labeling of soft drink containers to caution those with PKU. Pregnant women with hyperphenylalaninemia (they are not quite phenylketonurics, but have trouble with the amino acid) are also advised to restrict their intake of phenylalanine.

There's still a great deal of controversy surrounding the safety of aspartame, and some groups contest the government's findings that the additive does not cause brain damage, endocrine dysfunction, mental retardation, or brain tumors. I can only say that my tongue gets nervous when it senses a multisyllabic artificial ingredient heading toward my gullet. And then there's the much-discussed and very controversial saccharine. I do find it interesting that in Canada beverages are artificially sweetened only with aspartame, not with the combination we use in the U.S. Two reasons are given for our use of an aspartame-saccharine mixture. First, because aspartame is so sweet — 180 times greater than sugar — saccharine will dilute the sweetness to tolerable levels. The second reason given is that aspartame is so expensive that manufacturers cannot afford to use it exclusively. What was that saying about getting what you pay for?

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

Disco

LA JOLLA VILLAGE SQUARE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
THE BAND TEA DANCE 1-3 PM BUNCH PARTY-ON	FREE AEROBIC DANCE 5:30-8:30		FREE AEROBIC DANCE 5:30-8:30 PM		NATIONAL AEROBIC DANCE CONTEST LOOSE SHARPEN PHOTOGRAPH EAT SWEETENERS 5:30-7 PM	NATIONAL AEROBIC DANCE CONTEST LOOSE SHARPEN PHOTOGRAPH EAT SWEETENERS 5:30-7 PM
15	16	17	18	19	20	21
NATIONAL AEROBIC DANCE CONTEST CHILDREN'S MUSICAL EVENT	FREE AEROBIC DANCE 5:30-8:30 CHILDREN'S MUSICAL EVENT	CHILDREN'S MUSICAL EVENT	FREE AEROBIC DANCE 5:30-8:30 CHILDREN'S MUSICAL EVENT	FREE AEROBIC DANCE 5:30-8:30 CHILDREN'S MUSICAL EVENT	CHILDREN'S MUSICAL EVENT	CHILDREN'S MUSICAL EVENT
22	23	24	25	26	27	28
FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30	FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30	FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30	FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30	FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30	FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30	FREE AEROBIC DANCE 5:30-8:30 FREE ESTATE PLANNING SEMINAR COMMUNITY FUN FREE AEROBIC DANCE 5:30-8:30
29	30	31	1	2	3	4
FASHION SHOW 1-3 PM AND CIRCUS OF MAYO CELEBRATION	JAZZ 1-3 PM FREE AEROBIC DANCE 5:30-8:30 PM	FREE AEROBIC DANCE 5:30-8:30 PM	FREE AEROBIC DANCE 5:30-8:30 PM	FREE AEROBIC DANCE 5:30-8:30 PM	FREE AEROBIC DANCE 5:30-8:30 PM	FREE AEROBIC DANCE 5:30-8:30 PM
5	6	7	8	9	10	11

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The Square will be holding the National Aerobic Competition on April 12th and 13th. Both events, held outdoors on "Falcon Crest" will serve as major fund-raising events for the Twenty Minute Workout. The free class at 4:30 on Friday the 12th, so come sign up for the competition and meet Miss Mella.

Join the Children's Museum for a celebration of Spring featuring a Japanese experience with architecture, food, art, and cultural traditions. These events will occur the week of April 12th. Call the Museum for more information 452-0767.

Stop by Bullock's Wilshire on April 12th from 12-3 for informal modeling. Shelves and Cabinets Unlimited is contributing to the opening of a new store at 11 Capon. They will be having outstanding sales on our La Jolla store through April 19th.

Don't forget to join us every week day for piano concerts in center court. They are free for your enjoyment.

See you at the Square.  
Loretta M. Dean  
Marketing Director



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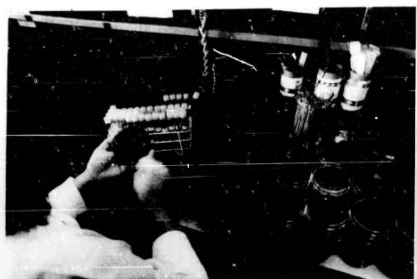


(continued from page 1)

Livingston-Wheeler's mind. What's new is a book entitled *The Conquest of Cancer*, written by Livingston-Wheeler and released March 1 by the Franklin Watts publishing company in New York. It accounts for the crush of new patients.

One recent morning Livingston-Wheeler was blaming the book for her tardy arrival at work. The physician doesn't move too swiftly under the best of circumstances. She turned away from the window, where the years have left their mark on her. Her shoulder-length hair is chalky white; and although the pink of good health colors her cheeks, her fragile facial skin hardly conceals the outlines of her bones. She is 65, but she looks 75. She explained that she was late because the telephone at her home on Whitechapel Way in La Jolla had interrupted her so many times that morning. "I almost went crazy," she cried. "My time was just tied up. I was here for an hour, but I wasn't worth her time." She had to wait another call pertaining to the book had intruded. Upon finally reaching the clinic, Livingston-Wheeler had cast a disapproving eye on the uncharacteristic disorder in some of the employees' hair. "I don't like it," she said. She explained that the previous day's patient load had been so heavy that the staff had not finished up until seven o'clock. "We've already run out of room here," Livingston-Wheeler said. "We're going to have to go to some place where we have to do as license clinics all across the country."

A knock sounded at her office door



and one of the other four medical doctors who work at the clinic ended to complain about the barrage of phone calls at the clinic. Rather than having the staff physicians interrupt their consultations with clinic patients to answer such calls, he suggested, perhaps the doctors should take an hour at the end of the day to return the queries. "The problem with that is then we'd be paying for the calls," Livingston countered sourly. The clinic's phone bill could climb by hundreds of dollars a month. Instead she offered to hire an extra helper to relieve the doctors of answering the callers.

The colleague departed, but a moment later Dr. Owen Wheeler poked his head in with a quick question. Wheeler is more than just another staff doctor; he's also Livingston-Wheeler's fourth husband and is one of the more dramatic converts to her beliefs. Trained in family medicine, he started practicing medicine in Point Loma more than thirty years ago, and

In 1958 helped to found Doctor's Hospital (now Sharp Cabrillo). His own views on cancer were traditional—until at the age of sixty-two he discovered a lump in his breast. He was told it was probably to be a malignant lymphoma. An old friend, an oncologist to whom Wheeler had referred many patients, agreed with Wheeler's surgeon that the lesion-size mass was inoperable. "I did a strange thing at that time," Wheeler says. "I took my passage in *The Conquest of Cancer*." "I had been referring cancer patients not only to this oncologist but to several others for many years, and it suddenly occurred to me that I had been doing it wrong." He then called the various specialists and discovered that most of my patients had died. "I decided that I didn't want to be treated with radiation or chemotherapy. It struck me as curious that I had been referring so many patients for radiation and chemotherapy procedures, and now I was reluctant to

undergo them myself. I had been recommending treatments that seldom cured!"

With this realization, Wheeler says he began investigating "alternative cancer therapy" and thus discovered Virginia Livingston's clinic and theories. "I read about her pioneering work in microbiology and bacteriology," he says. "I was convinced that cancer-causing *progenitor cryp-tococci* microbes and the hormone that it secreted. I finally saw the microbes in my own blood sample. . . . It was more exciting to me than anything an astronaut circling the moon could have imagined. . . . He underwent the treatment for a few months, and he recovered, and he reports, 'Within five months my tumor was completely gone. There has never been any recurrence, and it has now been more than ten years.' Shortly thereafter, Virginia Livingston's third husband, Dr. A. M. Livingston, died and Wheeler agreed to marry her. "A year later we had two married, and today they work side by side."

"Remember, we have to leave in just an hour," Livingston-Wheeler called after her husband. The next moment brought still another interruption — a phone call to her broker at Coldwell Banker regarding a motel located not far from the clinic; Livingston-Wheeler hoped to acquire it as a tax write-off and source of extra office space. Although some of her critics within the traditional cancer-fighting establishment accuse Livingston-Wheeler of getting rich off her hapless clients, Livingston-Wheeler herself claims the truth is just the reverse, that her personal wealth has had to subsidize the cancer work. She pays her staff physicians \$72,000 per year, "a good average salary," she

says of that wage, "the same as a university professor or someone working at another clinic." In addition to the five staff doctors (who include her husband, Dr. David Livingston), Wheeler says the clinic has about twenty other people, and yet she says probably only forty to fifty patients pass through the facility each week. "I don't think we've ever acquired for each patient," she says seriously, "all among them come Monday through Friday for two consecutive weeks, and pay approximately \$3000 each for their bloodwork, their vaccines and their vitamins and everything else." Those who are less ill pay even less, she says. Livingston-Wheeler claims that as a result, "the clinic has been financially failed to make any money on the clinic but 'I have been very, very fortunate in real life,'" she explains. "I have been able to make a living, which I don't spend all my time on. I have made very, very good investments, and I've built up a large estate of a few million dollars from my business with the clinic." So I put that money in.

If the additional demands on her time spawned by the book have harried her in recent days, Livingston-Wheeler still displays a willingness, even eagerness, to share her time with news reporters. She talks about feeling a moral responsibility to communicate her knowledge about cancer, as long as people are dying from the disease. There's a missionary spirit behind her words today, but such zeal seems to have been absent from her early days in medicine.

This is a woman who only decided to become a doctor after first graduating from Vassar College (in 1930) and training to be a buyer for Macy's in

"Patients go to her because she is offering them what their own doctors cannot offer them. Because their own doctors have to tell them the truth and she doesn't. I think she's making a lot of money. It's as simple as that."

—Helene Brown,  
American Cancer Society

New York. After deciding she didn't like that work, she entered New York University's Bellevue Medical School, a logical second career choice, she explains, since her father was a doctor for the mills in Pittsburgh. "We lived in a little frame house right by the mills. A Hungarian washerwoman was downstairs, my father's practice was on the first floor, and our family and an Irish housekeeper lived on the second. We didn't need a housekeeper but my mother never did a dab of work in her life; she didn't believe in it. She lived to be ninety-eight and she always said, 'Exercise is weakening.'"

Young Virginia's first marriage — to a talented but alcoholic journalist — had broken up before she finished medical school. After completing her medical training, she says she practiced for about a year with another female doctor in Scarsdale. Before long, however, Livingston-Wheeler remarried, this time to a man fourteen years her senior, a professor of chemis-

try who had been one of her teachers in medical school. Once again medicine all but disappeared from the young doctor's life as she stopped practicing, married unsuccessfully with her new husband to have children, and ultimately adopted a little girl. Only a personal disaster forced her back to work. Her husband had taken his life savings, reportedly more than \$100,000, and had invested the money in a freight-carload of sheepskins from which he planned to make sheepskin coats under a government contract, but he lost everything when the train derailed. As a result, the shock he nearly died of a heart attack. To support the family, Virginia got a job at a Newark school physician, and in a strange twist of events the post led her to the cancer research.

She says she used to rotate between various elementary schools, and one day she happened to examine one of the school nurses. The nurse had been diagnosed as having a disease which

caused her fingertips to become sore and ulcerated, but Livingston-Wheeler also found a leprosy perforation in the cartilage of the woman's nose. The doctor had plenty of exposure to leprosy during her residency training, when she had worked as the first woman resident in New York City in the field of infectious diseases. At the prison section of Kingston Avenue Hospital in Brooklyn she had examined numerous cases of both leprosy and tuberculosis, and she had read all she could about the two at the time. As she examined the nurse years later, she resolved to study the ailment troubling the woman, a little-understood disease called scleroderma.

One peculiarity amid the stack of scientific papers and other works Livingston-Wheeler has published over the years is the plethora of female names that appear in her citations. To those who wonder how the female medical doctors, so scarce in Livingston-Wheeler's earlier days, figured so prominently in this anticancer literature, Livingston-Wheeler offers at least a partial explanation: she says she belonged to a medical women's group in club in Newark, and with her adopted baby daughter and infant husband, "I seemed to arouse protection in everyone." Thus when she became interested in the nurse's scleroderma, one of the women's club's dermatologists and one of its pathologists both agreed to assist her.

*(continued on page 19)*

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# Cancer

(continued from page 8)

presence of microbes, and her excited hope that she had discovered the previously unknown cause of scleroderma increased when the nurse's skin condition improved in response to an antibacterial drug. Livingston-Wheeler then began studying other scleroderma victims referred to her by the journal club's dermatologist members, and she found more microscopic bugs, more response to the antibacterial drug. By 1947 she had triumphantly named the offending microbe *sclerobacillus Wuerhele Caspe* — after her own maiden and married names at the time — in an article published in *The Journal of the Medical Society of New Jersey*.

To this day, the established medical community still has not acknowledged Livingston-Wheeler to be the conqueror of scleroderma; the disease is considered to remain a mystery. Though she believes that to be an oversight, Livingston-Wheeler says in the late 1940s her attention shifted from scleroderma to cancer for other reasons than the lack of recognition of her scleroderma work. She explains that when she injected cultures of the "scleroderma" microbes into chicks and guinea pigs, she saw the development of cancerlike growths which made her suspect that cancer and scleroderma were related. Another female doctor friend who was chief



Microscope with viewing screen

radiologist at the Newark City Hospital agreed to get Livingston-Wheeler whatever cancer tissues she needed. By this point, Livingston-Wheeler had established a lab in her own basement, and she says that to her amazement, she saw similar mystery microorganisms each time she stained a different cancer sample with the so-called "acid-fast" dye and examined it under the microscope. She worked on more papers for less prestigious medical publications, and her suspicion grew that cancers were caused by a bacillus — the same bacillus she had first glimpsed in the scleroderma sufferers' tissues.

This was a notion unlikely to win her any quick Nobel Prize. The prob-

lem was not that no one had ever thought of the possibility that bacterial microbes could cause cancer. On the contrary, asserts Dr. Michael Shimkin, too many researchers had followed that line of investigation to a futile conclusion. A professor emeritus at UCSD's School of Medicine, Shimkin is also the author of several books on cancer, including one considered to be the definitive history of U.S. cancer research. He explains that at the end of the Nineteenth Century, as the newly discovered field of bacteriology enjoyed triumph after triumph, legions of researchers looked for bacteria in cancer, and often found them. "They would put them in various media and something would grow out, and then



Dr. Owen Wheeler

they would convince themselves that this had something to do with cancer. There was a very rich literature by 1910, and all of it was discredited or disproved because nobody could replicate it." He continues, "Most tumors, if you let them grow long enough, become infected, and so obviously it's no trick to fish out bacteria from them. . . . There were a lot of people that wasted a lot of time not only up till 1910 but later on, trying to show whether bacteria were involved in cancer, and they couldn't. . . . They couldn't even recover the same bug time after time. There were all kinds of bugs that would creep into cancers."

Livingston-Wheeler was aware that these so-called failures had brought

disgrace upon the microbiological approach to cancer research, but they simply failed to daunt her. Some of those early researchers had seen important evidence, she believed. They may have failed to follow through properly on that evidence, but she would succeed.

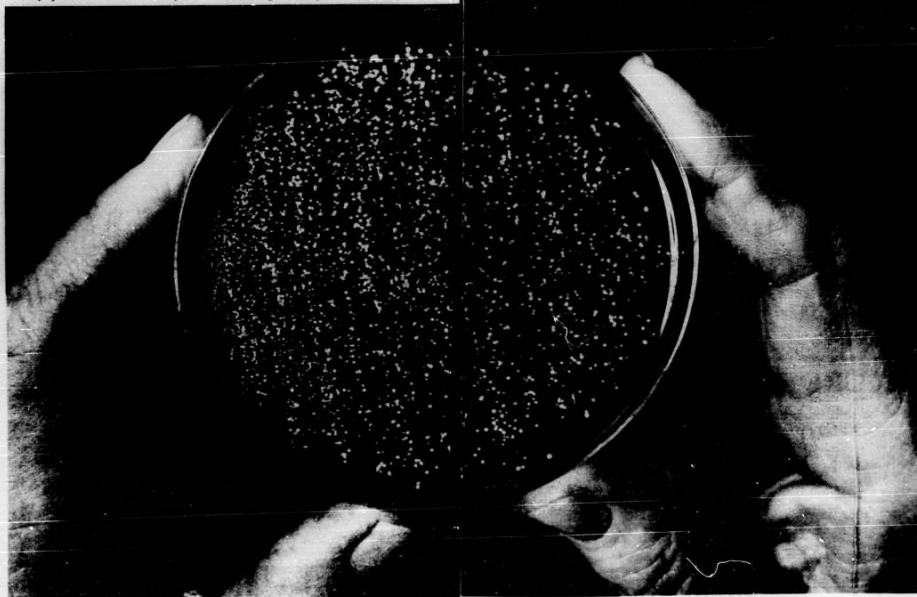
Her big chance to prove herself came in 1949. Livingston-Wheeler explains that Abbott Labs, interested in her experimental treatment of scleroderma patients, offered her a small research grant if she could obtain university sponsorship. With some skillful politicking, Livingston-Wheeler persuaded the Newark Presbyterian Hospital to allow her the use of an old nurses' residence, and she

convinced Rutgers University to lend its imprimatur to the running of the facility as a research lab under the auspices of Rutgers' Bureau of Biological Research. Volunteers helped her to renovate the old brownstone residence, and Livingston-Wheeler says over the next few years she won grants from the American Cancer Society, the *Reader's Digest*, and a variety of other research funds.

"The next few years at Rutgers were to be the most significant period of my work in cancer research," she writes in her book. "Our research team was enthusiastic that our work would prove once and for all that the . . . microbe was the cause of cancer and that a vaccine could be made to defend against it." During the four-plus years that Livingston-Wheeler ran the lab, she and the team she assembled studied a wide variety of animal and human tumors. Livingston-Wheeler says strains of the bacterial cultures developed from them were sent to other labs for identification, but "none could really classify them. They were something unknown."

She claims the team was able to inject "pure cultures" obtained from various human and animal cancers into animals which then developed diseased areas that resembled those from which the cultures were obtained, growths which in turn allegedly yielded more of the initial bacteria. As the years passed, Livingston-Wheeler began voicing one heresy upon another. Some of her findings convinced her that the cancer infection

(continued on page 12)



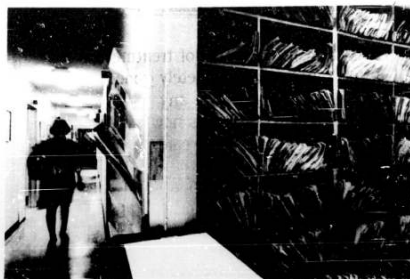
Cultured colonies of "progenitor cryptosporidia"



# Cancer

(continued from page 11)  
could be passed from one kind of animal to another, say from chickens to humans. She developed a vaccine designed to protect chickens against a cancerous disease that was killing many fowl on the poultry farms of New Jersey, and she claimed her efforts succeeded.

By 1953 she had coupled all this work with a theory based on immunology. Immunity levels determined whether any human being would fall victim to the varied ravages of the cancer microbe, she began to believe. Indeed, eventually Livingston-Wheeler would come to believe that the microbe, which she named *progenitor cryptocides*, can always be found in both well and ill individuals, in healthy tissue as well as cancerous. She says the difference is that healthy people with strong immune systems have the ability to keep the microbe in balance, whereas the microbe proliferates and changes into a pathogenic form in people (or animals) whose bodily defenses are weak. In 1951 a prime opportunity to prove her theories came within her grasp. That year Livingston-Wheeler received word that the Black-Stevenson Cancer Foundation had poured over more than 5000 suggestions for cancer research programs and had selected just two recipients for awards of \$750,000 each: the world-famous Memorial Sloan-Kettering Cancer Center in New York, and Livingston-Wheeler's own clinic at the Newark Hospital. With the announcement, Livingston-Wheeler writes, "We could see establishing preventive clinics across the nation



that would screen patients and immunize them when they were bacteriologically positive." Instead, twin disasters all but ended her cancer research.

The first was political, at least as Livingston-Wheeler recounts it. She says the director of Sloan-Kettering, a man devoted to the promise of chemotherapy, regarded her and her Newark team as dangerous upstarts. Livingston-Wheeler claims that after her lab had won the \$750,000 grant, this man managed to convince the grant directors that Livingston-Wheeler should only be able to expend the money under Sloan-Kettering's direction. And as it turns out, the only expenditures he would approve were the addition of a new wing to the Newark hospital and the installation of a high-voltage cobalt machine, a form of treatment that completely contradicted Livingston-Wheeler's philosophy.

The second calamity struck at about

the same time, and Livingston-Wheeler categorizes it as a personal betrayal, perpetrated by a tuberculosis researcher from Cornell who had joined Livingston-Wheeler's team as chief bacteriologist. In 1953 Livingston-Wheeler had gone to visit her sick mother who had retired to California, only to find upon her return to the Newark lab that the researcher had grown so obviously contaminated cultures. Livingston-Wheeler claims the researcher denied the contamination and retorted, "Well, you're just jealous because I got them [the impressive cultures] when you weren't here." To which Livingston-Wheeler replied that she wasn't jealous, only concerned about the lab's reputation. For that reason she claims she ordered the researcher not to exhibit the cultures at an upcoming medical conference, an order the researcher disobeyed. Livingston-Wheeler says other scientists soon detected the contamination

and as a result Rutgers told Livingston-Wheeler to close the lab, fire the researcher, and move to the university's main quarters in New Brunswick. "I didn't know what to do. I was really in a quandary," Livingston-Wheeler recalls. "Our work was sound. But [the researcher] had made this stupid mistake."

Right about the same time, Livingston-Wheeler's chemist husband, who had recovered from his heart attack, received an offer to participate in a Mexican business enterprise. Feeling "betrayed, hurt, and angry" over the developments at the Newark laboratory, Livingston-Wheeler says she closed the facility and moved with her husband and daughter to Southern California; eventually the family settled in San Diego, from where the chemist committed to his Mexican business. Before very long, however, he died of another heart attack, and once more Livingston-Wheeler was on her own.

Here she was in 1954, convinced at least to her own satisfaction that her work had established her to be one of the few people in America who understood the workings of cancer and who could be expected to develop effective treatment of the terrible disease. Yet for at least the next dozen years she all but turned her back on cancer research. Today she explains that she first had to concentrate on earning a living; she got a job as an internist with the San Diego Health Association on Maple Street in Hillcrest. It paid \$800 a month, "which was a lot in those days," but "as the only woman . . . and the last physician hired, I worked almost double time to become accepted by the rest of the staff and to establish my name in the area . . ." she writes. She adds that one of her colleagues at the health

association, an eye-ear-nose-and-throat specialist named A. M. Livingston, worried so much that she would be killed while making nocturnal house calls in Lagan Heights that he insisted upon acting as her escort. Soon she wed him, taking his name.

They were married for twenty-one years. Her domestic happiness, however, was complicated by major health problems. In 1962 she suffered a heart attack which forced a drastic curtailment of her activities. She nonetheless managed to respond to a very personal call to return to cancer research. Livingston-Wheeler says a friend confided one day that her husband, a well-known local dentist, had learned about the growth of a huge malignant tumor of his thyroid gland, a tumor so thoroughly entangled in the surrounding chest-cavity tissues that surgeons had declared it inoperable and predicted the dentist would die within two to three months. When the dentist's wife tearfully pleaded with Livingston-Wheeler to apply her insight into the disease to a treatment program, Livingston-Wheeler agreed, reluctantly, she says. Proceeding on her theory that strengthening the immune system could result in recovery, Livingston-Wheeler concocted a program which included a change in diet, the use of mild antibiotics, and the administration of a vaccine she made by finding the so-called *progenitor cryptocides* microbe in the dentist's body, then culturing it, killing it, and injecting it back into the bloodstream. Today the dentist's wife, who lives in El Cajon, testifies that within a year and a half x-rays showed her husband's tumor to have disappeared. He lived until the summer of 1980 — almost eighteen years after first receiving the Livingston-Wheeler vaccine.

"Within five months (of treatment) my tumor was completely gone. There has never been any recurrence, and it has now been more than ten years."

—Dr. Owen Wheeler, husband and colleague of Virginia Livingston-Wheeler

Soon after the dentist's recovery he appealed to David Fleet of the prominent Fleet family to award Livingston-Wheeler a \$3000 research grant, and for a while she got some laboratory space to do research at the University of San Diego. By 1969, however, she and her husband had decided to open a clinic specializing in immunological therapy. At first they rented a \$125-per-month office on First Avenue. One of their earliest patients was a young man with a brain tumor whose affliction seemed to be aided by the Livingston-Wheeler's ministrations. His grateful father sold Livingston-Wheeler the current one-acre site off Midway Drive for only \$100,000, and in 1975 she built a 4000-square-foot clinic on the property. When her mother died and left her a quarter of a million dollars, she used the money to enlarge her bustling treatment facility.

Despite its current size, the clinic still is just an outpatient facility; that

is, all the out-of-town patients must seek independent lodging during the two weeks of their initial training and treatment. The treatment program has grown more complex over the years but is basically an evolved form of the therapy Livingston-Wheeler devised for the dentist, her first experimental human subject. Today the "full program" at the clinic can include "biological immune boosters" such as gamma globulin, B<sub>2</sub> liver and spleen extracts; blood transfusions; antibiotics; megavitamins; enemas; and a largely raw-vegetarian diet which eliminates all sugars, white flour, and processed foods. Other "alternative" cancer clinics feature all these measures, but the Livingston-Wheeler clinic also claims one unique element — the administration of anticancer vaccines which purportedly are made from the cancer germ, the variant of *progenitor cryptocides* found in each patient's own body. Livingston-Wheeler says all the

vaccines are made in the clinic laboratory. One recent morning a lab technician was sitting at a bench containing twenty or thirty stacks of Petri dishes and working on one step in the vaccine-manufacturing process. With the nonchalance of one who has done a boring job too many times, she was smearing the blood-red culture medium in each of the dishes with the contents of test tubes labeled with different patients' names and containing isolates of bacteria taken from their urine. "Tomorrow, when they're grown after twenty-four hours, we'll harvest the cultures. Then we put them in sterile tubes with two-percent phenol saline solution to kill them." The full vaccine-making process takes from four to six weeks, she explained. (Thus out-of-town clients must either return to Point Loma or be sent their vaccines through the mail.)

In an adjoining room, another lab technician positioned a blood-stained glass slide under the lenses of a microscope. In less than a minute a swirling image came into focus on an adjoining viewing screen. "This is the P. C. [the *progenitor cryptocides* microbe]," the technician said casually, indicating hundreds of pinhead-shaped white dots floating amid blood cells illuminated against a dark background. The pinhead-shaped objects were nonpathogenic, the technician declared. It didn't take her long to locate other, more malevolent variations of *progenitor cryptocides*: rod-shaped objects and a larger, snake-like variant — all warnings of a debilitated immune system, according to the technician.

That morning, the bustle under the laboratory microscope seemed the quietest activity at the clinic. (continued on page 14)

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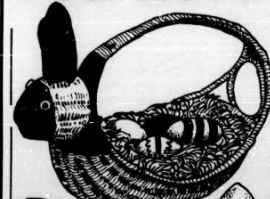
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## Cancer

(continued from page 13)

Throughout the corridors, white-coated nurses ushered patients in and out of antiseptic-scented examining rooms, superficially indistinguishable from those in any more conventional medical suite. At the front of the clinic, past the crowded lobby, people gathered for the vegetarian lunch (\$2.50 per serving). A few athen individuals occupied wheelchairs, but mingled among them were diners who betrayed no sign of illness. In fact, robustly healthy people as well as dying ones are welcomed on these premises; the healthy come for a \$500 "prevention" program, the keystone of which once again includes the individually tailored anticancer vaccine.

**A**ll these health and miracle seekers haven't escaped the attention of local health regulators. The food and drug branch of the state department of health services did investigate the Livingston-Wheeler Medical Clinic several years ago, but no charges were ever filed. Jim Waddell, one of the department's San Diego agents, says he periodically has received letters of complaint about the clinic, and Waddell has concluded that if Livingston-Wheeler were not a physician, her activities would be illegal; but "a physician can treat his or her patients with any modality he or she chooses." Waddell adds that Livingston-Wheeler's alleged anticancer vaccine falls into the category of a "biological substance" rather than a drug, which further limits the state investigators' control over it. Livingston-Wheeler says an attempt at professional as opposed to legal sanction also failed a few years ago when she applied to rejoin the San Diego County Medical Society after having allowed her membership to lapse in the wake of her heart attack. "They didn't want to readmit me. I went before a board of forty doctors. They were very mean to me. They called me names." Her detractors on the board apparently failed to persuade the majority to bar the cancer doctor, who today remains a member in good standing.

While the law and her peers have been unable to stop Livingston-Wheeler from dispensing her treatments, the American Cancer Society

has actively tried to persuade cure seekers to shun use of the vaccines. As far back as 1968 the society issued a statement declaring that a team of experts had carefully studied the Livingston vaccine and had concluded that no evidence existed that the treatment works. Helene Brown, a Los Angeles resident who is both the national vice chairman for the society and the head of its committee on "unproven methods," fulminates that Livingston-Wheeler is "exploiting cancer patients at a time in their lives when they can least afford to be exploited." Most are deeply frightened, Brown says, "and they go to her [Livingston-Wheeler] because she is offering them what their own doctors cannot offer them. Because their own doctors have to tell them the truth, and she doesn't."

In Brown's view, Livingston-Wheeler's motives are transparent. "I think she's making a lot of money. I think it's as simple as that. She's not misled. She's an M.D." That opinion, however, is at the harshest end of the spectrum of professional opinion about the self-described "cancer conquerer." At the other end, it's easy to find San Diego oncologists and cancer researchers who are persuaded of Livingston-Wheeler's sincerity. One thing that impresses them is Livingston-Wheeler's willingness to refer her patients to them in those cases when her treatment has obviously failed. Hillcrest oncologist Dr. Fred Saleh has taken such referrals from Livingston-Wheeler for about two years and he judges, "I really believe Virginia is an honest person."

Saleh says most of the patients who have come to him from Livingston-Wheeler have asked him if they could continue at the same time with Livingston-Wheeler's program, and the oncologist has not discouraged them from doing so. He says he even has had a general impression that these patients tend to respond to chemotherapy and radiation better than the average. But why? He points out that Livingston-Wheeler's referrals also have tended to come from higher socio-economic classes, to have strong familial support, to pay attention to nutrition, and to be strongly motivated—all of which also could well account for a better-than-average response.

He points out something else that limits his ability to assess what Livingston-Wheeler recommends. "I

don't see her successes. And she won't see the successes that we [oncologists] have. We see each other's failures." Aware of that limitation, Saleh stops short of declaring that Livingston-Wheeler's program doesn't work. At the same time, he says he can't ethically refer any of his patients to Livingston-Wheeler's treatment because he has no grounds for believing that that treatment does work. The only such grounds would be controlled, scientific studies.

The charge that her work has not passed scientific scrutiny genuinely seems to upset Livingston-Wheeler. When she mentions that "some people" think her work will eventually earn her a Nobel Prize, she gives the impression that she thinks the prediction reasonable; being not just a healer but also a serious scientist is very important to her self-image. She also believes she's worked hard on several fronts to establish the validity of her work.

She says the task of quantifying the cure rate at the clinic has been difficult because of the tremendous variety of the types and severity of cancers she treats. Nonetheless, for her recently published book she did organize what she describes as a "random survey" of her own effectiveness. Last October she had a scientist not employed by the clinic pull out at random one hundred patient charts. Livingston-Wheeler then culled from that group of charts all noncancer patients, all patients who decided not to follow the program, and all patients who came to the clinic after June 30, 1982. Sixty-two charts were left, including seventeen diagnosed as terminal. Livingston-Wheeler says an examination of the sixty-two random cases showed a success rate of eighty-two percent—an astoundingly high rate when one considers that the very best cure rates claimed by conventional medicine are about seventy percent (for testicular cancer and Hodgkin's disease), with the statistics for most advanced cancers much grimmer than that. However, few serious researchers would take Livingston-Wheeler's home-grown "random sample" very seriously. "One of the reasons she says that a wonderful success rate is because when the victims get sick they stop going to her," says one detractor. Such individuals are referred back to the medical establishment, "and then traditional medicine takes the rap for not healing them."

On the other hand, Livingston-Wheeler doesn't tout the survey as being very scientific. She also acknowledges that no controlled study of the vaccine has ever been done. While she says she could not morally do such a study of her own patients—because this would require her to withhold the vaccine from some of the patients—Livingston-Wheeler complains that she has offered details of the vaccine procedure to a variety of research institutions, including the Sloan-Kettering cancer center in New York. She'd be delighted if any of them would do a study of the vaccine, she insists.

The problem with that, says Dr. Shimm, UCSF's cancer research historian, is that "science follows leads that seem to be promising." He points out that after a single article appeared about the possible significance of monoclonal antibodies in *Nature* in 1975, "my God, everybody in the world jumped on that. And monoclonal antibodies are being made in three or four laboratories right here in San Diego because it's so hot." He contrasts that with the much-explored bacterial theories of cancer and says, "People who are working hard in science have a lot more to do and more interesting things to do than to work on some old, tired theory that they know is not going to work out."

So Livingston-Wheeler offers a third line of argument in support of her position—a bound volume of papers published in various scientific journals. She thinks these published writings alone conclusively establish the basis for her treatment program. Although most of the scientific papers published by Livingston-Wheeler are more than twenty years old, she says important confirmation of her work has appeared within the last two to three years.

**M**ost of those newly published confirmatory papers have come from the pen of Dr. Alan Cantwell, a fifty-year-old dermatologist who practices at the Southern California Permanente Medical Group in Los Angeles. Livingston-Wheeler's name first came to his attention because of the disease scleroderma, Cantwell explains. Just as Livingston-Wheeler did back in Newark in the late Forties, Cantwell also—startlingly—found bacteria in a sample of scleroderma while he was doing research as a medical resident

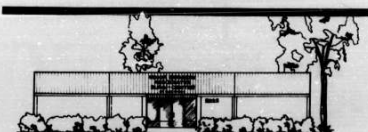
(continued on page 16)

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# Cancer

(continued from page 15)

twenty years ago. Another dermatologist friend subsequently told him that Livingston-Wheeler had made the same finding, and over the years Cantwell became familiar with Livingston-Wheeler's seemingly far-fetched claims about cancer, claims from which he carefully distanced himself. "It's one thing to talk about bacteria in scleroderma. But when you start talking about bacteria in cancer, that's basically taboo. Nobody but idiots talk about bacteria in cancer!" Because he never wanted to be known as a "weirdo," Cantwell says he avoided looking at any cancers under the microscope until about five

or six years ago, when his curiosity finally overcame his fears of professional stigmatization. Since then he has examined a half dozen different types of cancer and found the mystery microbe in all of them.

Cantwell says, "It finally dawned on me that everyone has this microbe. It's a universal germ that everybody carries, not only man but animals and plants. It's like a germ that has adapted to living with us, which shouldn't be terribly shocking. . . . But Virginia has always said that the problem is quantitative rather than qualitative." Cantwell hypothesizes that the microbes exist in a very delicate balance, and "only when the immune system tilts, then these microbes become a problem."

A charming, voluble man, Cantwell obviously harbors no illusions about

the popularity of this theory. "We have all these preconceived ideas, and when someone comes along and says you can see the cancer germ with a microscope, they say, 'Oh, come on! The whole world has got microscopes and you're telling me you're the only two people that see it? Give me a break!' After a while you start to think, 'Well, am I nuts?' " Counterbalancing any such self-doubt, however, Cantwell brings up other famous cases in which one person has proven the world wrong. He says a recent example involved Legionnaire's Disease. "Everyone said it couldn't be a bacterium," Cantwell says, but one lone researcher at the national Center for Disease Control used the right coloring on his tissue samples and looked carefully and stuck to his convictions — and was eventually shown to be

correct. Inspired by that example, Cantwell says his own efforts have been directed simply to trying to get other medical researchers to look at these puzzling bacteria deep in the cancer tissue. Judging from the reaction of one local "orthodox" cancer researcher, Cantwell's tactic may not get him very far. This particular physician and six-year cancer researcher — call him Dr. Smith — had not come across any of Cantwell's published cancer "findings." Indeed, Smith sneered at the publications which had carried Cantwell's findings (the *Journal of Dermatologic Surgery & Oncology*, for example). "It's not even a major journal in dermatology, besides which dermatology per se is not a cancer specialty," he said. But Smith agreed to a request to read Cantwell's articles,

which purportedly confirm Livingston-Wheeler's work. (Smith asked that his true name not be used out of a fear Cantwell or Livingston-Wheeler might retaliate against any criticism by suing either Smith or the San Diego research institution that employs him.)

What seemed to outrage Smith most about Cantwell's published work was Cantwell's report of what happened when he grew cultures of the "cancer microbe." According to Cantwell, the cultured microbes resembled a common strain of bacteria known as *staphylococcus epidermitis*. Livingston-Wheeler vehemently maintains that the microbes are in fact *progenitor cryptocides*, and that they simply look similar to *staphylococcus epidermitis*. But Cantwell isn't positive. In either case, Cantwell says,

"You have to remember that the reason *staphylococcus epidermitis* is all over the place is because you can't get rid of it. I personally feel that if something is all over the place, it's a lot stronger than me." In other words, Cantwell suggests that the pervasive bacteria, regardless of the name by which it is identified, may be the key to cancer.

Cancer researcher Smith finds this idea outrageous. "*Staphylococcus epidermitis* is the most common skin contaminant of all organisms," he says. "It's found on everyone! Our skins are loaded with this organism. It's just a contaminant. In fact, if you have a person who has a fever and he comes into the hospital and someone does a blood culture on that patient and they grow *staphylococcus epidermitis*, the doctors ignore it because it is as-

sumed the skin wasn't cleaned properly before they took the culture. Therefore, to say that this is in some way implicated in the disease is just nonsense!"

Smith further says that even if the microbe in the Cantwell cancer tissue isn't really *staphylococcus epidermitis* but is instead something that merely looks like it, he remains scornful of any leap to the conclusion that the microbe causes cancer. He says, "To establish it as the cause, you'd have to then take it and put it into an animal and make a tumor. Not just see it in a tumor. That's the critical point. Unless you can do this, you cannot prove that this is the cause."

The debate over whether Livingston-Wheeler or anyone else has ever done that (she claims yes; others challenge that claim) obviously

is far removed from the minds of the pilgrims daily being drawn to the Point Loma clinic. Their minds and emotions are engaged by examples such as Jane Kerwin, a victim of ovarian cancer so grateful to the Livingston-Wheeler therapy that she volunteers several hours a week to helping out at the clinic. Kerwin is fifty-six, pert and youthful, a widow who moved to San Diego in 1974. Four years ago, when her gynecologist recommended a hysterectomy to rid her of a long-standing fibroid uterine tumor, Kerwin wasted no time worrying about cancer. She had no family history of it and had always enjoyed excellent health. Indeed her uterus was fine, but the surgery revealed that cancer had ravaged her ovaries. Although the surgeon removed them and all other traces

(continued on page 18)

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# Cancer

(continued from page 17)  
of the disease he could find, two oncologists told Kerwin after the operation that minuscule traces of the cancer almost certainly remained in her body. If she did not follow up the surgery with radiation and chemotherapy, her life expectancy would be only thirteen to eighteen months, they warned.

"I went through radiation for seven weeks at Scripps Clinic," Kerwin recounts. Though she endured the ordeal

well, Kerwin shrank from the prospect of following it with chemotherapy, particularly when told that the powerful drugs she would have to take only helped one-third of the people with conditions like hers. The alternative of trying the Livingston-Wheeler clinic, which Kerwin had heard about from a Long Beach health-food store owner, seemed at least as promising. "I was really impressed with their [the clinic staff's] attitude," she says. "Their attitude is cancer can be controlled just like diabetes can be controlled."

She started the clinic program on September 3, 1980, and Kerwin says

by April of 1981 "all my important tests came out in the normal range. The immune system was then functioning properly." Ever since, Kerwin says she has carefully followed the prescribed diet and kept up her immunizations, a drastic change in her life which she frankly describes as being onerous. "I used to eat steak and pork. I liked to have a drink before dinner and a drink when I went out. . . . In the afternoons I used to like to have a cup of coffee and a piece of pie with a friend." Now the tiny kitchen of her furnished studio apartment on Dawes Street in Pacific Beach features a blen-

der, juicer, and cartons of vitamins. For all the burdens, however, Kerwin says, "If I'd taken the chemotherapy, I wouldn't be here. I think my body really needed something to build it up. . . . In regular medicine they just repair you. They don't tell you what to do to keep repaired." She gets angry at the suggestion that Livingston-Wheeler may be offering cancer patients a false hope. "Boy, when they tell you you have cancer, you can just see that they've Xed you out. . . . I don't think people should have to live without hope. It makes no difference whether it's false

or not!" Kerwin says even if her cancer should one day return — which she thinks is unlikely — she still would have no doubts about the efficacy of Livingston-Wheeler's program. "Look, the oncologists told me I would live for thirteen to eighteen months. And how many months have I been able to live past that?"

"The ego defends itself very well," says William Jarvis, president of the California Council Against Health Fraud. A professor of health education and chairman of the public health sciences department at Loma Linda University, Jarvis has heard an endless

stream of anecdotes about cancer recoveries over the years, and he says no matter how emotionally powerful any single anecdote may be, it doesn't prove anything. People receiving traditional medical therapy sometimes experience "miraculous" recoveries; so, sometimes, do people who receive no treatment at all. To evaluate Livingston-Wheeler's claims more scientifically, Jarvis has visited the Point Loma clinic, read many of Livingston-Wheeler's articles, and has concluded that Livingston-Wheeler doesn't offer any solid evidence that her program works. Yet when his

neighbor across the street developed colon cancer, Jarvis got a personal insight into the loyalty of one of Livingston-Wheeler's patients. "In the end, the man and his wife were laying out seventy-five dollars a day for food supplements. But the worst part is that they kept being told that he was getting better when he obviously was getting worse. For example, his wife used to sit him out in the sun in the driveway, and one day I came home and found him on the ground. Even clues like that didn't shake her faith at all."

When the neighbor finally died of

the cancer about a year and a half ago, the wife was completely unprepared psychologically, Jarvis says. But Jarvis thinks the widow today still endorses the Livingston-Wheeler therapy. And maybe she's right; no one has proven Livingston-Wheeler wrong, Jarvis concedes. On the other hand, he laughs at the thought of any large organization — a pharmaceutical company, for example — presenting so little evidence for the efficacy of its products after so many years of claims. Jarvis wonders aloud, "So why does Livingston-Wheeler get away with it?"

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# In the Reedy Thicket



Oliver Lake, Hamiet Bluiett, Julius Hemphill, David Murray

JOHN D'AGOSTINO

If a critic were to complain that his city is not ready for music that makes new demands on listeners, the person speaking would probably be a local writer making reference to provincial little San Diego, right? Wrong. Distinguished jazz critic Leonard Feather said as much in a recent review of the World Saxophone Quartet, which drew a sparse crowd to the Beverly Theatre in hip, populous, jazz-wise Los Angeles. The same group sold out the Brunswick Drug Building in our own Gaslamp Quarter last week, making the gig the second straight presentation by the San Diego Jazz Festival in which the demand for tickets matched or exceeded the supply (the first being the Michel Petrucci concert in La Jolla last month). It is tempting to infer from the success of these shows that San Diego is at last awakening from its epic aesthetic slumber — at least with regard to its appreciation of new music and new ideas — and even that we might be gaining some ground in our tortoiselike assault on L.A.'s cosmopolitan superiority. But as resident music fans could learn from their sports counterparts, who are accustomed to seeing fast starts by area teams become slow finishes, it's important to take these gigs one at a time. In the interest of rationality, then, suffice it to say that it was heartening to see several hundred San Diegans show up on a rainy Thursday night in a remote area of downtown to hear an unhyphenated group of avant-garde jazz musicians.

It's just too bad that the band didn't show up. Oh, they were there in the flesh, a fact that ensured an evening of brilliant musicianship and presented the audience a fairly comprehensive survey of once and future music packaged in tidy, seductive arrangements. But their spirit wasn't as willing as it might have been. In my own preview of the quartet's performance I

mentioned that they've delighted audiences as much with their wit and verbal interplay as with their music, basing that observation on the band's last performance here a couple of years ago, on written reports of their concerts elsewhere, and on the testimony of a colleague who saw them not long ago in Los Angeles. So of course they performed here last week with all the personality and extroversion of the statues on Easter Island. The WSQ exerted almost no effort to establish a rapport with people who had paid eight bucks apiece to sit on folding chairs in a vacant storefront and listen to largely unfamiliar music. Multi-reedist Oliver Lake provided a couple of humorous moments with a brief anecdote about how the group chose its name (they had originally called themselves the New York Saxophone Quartet before discovering in an attorney's "cease and desist" letter that there was already a group with that name) and with the low-slung, street-sharpened vocals with which he accompanied a bluesy solo spot ("Everything is everything..."). And the group drew some chuckles by occasionally striking funny poses while playing. Otherwise, the quartet remained stoney-faced and distant throughout a concert that lasted roughly two hours, not including a very long intermission.

Although I had insisted in my preview that the quartet is one of the "least affected or intellectually detached" of the new-jazz groups, my criticism of their comportment is not a reaction to their making me look like a schmuck; I've accomplished that feat often enough without outside assistance. Instead, it's an expression of my disappointment that the WSQ didn't avail themselves of a great opportunity to provide a cushion for the introduction of their somewhat "out there" music to those who are not at ease with avant-garde forms. For many people, attending a concert of avant-garde (translated as "weird") music takes the same

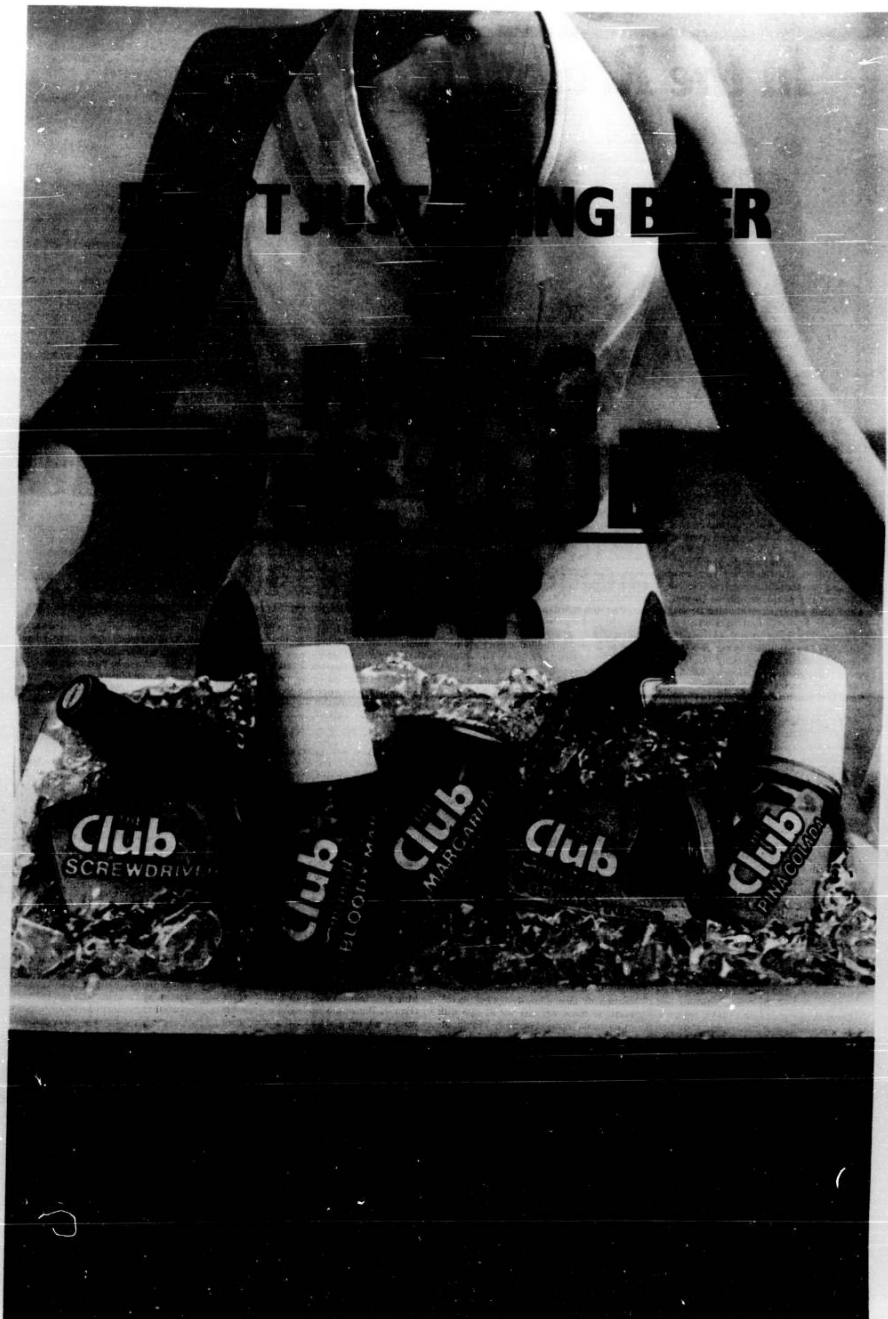
courage and mental preparation as visiting the dentist, and just as one would not feel encouraged to return to a Boris Karloff-type who applied the squealing drill in sullen silence, neither, I'm afraid, will some of those in attendance at Thursday's concert feel compelled to take in another engagement by a band that remained aloof and rigid for several hours. Predictably, there were many perists at the Brunswick show for whom only the music itself was important. I recognized a number of local musicians, critics, and ubiquitous jazz buffs. But judging from some of the comments I heard, including the older woman who whispered to her husband, "I'd give anything to hear just a few bars of 'Satin Doll,'" the middle-age black businessman who confided to his friend before the concert that he didn't know quite what to expect, and the much younger woman in front of me who seemed to have had her forefingers surgically implanted in her ears especially for this performance, there were potential converts in the audience who may have been forever lost to new music by the quartet's unwillingness to break the ice, to put them at ease, to make the music seem human. That would be a shame, because the music these guys make is splendid and often magnificent, and their program the other night was a compendium of all the things that make the WSQ unique.

In enumerating the WSQ's idiosyncratic strengths, one would have to begin with the simple fact that the group's basic instrumental lineup features four saxophones. In that regard, much has been made of the group's having patterned itself after the classical string quartet, with high voices (Lake's and Julius Hemphill's alto and soprano sax), a middle voice (David Murray's tenor sax), and a low voice (Hamiet Bluiett's baritone sax). This format affords the players the flexibility both to write charts in the four-part, soprano-alto-tenor-baritone style, and, practically

speaking, to stretch out in their ensemble "free" playing without creating a log jam in one tonal range. The four-sax configuration can also be looked upon as a big-band horn section isolated and set adrift to manufacture its own rhythmic and textural contexts. But any way you look at it, the saxophone is the central character in this plot, and the WSQ's work showcases the instrument as perhaps the most versatile and adaptable of all melody instruments. But the group doesn't stop there. Each of the four musicians plays at least one other instrument, and their experimentation with different combinations of woodwinds provides relief from the all-sax sound and produces some beautiful and exotic textures. (An example of one such combination used in Thursday's concert had Lake on soprano sax, Hemphill on soprano sax, Bluiett on alto flute, and Murray generating deep, resonant pops on the bass clarinet that made the instrument sound almost like an African log drum.)

Another noteworthy aspect of the WSQ is the fact that since forming in the mid-Seventies, the group has remained intact as a performing unit. Even though each member has his own commitments apart from the WSQ, the foursome has played together an average of six months out of every year, forging in the process a group identity that is unusual in jazz, a genre known for the musical promiscuity of its players. Having devoted so much time and energy to ensemble playing, the WSQ has developed a natural synergism that is even more in evidence in live performance than on record. Last week, roughly one-fourth of the band's playing time was given to "free jazz," which in its connotation of completely unconnected, simultaneous improvisation is actually a misnomer when applied to the WSQ. Even in their most "out" passages, wherein it may have seemed that each musician was lost in his own improvisational haze, the members of WSQ displayed a becoming deference to each other's playing, spontaneously assuming and alternating complementary positions in the reedy thicket of sound and responding with sensitivity to each other's fleeting creations. In doing so, the band achieved an equilibrium and a symmetry that is often lacking in such en masse blowing.

Most satisfying of all was that the WSQ gave a broad reading not only of the saxophone's timbral variability — its percussiveness, its flute-like softness, its metallic stridency, its stringlike sonority — but of their own stylistic range. I've referred to them here as an avant-garde group, and they do qualify for that label in their "free" blowing, in their use of over- and underblowing to produce microtonal squeals and abrasive, trumpet-like blats, and in their exploration of dissonance. But Thursday night the WSQ also served up hungry-man portions of snappy bebop, doctored swing that recalled Ellington at his smoothest, blues, ballads, and funky, union riffing that would have fit snugly into the repertoire of any good rhythm and blues band. They effectively balanced "out" playing with accessible music that provided both long-time and potential fans with an overview of the sax's — and jazz's — development. Had they only managed to communicate more with the audience they would have elicited a better response than the sincere but too-polite applause that was accorded their fine performance.



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# Moving In Moving Out

The furniture usually makes the transition. The people often do not.

**Y**ou see me coming up your walk. I'm wearing a jumpsuit or a shirt with a bright, perhaps somewhat indecipherable logo above the left pocket. Behind me at the curb is a truck, a huge and battered machine that looks like a battle-damaged warship. This is moving day and you are nervous and anxious. Things are hectic. Your life is being uprooted. The stability, the monotony that we humans struggle to achieve is being upset. Changes.

Your thoughts: *The movers are here. I hope they don't break anything.*

Still deeper thoughts: *Ah, these hicks, these Neanderthals. How do I deal with them?*

I have seen into your lives. I've been in your Serra Mesa homes, your University City condos, your Pacific Beach apartments. I've seen your secrets. I've been in your bathrooms. I've opened your dresser drawers and seen what you hide. I know what you eat and what you read. I've found the embarrassing objects you forgot to put away before I arrived. I've seen you in the early morning before you could wash the sleep away. I've seen you as perhaps even your intimate friends have not.

I've moved you in when you were newlyweds. You were frantic and happy, eager for me to finish so that you could lock the door and make love for the first time as husband and wife in your new home. I've moved you in divorce, as you played out your domestic drama in front of me with shouts and tears, shredding apart what once, years ago, built all this. Some of you have died. I've come into your silent rooms and, with your spirit hovering around me, I've boxed up your objects, your memories, the material you, and I've carted them away to your children's houses or to some dusty storage place. I've seen your lives in disarray.

She was born with a silver spoon in her mouth, and it was my agony to be there on the day it began to slip down her throat. Her name was Melissa. She was sixteen months old and she was the most beautiful child I had ever seen. I looked at her and I lamented the lost loves of my life and regretted the fact that I was still single. Melissa lived in emotional desolation on the northwest side of Mount Soledad. Her mother was also beautiful: thirtyish, with blond hair that fell to her shoulders in an intricately planned tussle that evoked sexuality. I knew men looked at her, as I did, and became aroused, as I was. Even neatly dressed, as she was that evening, she looked as though she had just risen from some erotic encounter. Was her child a product of some such lust? Now, though, the lust was depleted. The love, if it ever existed, was gone. I was there to take apart, to

remove. It was a divorce, yet another divorce.

That day had already been a long one. It had been a long two weeks, busy and hot. San Diego was moving. It is not just the weather that attracts everyone to this town, it is the motion of the place. Beneath the ground, there are the motions we rarely feel but forever await: tremors, faults, slips, plates, all that geology. Aboveground, there are the people: forward motion, social climbing, moving across Interstate 5. (West of I-5, on the west side of Mount Soledad, that's La Jolla. East of that, they're just dreamers.) People were playing the moving game, playing musical condos. Students shifting with the semesters, the beach places filling up in summer, relationships breaking up and re-forming.

Easterners moving in, drifters, the dying go to nursing homes, the dead go — somewhere.

I can remember details of that day. The paperwork, for example. There were notes attached, always a bad sign. The first move was an elderly woman. The note said, "Possibly senile." The second move was the Mount Soledad house. "Divorce. Unamiable. Accept cash only and be careful." Dark clouds at morning.

I was in the moving company's yard, at Mission Gorge Road and Twain Avenue, warming up the truck. Divorce moves; how I hated them. I'd seen grown adults fighting tooth and nail over a coffee table. I'd been referee, peacemaker, diplomat, cop. I was already dreading that day.

My partner is Garry. He looks like a mover, or what you expect a mover to look like. Tall, huge, brawny, and in his face a hint of the look that

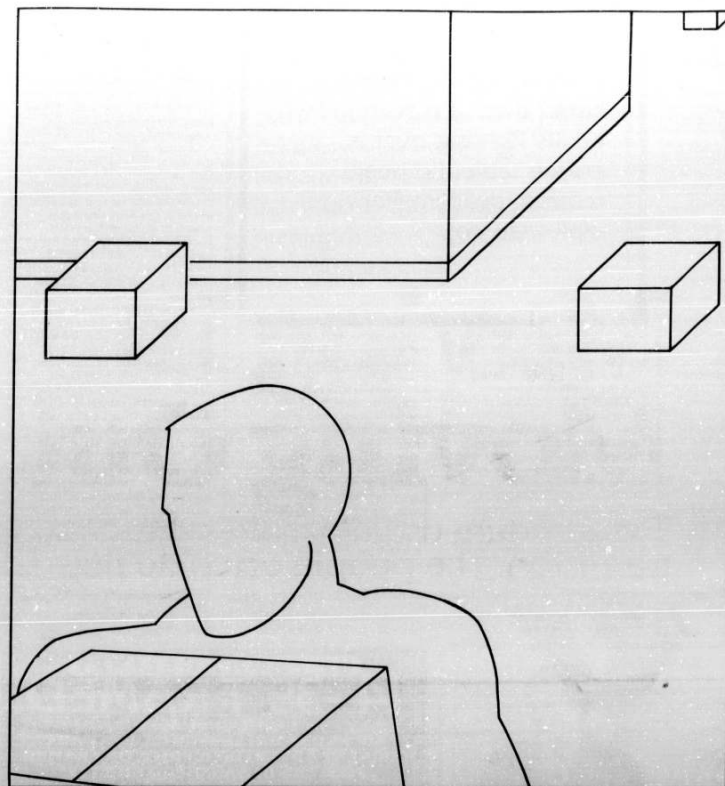


Illustration by David Diaz

makes people fret about their heirlooms. From Crawford High he went to the Midwest to play for a Division II football power. He had distant, probably desperate dreams of playing pro ball. A knee injury put him out of football, and a year or so later he left school. Garry had been working for a couple of years with several different moving companies in San Diego, jumping around to whoever was busy and needed help at the time. The moving business is full of guys like him: ex-jocks, ditch-diggers, out-of-work carpenters, Vietnam vets. These are guys who have always led physical lives, live-*oof* of exertion. They've put things up, torn them down, dug, split, carried, and pushed. They like the sweat and the muscle ache at the end of the day. In San Diego the weather is good, and such work goes on all year long. They like it here.

I've worked with Garry before. Garry does not involve himself in the human side of this job. He does not speak to the people. The human dramas, when they occur, don't touch him. He lifts, he carries. He doesn't look or listen, and, quite

probably, he does not care. These dramas are only an annoyance to him. On the way to the job this morning we make small talk, discussing war stories of the moving trade: the lunatics we've encountered, the beautiful women, the heaviest pieces of furniture.

The old woman is not senile, merely a lost soul. And she is not sour and cranky but instead round to whoever was busy and needed help at the time. The moving business is full of guys like him: ex-jocks, ditch-diggers, out-of-work carpenters, Vietnam vets. These are guys who have always led physical lives, live-*oof* of exertion. They've put things up, torn them down, dug, split, carried, and pushed. They like the sweat and the muscle ache at the end of the day. In San Diego the weather is good, and such work goes on all year long. They like it here.

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By Graeme Donne

(continued on page 24)



## Moving In Moving Out

(continued from page 22)  
move. He doesn't like his mother going to sleep each night to the sounds of muffled footfalls, squealing tires, running footfalls, and sirens. He has bought her a condo in Clairemont. A cop we once moved told us that Clairemont had some of the highest crime statistics in San Diego. I do not mention this to the son.

What we are confronted with inside the house is a life in disorganized retreat. By way of explanation or excuse, the woman tells us that since her husband passed away three years earlier, she had not kept the place up. This is an understatement. To move around the living room demands thought. No, not move — *maneuver* would be a better word. There is furniture. I'm sure, but it is buried beneath piles of domestic rubble. Debris, in the form of bottles, jars, ceramics, pillows, blankets, and myriad miscellaneous objects, has fallen on the room like dust. And there's the desk, which blows up in clouds whenever we move about. There are hundreds of books and countless magazines. On some of the magazines I see the youthful faces of some now elder statesmen. Paper and photographs are strewn everywhere, reminding me of Hemingway's description of the paper that litters a battlefield after the fighting has ended.

"Does all this go?" I ask.  
"Everything," the son says. "I'm going to help you pack."

An antique-hunter's dream and a

Divorce moves. How I hated them. I'd seen grown adults fighting over a coffee table. I'd been referee, peacemaker, diplomat, cop.

mover's nightmare. The other rooms of the house are much the same, and I call the office to tell them that we will be delayed for most of the day. I have them send more boxes.

Tedium. Packing away the pieces of someone else's life. It goes slowly. And there are forces at work here. On one side, your superego. This is my job — as everyone holds some job — to be responsible and careful with each item. On the other side is the id, bored, apathetic, and convinced that each knickknack is a worthless piece of shit. Ethical, you see. A struggle. What the hell is this? I find one of those little souvenir water-filled plastic domes, the kind that when you turn them upside down and shake them, little snowflakes fall. This one is from the Statue of Liberty. Does she want it? Yes, pack it up. But first, I shake it.

Snow begins to fall on the huddled masses yearning to be free.

Hours begin to pass. The room begins to clear a bit. The debris goes into cardboard boxes and out to the truck. In the midst of this, the woman rummages through her memories, talking of old and better times. For me it is sad, painful. Gary feels nothing. He pays no attention to her. He packs up boxes, making them too heavy, and wrestles them to his shoulder and carries them to the truck. He still lifts with his back. I've told him a dozen times to lift with his legs. He won't last; he'll burn out. In a few years, his back will be shot to hell.

By virtue of some of the objects I see, plus some conversation, I discover that this woman has had an interesting life. Born in China to missionary parents, she taught for

thirty-five years both overseas and in the States. She is well-read, articulate, and intelligent. It is obvious, though, that the center of her life was her husband, and it is painfully obvious that she is crushed by his death. It is frightening to hear her speak of him. She is alive but not living. Her spirit is with him, on some distant plane not of this world. Furniture appears from beneath the rubble, like boulders emerging from melting snow. It is old and heavy, dusty and worn. There is an old sleeper sofa, made of hardwood and steel, that weighs more than most fully loaded triple dressers. Gary and I strain to get it out the narrow doorway and up into the truck. The new sleepers are pine and aluminum; movers are thankful for progress.

With the furniture loaded and the boxes piled in, the truck is full. There are still some odds and ends in the house and the garage. We will have to come back. In Clairemont, the unloading goes fairly easily. Typically narrow doorways on the new condos present problems with the furniture. There seems to be no communication between the building and moving industries here in San Diego. The builders are going in for acute angles and narrow passageways. The furniture people are building nine-foot sofas. And guess who catches the flak when it won't fit through your doorway?

Midafternoon, and it's time for a break and something to eat at a deli on Clairemont Mesa Boulevard. You get to know the fast-food places and hamburger joints around town. Sandwich places, taco drive-throughs, an occasional sit-down place when time permits.

You get to know a part of town, each part of town, and where to eat. Canada Steakburger on El Cajon Boulevard for gyros. New York Pizza on University. A Roberto's in East San Diego for a carne asada burrito. Linda's Donuts in Pacific Beach for a burger, or Sluggo's on Mission Boulevard for a hot dog. Gary begins to talk about the women he's met on the job. He asks me about that ones I've met. I reply, in general terms, that I've met a few. I'm unwilling to talk about them with him. (Women. Yes, there have been some. Single women move around in San Diego, too. You work enough and you keep meeting them. It becomes mathematical. Sooner or later the odds are that you'll meet someone with whom there is that distinctive yet invisible meshing of human chemistries, someone who sees that there is more to you than just being a human forklift, or who doesn't care. You'll eventually meet someone else who is lonely, sometimes, who accepts kind words, a laugh, and a smile, as a common enough ground from which to begin. It has happened. I've dated several, and I fell in love with one. We were together for a year, until she woke one morning and remembered that she was sleeping with her moving man.)

Garry and I return to Euclid. There are only bits and pieces remaining. The garage is cleared out. All this will be useless at the condo. Still, she wants these tools her husband used to fiddle with. In the house, we box up the last of it. I find a plastic bowl, a chewed toy — evidence of a dog. I don't ask about it. When the old woman is out of the room, I quickly put the pet memories

Students shifting with the semester, the beach places filling up in summer, relationships breaking up and re-forming. Easterners moving in, drifters, the dying go to nursing homes, the dead go—somewhere.

in a box and close it up.

We finish loading. The woman is in the house, now empty, with her son, perhaps taking her last breaths of the cool, dusty air that holds many memories. We drive away to unload the last of her things, leaving the house to its potterers, at the mercy of young vandals. In Clairemont the second load is quickly dropped off, and we are done. I think the woman is uncomfortable here. There is the smell of a fresh paint job, and the stark unhomeliness of this mass-produced living space. I think she longs for her dust. She won't sleep well here. It will be hard for her to call it home.

And so, tired and sweaty, already depressed, I come up the walkway to the Mount Soledad place where Melissa lives. I am struck by the

beauty of both mother and child. Melissa's tiny voice repeats, "Hi, hi, hi," over and over, even though each one gets a response from me, until her mother quiets her. We are shown in. I playfully mess Melissa's hair and speak to her. She takes to me. I offer her my hand as her mother takes us through the house to look over the items that are to be moved out. Melissa happily leads me along and repeats her mother's words. In the hallway I pick her up and she is delighted. Husband, soon to be ex-husband, is in the closed-off study boxing up his things. Mother and Melissa will get the house for now. Selected items, haggled over by lawyers, will go with us tonight to the husband's place of exile. No, perhaps that phrase connotes blame on mother's part. It is not mine to judge this affair. I put Melissa down

and she moans in protest: she has not been held much by her father. The drain on her is beginning.

There is no love in this house. I can sense it. I've been in houses where love is palpable, where there are family photos with smiles and hugs, moments of intimacy. There is an atmosphere. But here, there is a void. The air is empty, the frequencies jammed with the static of ill-feeling. The objects of art, the knickknacks, they are extravagant, but bought with taste and without love. The furniture is tasteful, expensive, but cold. Even Gary seems to sense it. He looks uneasy here.

There are signs of what happened. His money and her looks brought them together. A merger, not a marriage. Then, in the close quarters of sharing a life, there were revelations: habits, idiosyncrasies, foibles, the way she sleeps, the way he eats. The unwanted remark, the bad joke, become daggers. The things that run deep rise and rear up. The expensive but cheaply made bonds do not hold up to such pressures.

Husband/father emerges from the study. He is grim and unfriendly. He has been patrolling and instructional until I throw him a few ten-dollar words and perceptions about how things should be moved. I have established credibility and he backs off. He watches us carry his share of the world out to the truck. He has nothing for Melissa. She tries to get his attention and he is curt with her. I always try to stay neutral in these divorces, but his treatment of Melissa has made me his enemy.

This child is becoming a social

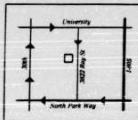
(continued on page 26)

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## Moving In Moving Out

(continued from page 25)  
statistic before my eyes. Even in Southern California, the land of the single parent, a child in a single-parent home faces troubles. There have been studies on socio-emotional development, academic performance, delinquency. Fingers point at broken homes, broken lives. Inside, both mother

and father furiously puff on cigarettes. On this hilltop, with the magnificent view of the ocean, Melissa is not quite two years old and the world has become her oppressor.

On the deck out back there is expensive patio furniture. The view of the sunset is beautiful. In better times (if there were any), they sat here with friends and drank wine, watching such sunsets. Now there will be divorce, a different type of sunset. Out front, I see a neighbor watching us carry furniture to the truck. I know this area. These

extractions are not rare... the divorce rate, the moving up and down in the world, movin' in and movin' out. The neighbor is merely curious, not surprised.

A domestic firefight breaks out over a cherrywood dining table. It begins tersely in legalese, the language of their agreement, but it quickly degenerates into sniping, threats, the mention of lawyers. I interrupt to remind them that they are paying me by the hour. Both are adamant. Pride is at stake, and power positions in their settlement. The husband tells me not to worry,

but he has missed my point. My concern is not for their money, it is for Melissa. She has been standing beside me and watching this scene, her eyes big and filled with fear. I am watching her, wondering if she understands what she is seeing.

I tell Garry to go out and wait in the truck. I take Melissa by her tiny hand and we go to her room. Not surprisingly, no toy is missing. It is a fantasyland built by affluence. The furniture is state-of-the-art kiddie stuff. There are rainbows and a stuffed horse that is near life-size. What she brings me is an animal

alphabet book. I take her in my lap and read to her, and she follows along with her tiny finger as I point to words.

"See the doggy? Can you say doggy?"

"Do-do," she says, in her soft, dove-voiced voice.

"Right. What's this one? Cat. Cat?"

"Ca..."

"Very good. Good girl..."

"Elephant is too hard, coming out 'Ekka.' We sit surrounded by fuzzy bears, stuffed dogs, and a rocking horse. These beasts and pets,

wonders of a world she is only barely familiar with, give her ephemeral happiness.

The guns go silent in the dining room. Mother appears, stains of tears on her face. Father has won a round. There were phone calls to the lawyers, negotiations, deals. The lawyers, those mercenaries of domestic wars, have settled this small outburst. The table will go with us. Now it is over and there is strained détente.

When I leave Melissa's room, I look back at her. She sits and smiles up at me, her tiny finger pointing to

the "ekka" to draw my smile and my laugh. I manage a smile only. I am silently cursing her mother, who sheds her tears over a cherrywood table but not for her daughter. She is now impatient to have us gone, and she makes this clear.


The cherrywood table goes out past her stare and into the truck. We load a few small items and are ready to leave. It is nearly full night. La Jolla Shores and Scripps Pier are merged into the shadow-darkness.

Two small moments give cause for a lift in my spirit. As we leave, father gives Melissa a hug good-bye.

When I hug Melissa, there is a trace of a smile on mother's face.

Garry and I go to a bar up in Kensington after we drop the truck back at the yard. The Homestead, where we drink, has a working-class crowd tonight. We fit in, with our jump suits and the sweaty look of a long day's work. Over beers, I try to make Garry understand about Melissa. It is lost on him. Instead he makes up wild fantasies, sexual positions with Melissa's mother. Perhaps it is better to be like him. These moments of sadness I make for myself.

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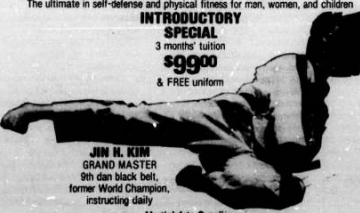
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## QUARTER NOTES

BY JONATHAN SAVILLE



### TOKYO STRING QUARTET

The first thing to say about the Tokyo Quartet's concert at Sherwood Hall (under the auspices of the Los Angeles Chamber Music Society) is that it was wonderful. That out of the way, we may try to look a little more deeply into the strange and eventful history of this group.

Changes in personnel in small chamber groups are nothing unusual. Some quartets and trios remain unaltered for decades, so that one may listen to them aging and ripening as though they were a single musician, developing in time. The Amadeus Quartet and the Quattro Italiano belong to this category. At the opposite extreme, there are groups like the Juilliard Quartet, where there have been so many changes in personnel over the years that now only the first

violinist is left from the original ensemble. That is an instructive case, for the first violinist plays such a dominant role in much of the quartet repertoire, and Juilliard first violinist Robert Mann seems to have such a strong character, both musically and personally, that the sound and the interpretive approach of the latest Juilliard remain uncannily like those of the first, long years ago.

When it is the first violinist himself who is replaced, however, things are bound to be different. That is what has happened in the Tokyo Quartet, where for the second time now San Diego audiences have heard first violinist Peter Oundjian instead of Koichiro Harada. (Mr. Oundjian, a Canadian, joined the group in June of 1981.) There certainly is no diminution in the excellence of the Tokyo, which is still one of the half-dozen great ensembles of its kind in

the world. Nevertheless, the change has been a momentous one, as last week's concert demonstrated.

When the Tokyo first arrived on the scene, there was a unique — and sometimes startling — quality to their playing. The four musicians shared a certain muted timbre, as though the sound were coming through an almost translucent film tinged with sepia. Their vibratos seemed identical, and varied from passage to passage as though one musician were playing all the parts. There was great precision, combined with an ineffable delicacy of phrasing. At some moments, the entire group seemed drawn into a rapt contemplation of the composition's inner spiritual life. There was a stillness and a lucidity at the heart of the music. The group's national provenance, along with the way they played, made one think of old *imari* ware, painted by a master for whom each infinitesimal stroke contained the essential meaning of the whole. Above all, there was a minute but dizzying oddness about this playing, even though tempi and interpretive choices were utterly devoid of eccentricity, so that the Tokyo's performances often had the power to make you hear a familiar work as though for the

first time, yet without the newness that comes from distortion.

Peter Oundjian belongs to a different world. He is technically brilliant, and perhaps even a trifle superior in this regard to his predecessor. He is also a precisionist like the others, although his presence did seem to introduce occasional slight roughnesses of attack that had not been heard in earlier days. But his mode of relating to music seems radically different from that of the Tokyo Quartet as we have known it. He is an outgoing, passionate, demonstrative, dramatic musician. Where the old Tokyo Quartet would give a delicate muting to effects, Mr. Oundjian intensifies them. His tone, even when he is playing with admirable softness and grace, has an undercurrent of vividness and brightness. His vibrato is wider, more impassioned, than that of the other three players. He is an absolutely first-rate violinist, and glorious to listen to, but he has changed the nature of the Tokyo Quartet fundamentally.

The other musicians seem inspired by him, and they have come out of themselves to a certain extent, moving toward his more extroverted and dramatic approach; this is even true, at least a little, of violinist Kazuhide Isomura, who has

always been the most inward in his concentration, as though dazed by the still point of the turning world. But they cannot come terribly far; they have their own musical signatures, as natural and inherent as their fingerprints. Consequently, one can now hear a distinct difference between the first violinist and his fellows, a division in the quartet's seamless unity that was never in evidence before. One of the most striking features of the earlier Tokyo was that the notion of a violinist supported by three other string players, suggested by many quartet music (especially in the classical period), virtually disappeared. But with Mr. Oundjian it has come back — not obtrusively, but undeniably.

Those who doubt the validity of this analysis and who still have the recent concert fresh in their minds ought to listen to the Tokyo's recordings of Haydn or of the Ravel Quartet (the Sherwood program included Haydn's Op. 33, No. 2, the Ravel, and the third Ravel Quartet, fundamentally). The Tokyo Quartet used to be one of the world's great quartets, and unique; it sounded like no other group. It is still one of the world's great quartets, but the nature of its playing is now much closer to that of the other great quartets.

It is still wonderful, but it has lost its specialness.

### LOS ANGELES CHAMBER ORCHESTRA

The flu kept me away from many of the events in a rich musical week. San Diego State's Smetana Festival, the Los Angeles Symphony, the Beaux Arts Trio. Luckily, I had recovered enough by Sunday evening to hear the Los Angeles Chamber Orchestra at ECAPAC. This orchestra has been rather variable in quality lately, and there have been a number of disappointing experiences during its visits here this season. But its latest concert effaced those memories, for it was splendid throughout. Conductor Gerard Schwarz drew warm, resonant sounds from his players, along with a clarity and a balance that revealed the inner workings of each piece on the program. The intonation problems in the strings, which have plagued the orchestra throughout the season, were much less in evidence. What was most pleasing, however, was the stylishness of these performances, the way Mr. Schwarz and the musicians brought each work to life within its own world of meanings and musical traditions. The concert presented three worlds, all of them quite different, but

each realized to its fullest.

The program began with Richard Strauss's *Metamorphosen*, one of the composer's late masterpieces. Although written for an orchestra of twenty-three musicians, it is essentially chamber music, with the independence of parts and the intimacy of atmosphere characteristic of chamber works. One of the special excellences of the L.A. Chamber Orchestra's performance was its preservation of this atmosphere, with the musicians listening and responding to each other as though they were in a string quartet. This was by no means a small-scale performance, however. I have occasionally felt that Mr. Schwarz's musical interpretations incline too much toward the brisk and lightweight, but that was by no means the case in this lamentation for the destruction of Germany (it was composed in 1945). On the contrary, Mr. Schwarz offered a powerful and impassioned reading of the score, in which the quotations from Beethoven's "Eroica" and Wagner's *Tristan* carried their full weight as proud, grim, funeral proclamations of what Germany had been and what it had come to.

The lush, thick, dark, chromatic harmonies and brooding emotionalism of the Strauss work were followed by a total contrast, Aaron



Copland's Clarinet Concerto. Here, everything was lucid, spare, bright, and cool, with pungent harmonies and an authentic American vigor. The two-movement concerto is a summing-up of Copland's major influences. The first movement, with its slow, lilting solo floating above the serene and simple orchestral parts, could have constituted a conscious tribute to Satie, the father of the French modernism in which Copland was educated. The second movement is constantly reminiscent of Stravinsky in his neoclassical period, particularly such works as the *Dumbarton Oaks Concerto* and the jazzy *Elbow Concerto* (composed for Woody Herman), just as the Copland Concerto was composed for Benny Goodman. The jazz elements in the Copland work pose a problem for the soloist, for they must have a true jazz swing to them while at the same time maintaining a classical decorum. Soloist David Shifrin accomplished these antithetical tasks with great panache; neither too loose nor too square, too demotic nor

too elitist, he seemed to get precisely the right sound and style for Copland's characteristic blending and juxtaposition of traditions. Mr. Schwarz and the orchestra were equally adroit, offering a performance of immense exuberance. I have never heard them play so brilliantly. The second half of the program was devoted to Mozart. First there was the rarely performed Symphony No. 27 (K. 199), an unfamiliar piece which turned out — under Mr. Schwarz's canny direction — to have a distinctive and even idiosyncratic personality of its own. Certain melodic turns and textural devices, especially in the second movement, suggested that this was by no means routine early Mozart (if there can be such a thing); but rather a curiously experimental composition, representing a direct Mozart investigation with his usual inventiveness before turning decisively elsewhere for his future development. The performance was all the more absorbing in that Mr. Schwarz did not seek to underline or dramatize the

composer's intriguing effects but allowed them to speak in their own mildly disconcerting voices, like a good storyteller maintaining a poker face so as to enhance the point of his joke.

The clarity, vividness, stylishness, and exuberance of this playing continued in the Mozart Piano Concerto No. 23, which ended the program. If there had been only Mr. Schwarz and the orchestra to pay attention to, this would have been as exemplary a performance as those that had preceded it. But soloist Lee Lavisi, while a competent musician with an evident love for the score, was less than fully satisfactory in his realization of the piano part. There was something muffled about Mr. Lavisi's contribution — not his tone so much as his attitude, the way he articulated phrases, the way he articulated motifs. Cadential chords had a strange, dry abruptness, and the passage work lacked the shadings needed to give the music an inner life. There was also an insufficient variety of color to convey the quicksilver emotional changes of this sometimes joyous, sometimes melancholy concerto. The high quality of the conducting and the orchestral playing could not quite make up for this relative dullness in the center of things. But the concert as a whole was too invigorating for even this defect to detract seriously from its overall success. □

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# And the Rats Debark



And the Ship Sails On

DUNCAN SHEPHERD

The arrival of a new Fellini movie is not the event it used to be. The last couple of them, *City of Women* and *Orchestra Rehearsal*, made so little impact that it is sometimes hard to remember they ever arrived. Certainly they didn't stay long: mere glancing blows. And if *Casanova*

left any more noticeable a dent, or set up any more watchful an alert, it was for all the wrong reasons. To go back one movie further, to *Amarcord*, is already to have gone back a full decade. And even then Fellini is seen to be well along in decline. It is necessary to go back another full decade to find him at the stage where he seems to be forever frozen in the popular consciousness: 8½ is still the reference point

for Woody Allen, for example, in 1980 (*Stardust Memories*) as much as in 1965 (*What's New, Pussycat?*). Somewhere in all this, Fellini starts to emerge as the most serious candidate around for that old drollery about so-and-so having forgotten more about making movies than most movie-makers will ever know. And I am not even sure that he has forgotten all that much—or, to complete the equation with ruthless logic, that most movie-makers ever know that much.

One thing he has plainly not forgotten, in the recently arrived and already departed *And the Ship Sails On*, is to retain Giuseppe Rotunno as his cinematographer. A virtual fixture on the Fellini staff for the past fifteen years, Rotunno has had much to do with the evolution of that strange and scaled-off environment which the director, like some Nero Wolfe-ian recluse among his orchids, is reluctant ever to leave anymore. Sunless, airless, but always clearly illuminated, albeit with the frostiness of moonlight, and infinitely spacious, the place has something in common with the world inside a View-Master Slide Viewer or inside the stuffed-animal displays at the Natural History Museum. But the commonality, there, is only in the refrigerated climate. The control of the pictorial elements is something else again, and the control of those here always attests to the hand of an artist, an artist of Dali-like suavity and painstakingness in delineating the changing hues of a cloudless sky. Fellini, having had his somewhat disastrous fling as a colorist in *Joliet of the Spirits* (without, by the way, the collaboration of Rotunno), has since inclined more and more toward the delicacies of the tonalist. With their narrow range of color, and their evenly but economically distributed light, brushed across the surface like a coat of varnish, the images in his latest movie reflect a tastefulness that Fellini, in other areas, is quite rightly not noted for. At whatever moment you might pinch yourself into paying attention, you are certain to see something beautiful; there is not much else to command such attention.

Even the preciousness of the painted backdrops and Saran Wrap sea does not really detract, except perhaps when it reaches the giggling level of facelessness of the Austro-Hungarian battleship (with its immobile cloud of smoke, worn like a halo), or when it is underscored by a bit of elbow-in-the-ribs dialogue: "How beautiful!" someone croons, watching a raspberry sun dipping over a spitting-distance horizon. "It looks painted!"

At least Fellini, unlike say, Coppola, in his recent forays into Expressionism, has the sense to distort his people to the same, or a similar, degree as the settings. The disparity Coppola has allowed between his people and their surroundings, the impression of their having been drawn by two different hands (or, rather, the impression of the people not having been drawn by any hand at all), is a constant source of pain and embarrassment. The narrowing of this disparity makes Fellini's people much more consistent, much more logical, but it does not make them much more engaging. In a movie that at all times puts production values above human values, if it ever thinks of human values at all, the people become little more than wax figures in a series of wax-museum tableaux: mere static elements of design, and hardly very stimulating companions for an extended sea voyage.

It's true, as to that static quality, that Fellini did go on record as being in search of the sort of people found in old photographs. But this is more a new rationale than a new approach: the people here are simply new faces in the same old freak-show. A more tangible point of departure for the movie, a cue taken from his 1914 time-setting, is not old photographs, but old motion pictures—as old, to be exact, as the earliest Lumiere documentaries, which are specifically recalled in the opening scene of the launch of a Mediterranean cruise ship. But even this does not hold up for long. Fellini sets out on the same path as *Zelig*—monochrome image, scratches on the emulsion, missing frames, that kind of thing. And how far-

tering it must be for Woody Allen to be imitated at last by one of the directors he himself is forever imitating. Fellini hasn't much to add to Allen, however, except to point out the compulsion of passers-by to interpret themselves in front of a movie camera. In any event, Fellini and his studio ambience are too far removed from the real world to be able to sustain any documentary interest. And the initial path is soon forsaken: the scratches disappear, dialogue begins to be heard, color seeps into the image, and the assembled passengers, crew, dock workers, and bystanders burst into song.

This ship—a pre-World War I *Ship of Fools*, complete with that lazy storytelling device of a narrator-commentator speak-

ing directly into the camera—turns out to be a funeral coach, of sorts, for a revered opera soprano whose ashes are to be scattered at sea. And music, not old photos and not old cinema, turns out to be the main peg on which Fellini is to hang the film. Equally hard to find are any ideas that are developed and sustained for the duration of an entire scene. Most of the ideas that are promising in embryo, like the fast and slow synchronization just mentioned, are musical in inspiration: the glass-harmonica performance that degenerates into an argument over whether or not one A-note is one drop of water out of tune; the mesmerizing of a rooster by a basso profundo; the impromptu serenade of

for comedy and action, slower for romance and poetry. But the outbreak of talk among the actors, as in cinema history, soon puts an end to this, necessitating a regulated and lifelike (or rather, mouthlike) speed. And any specific references to the silent cinema thereafter are hard to find. Equally hard to find are any ideas that are developed and sustained for the duration of an entire scene. Most of the ideas that are promising in embryo, like the fast and slow synchronization just mentioned, are musical in inspiration: the glass-harmonica performance that degenerates into an argument over whether or not one A-note is one drop of water out of tune; the mesmerizing of a rooster by a basso profundo; the impromptu serenade of

boiler-room laborers by opera singers motivated more by competition between themselves than by charity toward their audience. (Outside the musical realm, the interview conducted through translators seems a promising idea, too.) But all of these are essentially static ideas, or any way the images to illustrate them are. None of them really goes anywhere, much less follows from or leads to anything else. That sort of disconnectedness, with no momentum carried over from or into an adjacent scene, means that everything must start from a standstill, and everything needs more time than it gets. It is the absence of the occasional sustained showpiece that separates this movie (continued on page 14)

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(continued from page 33)

from such variable affairs as *Amarcord* and *Roma*, and lumps it with the somniferous monotonies Fellini has come out with ever since. *And the Ship Sails On*, at that, might have been left off a little easy because of critics' disinclination to elaborate once again the same complaints: the piling-on of production, the siphoning-off of human interest, or of any other interest to do with the real world, and so on. The lack of animosity, however, is closely allied with the lack of anticipation. Nothing is resented where nothing is expected. And although the compensatory marvels of

color and light are far from nothing, and do much to hold down my own animosity, they are not the sort of attractions to alter radically the climate of anticipation for the next Fellini.

Martin Ritt's *Cross Creek* is not so good a movie that I need waste any time bewailing the futility of reviewing it after it has left town. Nor so good, for that matter, that I need waste any time even in reviewing it. But the question of goodness is, at least in a chronological sense, secondary, and even then, needless to say, open to a variety of answers. I would never want to

do without the chance, whether taken or not, to arrive at my own answer to that question, and the single screening of *Cross Creek* a couple of weeks ago at the Ken can be used, if for nothing else, as the occasion to wonder whether I will ever get the chance to contemplate that question as it applies to such other loose ends from last year as — and I am not scrounging here for obscure films in foreign tongues — Jonathan Kaplan's *Heart Like a Wheel*, Robert Altman's *Screamers*, and Sidney Lumet's *Daniel*. These moviemakers are not members of the New Egyptian Cinema whom I have only heard about through the film-festival correspondents of *Sight and*

*Sound*. (The last-named of the three, particularly as a director who is sometimes mentioned as one of our finest, continues to run in incredibly bad luck in this regard, with his latest effort added to *The Appointment*. *The Offense*, and *Lovin' Molly* as major releases that never made the rounds: plenty of directors in foreign tongues have had better luck getting an airing.) I regret to say I missed my chance with Costa-Gavras's *Hanna K.* in its one-night stand on the UCSD campus and with Henry Jaglom's *Can She Bake a Cherry Pie?* in its unannounced preview at the San Diego Museum. I would like, in both cases, another. □



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# Unreal Things



Great Song

JONATHAN SAVILLE

The North Riding Theatre Company of Scarborough, under the direction of Eric Prince, appeared at UCSD's Mandeville Recital Hall last week with two plays belonging to that nowadays rare and eccentric breed, the nonrealistic theater. Realism — in playwriting, acting, staging, designing — has been the dominant theatrical style for well over a century, and it shows no sign of loosening its hold on the public or on theatrical artists themselves. The century has also been characterized by incessant rebellions against realism, many of which have made a lasting (if limited) contribution to the extended range of realistic staging techniques, and none of which has achieved any permanent success in challenging realism's hegemony. The two productions of these recent British visitors demonstrated some of the stimulating creative possibilities of the nonrealistic theater, and also indicated some of the reasons why such theater has never really

managed to catch on. *Dwelling unit sweet dwelling unit* (by Tony Allen and John Miles) is, as its title suggests, a satire on the contemporary welfare-state bureaucracy, for which people are statistics, homes are "dwelling units," and increasing governmental control over every aspect of private life is defined as "progress." The fantastic premise of this play is that George, a worker for the Borough Council, identifies with his work and his employers so thoroughly that he blithely and efficiently obeys the council's instructions to dismantle and wreck his own house, with his wife inside. It is a clever theatrical idea, for it enables the director and actors to show us in immediate, concrete experience the Marxist or Existentialist thesis that modern life has split man off from himself to the point where he automatically acts against his own interests. It also results in various comic situations predicated on the character's indomitable stupidity. Can George really be so numb-headed ("self-alienated," the philosopher would say) that he cannot recognize his own house or

his own wife, or realize that after he (the worker) has obediently smashed up all the plumbing, it will be impossible for him (the human being) to have his regular cup of tea? The trouble with *dwelling unit* is that this single idea — philosophical, political, theatrical — is all it has to offer us in its seventeen scenes. Neither character nor plot is of any real interest here. It is only the thesis that counts, and the device by which the thesis is transformed into action on stage has made the point fully evident in the first five minutes. After that, it no longer has much power to startle or delight, and our comparatively idle minds begin to hunger for some of the more traditional theatrical nourishment we are used to: characters who act like real people with inner lives, action that is plausible, human experience with a bit of complexity to it. If *dwelling unit* were more imaginative, it might at that point provide us with new and different nonrealistic devices to engage our attention and to distract us from our appetite for realism. But all the authors can think to do is to repeat the same trick again

and again. Canned by the council, George becomes a repositioning agent and repossesses his own furniture, having lost that job, he becomes a social security investigator and interviews his own wife as though he had never seen her before. Enough already!

Here, then, is one of the central dangers of nonrealistic theater. Even the poorest, most routine realism always knows what to do to give the audience what it expects: real behavior, real social situations, real historical circumstances — and then imitate them some more. The non-realistic theater must constantly come up with something new, for this sort of theater aims at human truth by means of the imagination (rather than by means of imitating everyday reality), and the imagination is quick as a flash at a feeder and must visit ten different perches a minute if it is not to get bored.

The North Riding Company's other offering, *Goat-Song* (written by the company's director, Eric Prince), is nonrealistic in quite a different way. The theatrical tradition behind this piece is not farce and vaudeville (as in *dwelling unit*) but Expressionism, but Expressionism is to attempt to define Expressionism is to risk a personal experience of one of this theatrical movement's major themes: madness. Nevertheless, *Goat-Song* is a good example of the style, and if one may not precisely define it, at least one may describe its habitual, salient features. The human truth represented in such plays is chiefly emotional, and the emotions are chiefly those of anguish, terror, rage, and despair. Out of the broad range of human affairs, the preferred experiences are violence, loss, exacerbated conflict, and disorientation. Characters do not behave as though they were real people, with defined, coherent psychological traits. Rather, they embody isolated impulses and feelings, often in a discontinuous manner, and their main function is as component parts of an overall emotional state represented by the drama as a whole. The actions of the play are intense, disjointed, disconcerting. Actors may move like automatons or inebriates, shout, whisper, or scream, these radically different gestures of body or voice succeeding each other with shocking rapidity. Sets and lighting reflect emotions

(continued on page 36)

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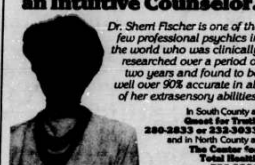
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(continued from page 35)

and distorted perceptions, rather than reproducing the forms and objects of external reality.

So near the beginning of *Goya-Song*, one of the seven pilgrims to the hermitage of San Isidro, standing rigidly in cold unnatural light and facing the audience, narrates fragments of a past tragedy: a flood, drowning, a woman crying "Don't save me, save the children." The emotionalism of the narrative is intense, but the character of the narrator is completely unspecified; she is not a person remembering a painful experience, but the experience itself, given voice. Her words are accompanied by sounds and gestures from the other six pilgrims, equally depersonalized: hisses, choral laughter, motions of rejection,

menacing approaches, contorted bodies and faces, surges of inarticulate murmuring, a visual and aural projection of feelings unlocated in time, space, or person. The theatrical image is powerful, absorbing, shocking, enigmatic. The anguish, guilt, remorse and anger are all the more compelling because we cannot place them in a familiar context of recognizable persons interacting in a recognizable social situation.

*Goya-Song* is filled with images of this sort, unpredictable, gripping, grotesque, occasionally beautiful. The pilgrims lifting their hands to God as they chant a prayer; a sudden, exuberant Spanish dance; a comically pedantic disquisition on the letters of the alphabet, a picnic in which the pilgrims spit wine at each other;

the appearance, from their pockets, of naked baby dolls, which they donate to the pilgrim obsessed with the drowning of children; a choral recitation of the Biblical passage on the Tower of Babel. Many of the individual moments are supremely theatrical, and the stunning effects they create would be impossible within the limitations of the realistic theater. But how do they fit all together? What is *Goya-Song* about?

The play takes its inspiration from a painting by Goya, *La Rómula de San Isidro*, painted between 1820 and 1823 and now in the Prado in Madrid. The painting shows a procession of religious pilgrims over gloomy nocturnal hills, winding their way toward the spectator and culminating in a group of hideously distorted faces,

their mouths gaping and their eyes rolling in fanaticism or madness. The religious pilgrimage has been transformed into a demonic nightmare. Why? What does Goya mean? Fruitless questions, for in this Expressionism *avant la lettre* the emotional violence, the shocking reversal of expectations, the distortions of reality, the unexplained evocation of horror—these are the meaning, and any attempt to rationalize the painter's intentions (theories about anticlerical satire, historical narrative, commentary on some social ill) would be merely desperate ways of defending ourselves against the irreducible monstrousness of existence that constitutes the essential vision of this painting. *Goya-Song* seems to be an attempt to embody a similar vision in a piece of theater. Using private associations and fragments from the history of culture, author-director Prince supplies us with a series of emotional experiences analogous to, or suggested by, or connected with, or leading up to, the moment captured by Goya. Just as Goya could not have achieved his effect with the techniques offered him by the traditional "realism" of his day, so Mr. Prince must employ the devices of the Expressionist theater in order to convey the same kinds of experience. The problem is that while painting solidifies a single moment forever and grasps our minds in a timeless "now," the theater (like human beings) exists in time, and its very nature requires that we perceive it the way we perceive time, as movement, unfolding, transformation, direction. A succession of

stunning "pictorial" moments is not enough to sustain a theatrical work of any substantial length. Our minds, our heartbeat, our own inescapable existence: in time, all demand that in this artistic medium that is itself an image of time we sense change, development, continuity, and climax. A theatrical work, like a narrative or a piece of music, is itself a pilgrimage to a shrine, with its travel plans, its departures, its maps, its roads, its way stations, its arrival at its goal. *Goya-Song* may be about a pilgrimage, but it does not achieve that crucial theatrical effect of starting from one state of being and arriving inevitably at another; it does not, as any play (or any trip, or any life) is obliged to do, make time the chief actor. Here, once again, we encounter the peril

of the nonrealistic theater. The only theatrical style in which audiences regularly tolerate stasis is that extreme form of realism called naturalism. The naturalistic play gives the impression of being exactly like life, and since we know that a lot of life seems static, repetitious, bogged down, routine, imprisoned, we are willing to accept *The Lower Depths* or *The Iceman Cometh* as images of human truth. Without that sort of realism to anchor us and (in a certain sense) to justify and aestheticize our boredom, we demand that theatrical time be a living organism, that it grow and realize itself and attain its fullness conjointly with the duration of our time in the theater. A series of static visions, of lived paintings, is not enough. The only nonrealistic play I know that

successfully rejects the dynamic, developmental treatment of time is *Waiting for Godot*, which manages such a feat because the deadness of time, the unchangeability of life, and the directionlessness of life's pilgrimage are precisely what Beckett's play is about. *Goya-Song*, in contrast, seems to have the more traditional tragic theme of guilt and retribution built into it. Yet for all the playwright's inventiveness in theatricalizing Goya and in giving Expressionistic vividness to the individual elements of the tragic form, *Goya-Song* ultimately falls short of both Goya's painting (because it weakens that overwhelming statement by diluting it in time) and of tragedy (because it does not organize its vivid moments into a temporal and causal coherence).

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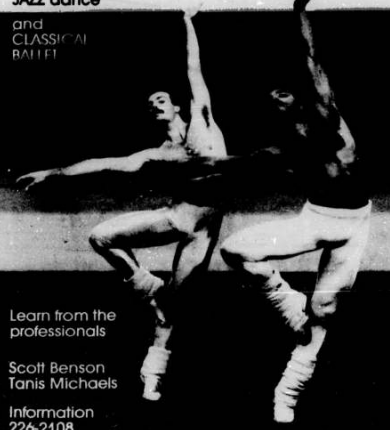
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## Letters

(continued from page 3)

opera who do not have contracts with the San Diego Symphony. I am one of those musicians and because I need the income from the opera, besides its being what mainly keeps me musically alive in San Diego, I will not willingly give up the work or allow myself and my colleagues in the same position to be shoved aside as unimportant.

I resent the statement that the opera can make up a separate orchestra from musicians around Los Angeles. There are many qualified and talented musicians living in and around San Diego who are not symphony members. The attitude that a local musician must not be good if he/she does not have a symphony contract is an insult to those of us who have brought our talent and training here or who received it here and who are stuck in San Diego because of family obligations or the overcrowded and incredibly competitive symphony audition circuit. I'd love to see a separate opera orchestra providing work for more San Diego musicians.

Margaret S. Johnston  
San Diego

## Named That Waiter

I enjoyed Jeff Smith's review of the San Diego Rep's production of

*Beyond Therapy* ("Therapies in Our Time," March 29) almost as much as I enjoyed the play itself. I especially thank Mr. Smith for including the name of the wonderful performer who played the black waiter—E. Michael Kilpatrick III. As far as I could see, the Rep's program for the play never gave us his name.

Yvonne Andersen  
El Cajon

## Guns, Clay, Armor, Nightmare

It's a credit to the good sense of most of San Diego's readers that petitions do not appear concerning any phase of Roger Hedgecock's alleged financial indiscretions.

Mr. Art Salsberg's letter (March 29) unwittingly hits two important nails right on the head: (1) "sharing in the views of all other mortals" and (2) "double standard."

The gross inequity of the allegations against Hedgecock is that anyone with a little extra money to invest is wooed from all sides, makes a choice, sometimes wins, sometimes loses. But when a

mayor who is running for re-election does the same, and has the bad luck to choose a loser, he is in an unfair game and is slandered, libeled, subjected to the most extreme scrutiny, and given no recognition of any of his accomplishments.

A common ordinary citizen winces when he is audited, and reluctantly submits himself to the IRS. There are few who would willingly provide their forms to anyone else. But the mayor is censured for the same feeling. Small wonder Mayor Hedgecock is gaining support as he takes a stand against the request for his tax forms, the public really empathizes and is secretly saying, "Yeah, yeah! Stick to your guns, mayor!"

The truth, apparently, doesn't sell papers. In addition, his political opponents need time to cover their own tracks in exactly the same areas, so consequently feed more allegations to the fire.

The "test of clay" fetish that so completely obscures the San Diego media is tragic in its implication. If an elected official is doing a good job, the pessimists zero in. "He's looking too good... we can't have that... find a niche in the armor."

I don't want to know anything about a public official except how well he is fulfilling the duties of his office. I wouldn't want my job performance impinged by the fact that I don't always pay my bills on time, or bounced a check last

month. The majority of San Diego feels that way and still supports our mayor. Because they know he wants the best for San Diego and has already demonstrated that he can get it for us, he will be re-elected.

The clear-thinking decency of the media, but they are not misled. To counterbalance the harm done, their efforts are redoubled, and for Roger Hedgecock this nightmare will be erased by his re-election in the June primary.

Carla Markham  
San Diego

## Good Joe?

"Oh my Gaaaaawd!" lamented Moon Zappa on one of her dad's outings a while back. That exclamation pretty well summed it up for me after I discovered that John D'Agostino had delegated the Joe Perry Project to the end of his column ("Reader's Guide to the Music Scene," March 22), a segment usually allotted to buyfront piano bar swimmers, weekend jazz outfits, dinner-theater balladeers, and innovating local rock bands that don't quite cut it in Mr. D'Agostino's Journal.

My friend, Joe Perry is Joe Perry, not Joe Perry. *Mark Enfield  
La Mesa*

of Eminent Musical Awareness (one of those little booklets found at your nearest supermarket next to the diet and homoscope guides).

The aforementioned critic not only has the gall of disputing the Joe Perry Project's music with a snide, throwaway one-liner about it being "very loud and not very good," but he does this in the same write-up in which he mentions the hand Big Country in the same breath as Eric Clapton, Led Zeppelin, and the Who. Not one of your better weeks, was it Mr. D'Agostino?

Mr. Joe Perry renovated his band recently by replacing everybody in it. He has found considerable talent in a fine bassist by the name of Danny Hargrove who could make the jump from rock to jazz fusion without missing a beat. The new kid on drums, Joe Pet, displayed his rhythmic prowess to a small crowd of curious onlookers, regulars, and passersby at the ill-attended JPP show last year at the Betty Up in Solana Beach, with a drum solo that was by no means routine. And the new front man, a chap by the grand title of Cowboy Mach Bell, while not being a great belter of pure vocal tone, can assuredly stand his ground with the likes of current heavy-metal frontmen from bands such as Quiet Riot, Mötley Crüe, or Saxon. And as for Joe Perry, well, Joe Perry is Joe Perry. *Mark Enfield  
La Mesa*

# Off the Cuff

Tell us about your most difficult customer.

**Dennis Souza**  
Sales Manager  
Hillcrest

In this business it's baptism by fire—until that point, you've never been rejected. About seven years ago I was working in a little shop in Ocean Beach. I had only been cutting hair for about two months when it happened to me. I cut this gal's hair, set it on large rollers, brushed it out, and I turned her toward the mirror. She took one look and said, "This looks like shit." At that point you're ready to quit. Your self-esteem goes out the window. What she didn't like was the set; it was too full, too Dallas. Fortunately for me, the other clients there were very supportive. When people give you the consideration they expect in return, it's so much easier to do good work.

**Donna York**  
Housecleaner  
North Park

Most of the rich people I deal with are really nice, but a few of them have this attitude like, "You're my maid." They think they're better than you because they have more money. I was cleaning one house the other morning and this woman was extremely difficult. I mean she was so tight she squeaked. She laid out by the pool all morning but kept coming in every fifteen minutes to check my work—you know, going over the refrigerator with a white glove to see if there was any dust I missed. She made me move her heavy furniture to vacuum underneath. She wouldn't allow scouring powder in the bathroom, but when I finished with her cleaner she found film and asked me to do it over. I literally worked myself to death and she didn't even thank me.

**Kevin McCarey**  
Professional Athlete  
East San Diego

I've been a marathon runner for fifteen years. I've raced all over the world and, although it isn't big money, I've made enough to pay the bills and not have to work a nine-to-five. However, I have worked at different athletic stores and I've done promotion for Nike. I know a lot about the products and it's nice to be able to take the knowledge I have and pass it on to the customer. The purpose of a good running shoe is to have the proper fit. I can look at a person's size and weight and tell from experience what shoe would be best for them. I've occasionally had customers who wouldn't listen. They'd be very difficult and insist on another shoe. I'd think, "Sure it's a nice pink shoe, but it just doesn't fit your foot."

**Scott Conant**  
Retail Manager  
Pacific Beach

We're a ticket outlet as well as a clothing store. One day a woman came in and wanted to buy tickets. We don't take checks for tickets and she didn't have cash or a charge card. I told her I was sorry but she said, "Okay, I'll just buy a shirt with a check and then I'll return it and you can give me cash back." At first I thought she was kidding but then I realized she was serious and told her I couldn't do that. She noisily stormed around the store pushing racks and knocking into things. She grabbed a shirt that covered the cost of tickets and said, "I want to buy this shirt." I said, "I won't sell it to you." She was really obstinate but she finally knew it wasn't going to work. She left, loudly announcing that she'd never be back.

**Yolanda Epps**  
Former Waitress  
North Park

There was a guy I used to wait on—a big tough guy. When he'd come into the steak house, I'd get extremely nervous. Instead of ordering everything at once, he'd time it so that I'd be very busy and then he'd say, "Oh, could I have a glass of milk?" I'd bring it to him and he'd say, "Oh, I wanted ice in it." It was one request after another. One night he was especially obnoxious. I was leaning over his table with a hot tray. He wouldn't even move his arms so I could slide it on the table. I leaned over and dumped the food right in his lap, steak and all. It was an accident; I ran out of the room crying. When I returned I let him have it, I told him what a terrible, inconsiderate customer he was. One rude person can ruin your whole day.

—Lin Jakary

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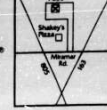
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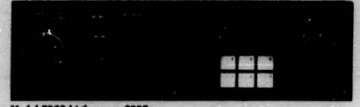
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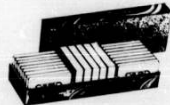
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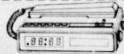


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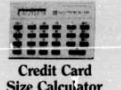
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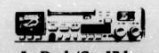
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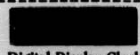
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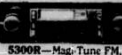
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All items similar to illustrations.

## Section 2

## Events, Theater, Music, Film

### Here's The Beef

The first time I went to see a bodybuilding show (like the upcoming San Diego Bodybuilding Championships) I was simply carried away. That human beings could do those marvelous things with their bodies? That they could develop each and every muscle to its fullest possible size and hardness—it was a symbol of human perfection, of heroic struggle for achievement, of longing for the infinite! There were even women in the show, women comparable in their development to the sensational Julie McNew (Ms. Indiana and Ms. Central U.S.A.) and Claudia Wilburn (Ms. California), both of whom will be at the San Diego Championships this week, and these taut, trim, solid, utterly flawless female bodies showed more ripples of muscle than I had ever suspected a human body could have. If they could do it, why couldn't I?

I was there with a friend, and after the show was over I asked him, "Do you think it's too late for me to become a bodybuilder?" "Are you kidding?" he replied, with his usual tact. "You're thirty-five years old and skinny as a spaghetti, and your main

interest is studying the history of Byzantine coins. Before you get your body to look like any of those up on stage tonight, the polar ice cap will have engulfed Venezuela."

My friend thought he had brought me down to a realistic sense of things. Maybe, somewhere else, but not me! In my opinion, reality is what you make it—and so are muscles. The very next morning I was at a gym, lifting weights, pulling



David Pesticone at Gold's Gym

pulleys, pumping iron, just like the fabulously built Bertie Fox (Mr. Britain, Mr. Universe, Mr. World), who will be appearing at the Championships on Saturday as a guest pose. I learned all about deltoids and trapezius muscles, wadylard, biceps, triceps, and quadriceps. I learned to do few repetitions with heavy weights for size and many repetitions with lighter weights for definition. But I kept it all a secret, because I felt my acquaintances would laugh at me if they found out, especially my fellow members of the Nominations Club.

(Continued on page 8, col. 3)

### Asian Aairs

It is hard to believe that only six or seven years ago, we watched the tent cities going up in Camp Pendleton which were to house the thousands of refugees fleeing Southeast Asia.

Today more than 25,000 of these people have found homes in San Diego, forming four distinct cultural groups: Cambodian, Hmong, Lao, and Vietnamese. Each, with its own language and unique culture, has begun the long and curious process of assimilation. To our benefit, however, this process has not been merely one of adaptation but also one of exchange. Frequent exhibitions of intricate needlework, pe dols, have produced a familiarity with that Hmong craft, a national theater company of Cambodia was resurrected, and performed last year in San Diego; the Vietnamese Tet New Year celebrations are a community event, and Southeast Asian

culture is enjoying an increasing popularity.

This weekend the Lao Festival Organizing Committee is sponsoring the Lao New Year celebration to usher in the year of the Rat. The Lao New Year or "Fifth Month Festival" is celebrated in April, in

contrast to the traditional Lao New Year which is celebrated in January. The Lao New Year celebration is a multi-day event during the period when days were becoming longer would ensure the auspicious advent of the coming year. Three consecutive days are most important in the Lao New Year celebration, which usually lasts for one week. Festivities begin on Sangkan Pui, the last day of the old year. On the morning of Sangkan Pui, people clean and decorate their homes, and wash their clothing in a ritualized cleansing of all malice events of the past year and the welcoming of a propitious and peaceful New Year.

The second day, Sangkan Nao, is the day which divides the old and the new years. The

third day, Sangkan Fun, marks the beginning of a new era. In Lao this day is celebrated with feasting, partying, the exchange of greeting cards, and visits among friends and relatives.

In a Sangkan Nao—the middle day of the Lao New Year—which will be celebrated this year on April 14, the Lao people observe traditional customs and ceremonies begin at 9:00 a.m., and events continue until 1:00 p.m. Included will be a Nang Sangkan parade, the traditional procession of seven beautiful, unmarried girls. Lao dances, featuring a hand-drum festival dance, flower dances, and national folk and traditional dances will be performed throughout the day. In addition, one may observe martial arts demonstrations, a Lao rattan ball contest, and the crowning of the Lao New Year Queen. There will be music, readings of Lao poetry, and Lao food booths. For further information, call 268-1196 or 262-8626.

—Tina Kaika

### The Sullen Art

Ever since Matisse's paintings made their inaugural appearance at the Salon des Independents in Paris in 1905—which outraged Frenchmen poked at the canvases with their canes, trying to scratch off the paint—Art has been waiting to strike back, to really stick it to humanity. Art is still pretty ticked off, and recent developments only augment the obvious suspicion that Art is, indeed, up to something. Kinetic sculpture is a prime example—an art learning to move. But move where and with what intent? The Picta was not equipped with ratchets and pulleys, nor was the Apollo

Belvedere rigged to emit alternate blasts of fire and steam. And installation pieces—just what, pray tell, is the purpose of having a human being walk inside a piece of art? The answers to these questions are likely none too assuring, but clues are certainly to be found at the upcoming exhibition at San Diego State's University Art Gallery of two decades of artist Eric Orr's work.

Of the more than forty works to be shown, many are fascinating experiments with emptiness and light, as illustrated in his series of "Mir" paintings, which are made of such materials as human bone, powdered radio parts, and, perhaps most telling, Orr's own blood.

Also included in the exhibit (Continued on page 8, col. 3)



Eric Orr with "Saturday Night Special"

# READER'S GUIDE TO LOCAL EVENTS

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 50825, San Diego, CA 92158.

## Dance

New Choreography by students and faculty of SDSU's Choreographer's Ensemble will be presented Thursday, April 12, 8 p.m., on the main stage, Dramatic Arts Building, SDSU, 265-6621.

"Dance Jam," creating your own style in an evening of freestyle, recreational dancing every Friday

night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 234-1713.

**Dance Tournament**, the South-west Regional Dance Tournament, featuring ballroom, swing, cabaret, and free-style routines by top national professionals and amateurs, runs for three days, beginning Friday, April 13, 9 a.m., Holiday Inn Embarcadero, 1355 North Harbor Drive, downtown, 234-0141 or 463-5315.

**"Improvisations,"** the Ira Aldridge Players, with vocalist Aynna Hobson, combine music, dance, and poetry into an Afro-American presentation, Friday, April 13, and Saturday, April 14, 8 p.m. and Sunday, April 15, 2 p.m. and 8 p.m., Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego, 235-2627.

**Ballet**, the San Diego Civic Youth Ballet will feature *The Dalmatian's Dream* in two matinee perform-

ances, Saturday, April 14 and Sunday, April 15, 2 p.m., Casa Vali Prado Theatre, Balboa Park, 235-3385.

**"Gotta Dance"** is the theme for the annual San Diego Dance Centre recital, Sunday, April 15, 1:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free, 440-2277.

**Circle Dancing**, meditative "Sufi dancing" is conducted weekly, Mondays, 7 p.m., Mission Hills Congregational Church, 4070 Jackade Street, Mission Hills, 295-9677.

## Film

For Children, films will be shown Friday, April 13, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free, 691-5168.

**Political Film Series** continues with *Time Sands Still*, last year's

winner of the Best Foreign Film award, directed by Peter Gotthard, with subtitles, Friday, April 13, 7 p.m., room 107, Third Lecture Hall, USD. Free, 454-4450.

**Babar on Film**, *The History of Babar and Babar Comes to America* will be shown, Tuesday, April 17 and Wednesday, April 18, 2 p.m., Coppley Auditorium, San Diego Museum of Art, Balboa Park, 232-7911.

**"Knife in the Water,"** Roman Polanski's first feature film screens Wednesday, April 18, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-0267.

## Music

**Symphony Concert**, the San Diego Symphony, Oliver Knussen conducting, performs the Mussorgsky-Stokowski Pictures

from an Exhibition, Dukas's *The Sorcerer's Apprentice*, Liszt's *Liedes*, with subtitles, Friday, April 13, 7 p.m., room 107, Third Lecture Hall, USD. Free, 454-4450.

**Chamber Concert**, the Grossmont College Chamber Players present music of Dvořák, Telemann, and Mendelssohn, Thursday, April 12, 7:30 p.m., room 225, Music Building, Grossmont College, 8800 Grossmont College Drive, El Cajon. Free, 465-1700 x254.

**Guitar Concert**, local artist Rodrigo will perform music for the flamenco guitar, Friday, April 13, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa, 697-7922.

Guitarist Agnes Narisio will perform works for the classical guitar, (continued on page 4)

## Are you curious about Healing in the New Age?

One Day Symposium April 26 explores:  
 "Conscious Living & Conscious Dying" with Rev. Alice Margan-Light, whose near death experience and paranormal healing abilities were featured in the movie *Resurrection*.  
 "Spiritual Mind Healing and Esericism" with Dr. Norma Long, Teaching of the Inner Child.  
 "Healing with Breath and Light" with Rev. Dr. Sonja Herman, R.N., world teacher.  
 "Psychic Surgery" with Hermine Smith, of Santa Ysabel Temple.  
 "Crystals & Healing" with Carol & Warren Klausner, international lecturers and educators.

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Mira Mesa 5:30 pm	Park & Ride I-15 & Mira Mesa Blvd.	College Area 5:45 pm	Aztec Bus Lines 4437 Tustin Ave. (Board in the Bus Yard)
Clairemont 6:05 pm	Behind Clairemont Bowl Cowley & Iroquois (S.W. Corner)	East County 6:00 pm	K-Mart 54th & University (near Automotive Shop)
Mission Bay 6:15 pm	Visitors Information Center	North Park 6:20 pm	Montezuma Park Catcetin St. & Curry Dr. (across from Montezuma Children Ctr.)
Hotel Circle 6:30 pm	East of Transit Stop between the Travelodge and Kings Inn	Idaho & Polk (Near Baseball Field)	Arrives at Caliente approximately 7:00
Arrives at Caliente approximately 7:15		<b>ROUTE #4 EAST COUNTY/SOUTHEAST COUNTY</b>	
ROUTE #2 SOUTH BAY		El Cajon 5:45 pm	
National City 5:45 pm	Southbay Shopping Ctr. 1 Blk. East of Plaza and Highland (next to People's Bank)	N.E. Corner Johnson & Arnela	Just North of the Transit Stop (Next to the S.W. corner of the Parkway Plaza Parking Lot)
No. Chula Vista 6:05 pm	Transit Stop 5th & I Street (next to the Boy's Club)	La Mesa/Lemon Grove 6:20 pm	W. side of Palm near Spring St. (Directly across from the U. Totem and the Park & Ride)
So. Chula Vista 6:25 pm	Price Bazaar Broadway & Oxford N.W. Corner	Encanto/Paradise Hills 6:20 pm	Pay Low Market Meadowbrook & Paradise Valley Rd. (N.E. corner of the Parking Lot)
Imperial Beach 6:45 pm	Southland Plaza Palm & 19th Street W. side of Parking Lot (across the street from the trailer park)	Arrives at Caliente approximately 7:00	
Arrives at Caliente approximately 7:10			



## READER'S GUIDE

(continued from page 2)

Friday, April 13, 8 p.m., room 221, Grossmont College Recital Hall, Grossmont College, 8550 Grossmont College Drive, El Cerrito, 94530.

International and Original Music will be performed by Paul and Carla Roberts, Friday, April 13, 8 p.m., the Caribbean, 1518 E. East Valley Parkway, Escondido, 92027.

Folk Concert, guitarists Andy Gal-laher performs folk music, blues,

and original songs, Friday, April 13, 8 p.m., 1285 Robinson Avenue, Hillside.

Oratorio, the Palomar Chorale, Chamber Schottia, and guest soloists will perform Handel's Messiah (parts I and II), the Easter music, Saturday, April 14, 8 p.m., and Sunday, April 15, 4 p.m., Palomar College Theatre, Palomar College, 1145 West Mission Road, San Marcos, 94415.

Symphony Concert, the San Diego

Youth Symphony will perform a benefit concert for the San Diego Area Chapter of the Arthritis Foundation, Saturday, April 14, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 92034 or 241-8473, the San Diego Youth Symphony will also appear Sunday, April 15, 4 p.m., Carlsbad Community Cultural Arts Center, 3557 Monrovia Street, Carlsbad, 92008.

Band Concert, the San Diego

Concert Band will perform selections from Man of La Mancha, Broadway, and Music Man, Sunday, April 15, 1 p.m., Scripps Park, La Jolla, the program will be repeated that day, 4 p.m., Embury Park (near Scripps Village), downtown, Free, 466-6676 or 233-2866.

Organ Concert, Jared Jacobsen will offer a program of dances, fantasies, and diversions, Sunday, April 15, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Obsec and Classical Guitar Recital, Karen Victor and Fred Benedetto will perform music of Handel, Haydn, Mozart, and others, Sunday, April 15, 7 p.m., St. Andrew's, the Sea Episcopal Church, 1670 Thomas Avenue, Pacific Beach, Free, 272-2313 or 272-3022.

Music of South America, the ensemble group "Cochacas" will present music of Chile, Peru, Bolivia, and Argentina, Sunday, April 15, 7:30 p.m., Ocean Song

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## TO LOCAL EVENTS

Gallery, 1440 Camino Del Mar, 131 Mar. 481-8896.

"A Service of Shadows: A Choral Meditation on the Passion" will be performed by the combined choirs of Mission San Diego de Alcalá and St. Michael's Church, Sunday, April 15, 7:30 p.m., Mission San Diego de Alcalá, 10818 San Diego Mission Road, Mission Valley, Free, 278-0031.

"Atmosphere," graduate composers and other artists will perform Tuesday, April 17, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

**Special**  
"Needles," Sush's second annual

Festival of the Performing Arts continues with multimedia performance works, Dark Rites, performed by Eversome and Brown, by win's Dagonianandragons and Formentum Hypnotic Mantou will be presented Friday, April 13, 8 p.m., Tim Miller's Pointe takes the stage, Saturday, April 14, 8 p.m., Suite, 852 Eighth Avenue, downtown, 235-8406.

Guided Hikes, the Los Penasquitos Cultural and Natural Resource Center sponsors a two-hour bird walk through the canyon preserve, Sunday, April 14, 8 a.m., the staging/parking area, across from Hosenman's Park Stable on Black Mountain Road, (487-7081) or 294-2000; the pace will be easy for a bird walk, Sunday, April 14, 9:30 a.m. and 1:30 p.m., Victor

Center, Cabrillo National Monument, Point Loma, sponsored by the National Park Service, (293-5453). Walkabout International offers its semiannual walk along the Chula Vista salt flats, Sunday, April 14, 4 p.m., 231-SHORE or 223-WALK.

African Festival, the fifth annual African Festival, with music, dance, folklore, a bazaar, and more daily activities, opens Saturday, April 14, and continues through Sunday, April 22, San Diego Wild Animal Park, 15500 San Pasqual Valley Road, Escondido, 945-5032.

For Children, "Japanese Cherry Blossom Time," with week-long festivities including kimono dressing, flower arranging, life making,

calligraphy, and Japanese table etiquette begins Sunday, April 15, the Children's Museum of San Diego, lower level, La Jolla Village Square, La Jolla. Registration 453-0676 and film title will be held, Wednesday, April 16, 1 p.m., Point Loma Library, 2130 Conchita Drive, Point Loma, Free, 223-1601.

Puppet Show, the Kent family will enact Roney and the Bone, daily, April 13 through April 19, 11 a.m., 1 p.m., and 2:30 p.m., Puppet Theater, President's Way, Palomar Park, 420-0794.

under their belt, meet the Atlanta Braves in a four-game, weekend series, beginning Thursday, April 12, 7:30 p.m., San Diego's Jack Murphy Stadium, 283-4494 or 283-SEAT.

Stock Car Racing, the twenty-fourth auto racing season opens Saturday, April 14, 7:30 p.m., Capon Speedway, El Capon, 443-0942.

Basketball, the Clippers meet the Utah Jazz, Sunday, April 14, 7:35 p.m., San Diego Sports Arena, 226-8456.

**Sports**  
Baseball, the Padres, several wins

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**SDSU OPEN AIR THEATRE**  
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WHEEL BARROW  
Sat. Apr. 23  
CHICK BE BEATS FESTIVAL with The Roots, 21st Century, and Lefty Drucci, Sat. May 6

**CALIFORNIA THEATRE**  
PETE HARRIS  
Sat. Apr. 21

**UCSD MANDELL WEISS THEATRE**  
JAMES  
Thu. Sun. Apr. 15

**BACKDOOR**  
AND PARADE  
Fri. Apr. 13

**SAN DIEGO STADIUM**  
SPRING FAN FESTIVAL  
Sat. May 6

**BELLY UP TAVERN**  
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CHICKEN LEGS  
Sun. Apr. 23  
LEO BUCKEY  
WALTERS SAT  
Mon. Apr. 24

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## EXPERIENCE The San Diego Symphony

**OLIVER KNUSSEN, ROSEMARY HARDY**  
American premiere of Knussen's "Songs & a Sea Interlude" from the opera "Where the Wild Things Are."  
Soloist soprano: Rosemary Hardy.  
Also Knussen's orchestration of "Pictures from an Exhibition."  
Civic Theatre—Thursday, April 12, 7:40 p.m.  
Friday, April 13, 8:00 p.m.; Sunday, April 15, 2:30 p.m.

**WALTER HENDL**  
Conducting the San Diego Symphony performing Mozart's "Symphony No. 34" and Mahler's "Symphony No. 4."  
Civic Theatre—Thursday, April 18, 7:00 p.m.; Friday, April 20, 8:00 p.m.  
East County Performing Arts Center—Saturday, April 21, 8:00 p.m.

Tickets: \$8.50 to \$19.50  
Charge your tickets. Call 283-SEAT. Tickets also available at Civic Theatre, East County Performing Arts Center and all Ticketmaster outlets. For up-to-date and outlet information call 263-5900.



## EVENTS

### The Beef

(continued from page 1)  
one. And you said I was too old for it." That's not what I said, he yelled, drawing back a step as if flexed at him. "I said you were too old and too skinny to become a champion, a successful contestant in a bodybuilding competition like the ones Gold's Gym sponsors. Of course I didn't mean you were too old or too skinny to get bigger and shapelier if you really worked at it. If you think back on our conversation, I actually encouraged you. You're looking terrific. It's just that you're never going to win any prize."

He might start waffling again if it comes to the San Diego Bodybuilding Championships on Saturday, April 14, at the East County Performing Arts Center in El Cajon. (He can get his tickets from Gold's Gym, telephone 472-3432.) I will be there on stage as a contestant, certainly at the pre-judging at noon, and — of this I feel completely confident — at the main competition at 7:00 p.m. (The latest news from Caracas, by the way, is that an unprecedented arctic temperature has frozen all the rivers and that the snow is building up above the topmost twigs of the jungle.)

— Achilles Heels

### Sullen Art

(continued from page 1)  
are many pieces of sculpture, two of which clearly provide further evidence that Art has been taking assertiveness training courses and has been hanging around attack-dog schools while gearing up for some In Cold Blood-type revenge. One is chillingly entitled "Sundering Night." This piece is no beguiling tableau by Renoir, cozy inviting the viewer to come forward and take a gander, not at all. This piece of latter-twentieth-century esthetic fairly snarls "Look and I'll kill you." It consists of an automatic pistol facing a straight chair in which the viewer sits; the viewer's foot rests upon a tressle which fires the pistol into his head. The second piece is entitled "Prime Matter" and is a kinetic sculpture which emits fire and water simultaneously.

In stark contrast to these works are many others, and none of these sounds capable of hurting anybody. In fact, some of them sound quite capturing, like the serene deprivation room made entirely out of paper, and totally without light, or the work called "Sound in the Shape of a Pear" — a room in which the viewer's pass that has two high frequency speakers producing the total equivalent of a pear shape. Altogether art promises to be a thought-provoking and worthwhile exhibition.

The University Art Gallery at San Diego State University will hold an open reception on Friday, April 13 at 8:00 p.m., at which the art will be presented. The following day, Saturday, April 14 will be the start of the general exhibition, which runs until May 12. Gallery hours are from noon to 4:00 p.m., Tuesday through Sunday. For more information, call 265-4942 or 265-5234.

— Randy Opincar

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Sunday	COUNTRY, BLUEGRASS, SWING BAND PENNYROYAL	7:00 & 9:00
Monday	ENGLISH FOLKSONGS	7:00
Tuesday	JOHNNIE WALKER	7:00
Wednesday	OLD TIME HOTT NIGHT	7:30
Thursday	WINDHAM HILL RECORDING ARTIST SOLD GUITARIST	7:00 & 9:00
Friday	MIKE SEEGER	7:30 & 9:00
Saturday	CELTIC & STYPT MUSIC GOLDEN BUSH	7:30 & 9:00
Sunday	COUNTRY, BLUEGRASS, SWING BAND PENNYROYAL	7:00 & 9:00

Cover Charge: \$5.00 - BEER & WINE

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## READER'S GUIDE TO THE THEATER

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

**BEYOND THERAPY**  
If you have ever been accused of laughing in all the wrong places, then the San Diego Repertory Theatre's fine production of Christopher Durang's hilarious satire is your play. It offers abundant occasions for audiences to share, through laughter, those moments that strike a resonant chord in their own lives. The play and the production are so jammed with humor that different members of the audience will respond, loudly, to different parts of the play. Essentially *Beyond Therapy* is about Bruce and Prudence. They have lived their first three decades, like Rip Van Winkle, in prolonged and passive snoozes. The rude awakening of the Big Three-On has injected in each the need for a mate and child — and for therapy in the form of two-day psychoanalysts. (Selling Charlotte, Bruce's therapist, or Prudence's Dr. Stuart Farmington for aids to living is like asking a bug about entomology.) Throw Prudence, Bruce, and their two "therapists" together. Then add Bruce's male lover Bob. Bob's

meddlesome mother Sadie on the phone, and a salty water, and the result is comic mayhem. Along the way, psychiatry gets a thorough roasting as do the practical applications of its buzz terminology and the fast-food courting behavior of the Eighties. In the end, the play's resolution is murky. During offers neither solutions nor cop resolutions, and throughout *Beyond Therapy*, a central aim is to satirize those who claim to provide both. Horribly, were the show played the way Durang intended — a Mad magazine approach — few ideas beyond hysteria — it could fall flat. What director Walter Schoen has done in the Rep's production is to temper the play's lethargy for the excessive. Schoen has treated the individual scenes to work their comedic wonders (and they do), and he has therapeutically toned down Durang's "heightened" characters, making each more realistic, believable, and sympathetic. He sold cast carries out this emphasis very effectively. If you require theater to bring with moral truths and clues for the proper conduct of your life, then skip *Beyond Therapy*. Its depths are more ice cube than iceberg. But if you want a fully entertaining show you choose — then go see the Rep's *Beyond Therapy*. It's a winner. (Sm.)  
San Diego Repertory Theatre, Sixth Avenue Playhouse, through May 6, Thursday through Sunday at 8:00 p.m.; Matinee Sunday, April 29 at 2:30 p.m.

**GIARIS AND STRIPES: THE OTHER CONVENTION**  
As part of its "Heaven's Festival," the South Gallery presents new solo works by performance artists Dan Bob and Brian Bink. Dan Bob, of the infamous performance art team Bob and Bob, presents *Participate for Everyone* — a combination of new songs, films, and live actions in the tradition of Bob and Bob whose mottoes are "making art that makes sense" and "making art famous." Day Area artist Brian Bink combines living sculpture, ritual, art, and science in two works entitled *Purgatorio* and *Paradiso*. The former is a four-part cyclic performance that uses various literary devices (anagrams, riddles, puns, and allusive rhyme) in actions relating to a single unifying sculptural object. The latter is an allegorical action based on a fairy tale written by the artist. (Sm.)  
South Gallery, 850 Eighth Avenue, downtown, Friday, April 13 at 8:00 p.m. For information call 235-8466.

**THE FANTASTICS**  
The Lyric Dinner Theatre is staging the popular musical by Harvey Schmidt and Tom Jones (all running in New York, it will celebrate its 10,000th performance this May). The production is directed and choreographed by Brad Fargnoli, with musical direction by Ben Cabon.

**ADAMS AVENUE THEATRE**  
3325 Adams Avenue, Normal Heights  
749-3448  
**THE DOWRY THEATRE**  
480 Elm Street, San Diego  
232-4088  
**CIVIC THEATRE**  
200 C Street, downtown  
236-6500  
**CORONADO PLAYHOUSE**  
1725 Strand Way, Coronado  
435-4856  
**EAST COUNTY PERFORMING ARTS CENTER**  
210 E. Main Street, El Cajon  
440-2277  
**EDUCATIONAL CULTURAL COMPLEX THEATRE**  
4343 Ocean View Boulevard, Southeast San Diego  
235-2800  
**FESTIVAL DINNER THEATRE**  
9605 Campus Road, Spring Valley  
491-8077  
**FOX THEATRE**  
720 S Street, downtown  
233-6331  
**GASLAMP QUARTER THEATRE**  
511 Broadway, downtown  
234-9081  
**GROSSMONT COMMUNITY COLLEGE**  
1500 Grossmont College Drive, El Cajon  
440-1700 ext. 417  
**JEWISH COMMUNITY CENTER**  
Front and Center Theatre  
1000 E. Main Street, San Diego  
363-3300 ext. 300  
**LA JOLLA PLAYHOUSE**  
1000 E. Main Street, San Diego  
452-3940  
**LA JOLLA STAGE COMPANY**  
Parker Auditorium, La Jolla High School  
755 N. La Jolla Village Road, La Jolla  
452-3940  
**LAW'S PLAYERS THEATRE**  
1000 E. Main Street, San Diego  
452-3940  
**LAMPLIGHTERS COMMUNITY THEATRE**  
6018 University Avenue, La Mesa  
494-4398

Members of the cast are Rick Pierce, Jessica Browne, Dan Ingersoll, Sean Sullivan, George Hutterbush, Chris Shaffer, and Bill Gekas. The musical offers such toe-tapping songs as "Soon It's Gonna Rain" and "To the Remembrance." (Sm.)  
Lyric Dinner Theatre, through April 28, Wednesday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m.; Sunday, dinner at 5:00 p.m., curtain at 6:45 p.m.  
Matinee Sunday, lunch at noon, curtain at 1:45 p.m.

**FOR EVER AFTER**  
The current production of two one-acts at the Lyric's Players Theatre combines *The Diary of Adam and Eve* (based on a short story by Mark Twain and a musical

by the Lyric's Players Theatre) with *The Diary of Adam and Eve* (based on a short story by Mark Twain and a musical

by the Lyric's Players Theatre) with *The Diary of Adam and Eve* (based on a short story by Mark Twain and a musical

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by the Lyric's Players Theatre) with *The Diary of Adam and Eve* (based on a short story by Mark Twain and a musical

*The Apple Tree*, by Jerry Bob and Sheldon Harris), with Christopher Fry's sophisticated verse comedy, *A Phoenix Resurrected*. A bird's-eye view of the two plays reveals similarities. Both are set in the distant past. *Diary in Eden*, *Phoenix in Eden*, an ancient Greek city in Asia Minor. They also share a common theme, the interactions between men and women, their joys, fears, points, and mysteries. And both approach their subject from a comic point of view, gently touching on the less than kind and bleat. But here connections fade. A closer scrutiny shows they are ultimately as similar as apples and oranges. Features have more weight than *The Diary of Adam and Eve*, which should be played as broadly as possible to conceal its fragile spine.

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Wednesday through Saturday nights at 8 p.m. and Sunday afternoons at 3 p.m.  
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This production made possible in part by Bank of America

## Theater Directory

<b>LAWRENCE WELK VILLAGE THEATRE</b> 8860 Lawrence Welk Drive, Escondido 749-3448 <b>LEMON GROVE PLAYERS</b> Lemon Grove Junior High School 3448 School Lane, Lemon Grove 466-5579, 466-1445 <b>LYRIC DINNER THEATRE</b> 7975 El Camino Real, La Mesa 464-1996 <b>MARQUIS PUBLIC THEATRE</b> MARQUIS GALLERY THEATRE 5717 India Street, San Diego 296-8111 <b>MIRACOSTA COLLEGE</b> Lido Theatre One Barnard Drive, Oceanside 737-2121, 4278 <b>NORTH COAST REPERTORY THEATRE</b> Play of the Four Plays Loma Vista Park Road, Solana Beach 481-1050 <b>NORTH COUNTY COMMUNITY THEATRE</b> 1801 La Jolla Village Road, San Diego 724-3421 <b>OLD GLOBE THEATRE</b> 1515 College Street, San Diego Cassius Carter Center Stage 234-2270 <b>OLD TOWN OPERA HOUSE</b> 420 E. Tucson Street, Old Town 236-0900 <b>PALOMAR COLLEGE</b> Palomar College Theatre, San Marcos 444-1444 <b>PATIO PLAYHOUSE</b> 1000 E. Main Street, Escondido 749-3448 <b>PINE HILLS LODGE</b> 1000 E. Main Street, Escondido 749-3448 <b>POINT LOMA COLLEGE</b> 1000 E. Main Street, Escondido 749-3448 <b>SAN DIEGO CITY COLLEGE THEATRE</b> Theatre and Arts, Escondido 749-3448 <b>SAN DIEGO JAZZ THEATRE</b> Cassius Carter Center Stage 234-2270	<b>SAN DIEGO MESA COLLEGE</b> 7250 Mesa College Drive, San Diego 279-2200, 4236 <b>SAN DIEGO PUBLIC THEATRE</b> 311 Eighth Avenue at N. downtown 233-7579 <b>SAN DIEGO REPERTORY THEATRE</b> 1620 San Juan Avenue, downtown 235-8025 <b>SAN DIEGO STATE UNIVERSITY</b> New Stage and Experimental Theatre 265-6647 Opera Amphitheatre 265-6647 <b>SAN DIEGO TITTLE THEATRE</b> Del Mar Playhouse, Del Mar 755-7336 <b>SCRIPPS RANCH COMMUNITY THEATRE</b> 4500 Scripps Ranch Road, San Diego 435-0200, 4236 <b>SOUTHWESTERN COLLEGE</b> Kaiser Theatre, Mission Hill 460-0700, 460-0700 <b>STANLEIGH</b> Stanleigh Bowl, Babcock Park 444-1444 <b>UNITED STATES INTERNATIONAL UNIVERSITY</b> 14000 Pomeroy Road, Scripps Ranch 444-1444 <b>UNIVERSITY OF CALIFORNIA SAN DIEGO</b> 1000 E. Main Street, Escondido 749-3448 <b>WAY OF BROADWAY DINNER THEATRE</b> 4210 Imperial Avenue (at Broadway), Lemon 265-6647
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## You're Invited to an Easter Celebration

**Palm Sunday**  
PALM SUNDAY services, April 15 at 9 a.m. and 11 a.m. (Child care available at both services.) Evening service, 7 p.m.

**Good Friday**  
GOOD FRIDAY service, April 20 at 7:30 p.m. Featuring Rocco Ermo, world-renowned expert on interpretations of the Aramaic language and the Bible. "The Last Words of Jesus."

**Easter Sunday**  
EASTER SUNDAY services, April 22 at 9 a.m. and 11 a.m. (Child care available at both services.) Sunrise service, 6 a.m. Evening services, 7 p.m.

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Sat. May 5, 2:30 p.m.  
Sun. May 6, 2:30 p.m.

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1620 6th Avenue

## READER'S GUIDE TO THE THEATER

When the Lamb's company does, and except for some major problems of the music as a forgettable score does well. But Fry's Phoenix—a comedy, set in a comic about the death of one man and the happy resurrection of another—requires not broadness but a featherlike touch to enable its insights into human psychology to resonate in the mind. Oscar Wilde, to whom Christopher Fry has often been compared, once said: The book of life begins with a man and a woman in a garden—and it ends with Revelations. The format of the Lamb's production of *For Ever After* has a similar air. But, as if it were

making apologies for the intelligence of Fry's work, the Lamb's staging of *Phoenix* leaves the impression necessary for either of Fry or a comic instead of subtle psychological shadings and savin' the play's wit, than, even then, the Lamb's production is a far too broad, melodramatic, and even still in spots than needed. This choice provides an attempt by director Robert Smyth to forge a common tone for the evening, dismisses the play's verbal delicacies in favor of an ornate, splashy style of performance, more Greek, comic than urbane ingenuity. Their heavy-handed production of *Phoenix* is like

swearing a fly with Montana (Srn.) Lamb's Players Theatre, through April 27, Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

on the farm, a cartoon dog's head, and a head that Eddie will play his father and sleep with his mother. When Eddie sees guidance from the Sphinx, he learns that the curse has come true. In the end, however, the playwright adds a head to the story in a crucial departure from the original legend. Premiered in London, applauded in Los Angeles, winner of five Drama Critics Awards, and chanted in New York, *Ulysses* is presented in a stepped-down, expressive mode. (Srn.) Mardel Weiss Center for the Performing Arts, UCSD, through April 15, Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

Matinee Saturday and Sunday at 2:00 p.m.

**KNOWING AND JUSTICE**  
The Marquis Public Theater presents two one-act plays. *Knowing*, by local playwright Richard Medoff, is the story of two men, long time friends, who meet after a year's separation. What begins as a humorous retelling of better days is interrupted by a tragic lady, a mysterious box, and painful memories. *Justice*, by New York playwright Bernard Slade, is about a cold-blooded killer whose desire for infamy has led him to commit the ideal crime. The play takes place in

### A LATE SNOW

by Jane Chambers

"A Late Snow continues the Bowery Theatre's reputation for consistently interesting theater"

—WELTON JONES, SD Union

In this production, at times we can hear the sound of our own hearts speaking

—HILLIARD HARPER, L.A. Times

**BOWERY THEATRE, 480 ELM ST. • 232-4088**  
Thurs.-Sun., 8 pm (Call for reservations)

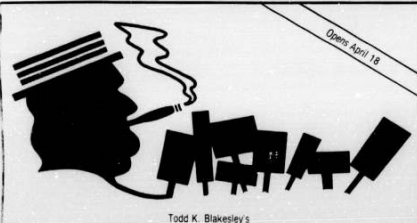


### Inside MARK MEDOFF

Tony award-winning playwright Mark Medoff, whose highly acclaimed works include *Children of a Lesser God* & *When You Comin' Back, Red Ryder?*, will conduct a 3-hour forum/workshop. He will take you step by step through the playwrighting, producing & staging processes, as well as the expectations, fears, joys, love, and loathing that go hand in hand with any artistic endeavor.

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"... an evening of love and laughter."  
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two humorous and warm hearted one-acts  
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### The Diary of Adam and Eve

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by Christopher Fry

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DIRECTOR DES MCANUFF HAS  
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DAN SULLIVAN, LOS ANGELES TIMES

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CLIVE BARNES, NEW YORK POST



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BOOK BY WILLIAM HAUPTMAN

DIRECTED BY DES MCANUFF

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### WAR BABIES

BY ROBERT COE

DIRECTED BY JAMES SIMPSON

JULY 24-AUGUST 11

### AS YOU LIKE IT

BY WILLIAM SHAKESPEARE

DIRECTED BY DES MCANUFF

WITH AMANDA PLUMMER

AND JOHN VICKERY

AUGUST 21-SEPTEMBER 15

### MAYBE I'M DOING IT WRONG

A CABARET OF SONGS BY

RANDY NEWMAN

MUSICAL DIRECTION BY

MICHAEL ROTH

JULY 17-AUGUST 11



# READER'S GUIDE TO THE THEATER

an interrogation room, where a policeman, a psychiatrist, and finally the victim's father who shows up with a gun confront the murderer. Richard Medugno directs both productions. Cast members are Ken Lundgren, T.C. Davis, Ellen Carver, Bob Bloomington, and Tom Foley (Sm.) through April 14. Thursday through Saturday at 8:00 p.m.

## LATE SHOW

The Bowery Theatre presents the drama, by playwright, novelist, Jane Chambers, about five women snowbound in an isolated cabin. During this unexpected encounter, the five women, each of whom is linked to the others through her past and future, come to terms with their needs, desires, strengths, and weaknesses — and also with the many forms that love can take. Dorothy Stone and Kim McCullum have directed the production. Members of the cast are Kathy Darnatt, Nancy Bennett, Kathie Thacker, Gail West, and Sherylann Hicks. The set design is by McCullum and Jan Bush. The costumes are by Ingrid Helton, and the lighting is by Sean Lonnote. (Sm.)

Bowery Theatre, through May 13. Thursday through Sunday at 8:00 p.m.

## THE LITTLE PRINCE

Project Vanguard Productions is staging a dramatic adaptation of the popular story by Antoine de Saint-Exupéry. Richard Tarr directs the production, which will include music and dance. Westminister Presbyterian Church Arena Theatre, 3598 Talbot Street, San Diego, through April 15. Friday through Sunday at 8:00 p.m. For information call 222-4236.

## MAGGIE MAGALTA

The San Diego State University Theatre for Young Audiences presents the West Coast premiere of Wendy Kesselman's bilingual play about Maggie, a fourteen-year-old girl who lives with her mother in New York. Trying to be "all-American," Maggie renounces her Puerto Rican roots, among which is her grandmother — who has come from San Juan, Puerto Rico and who speaks only Spanish. Anne Charlotte Henry directs the production. Members of the cast are Abby Nikus, Juanita Chavez, Elizabeth

Frantz, Olga de la Vega, Erica Perot, and Jeffrey Hassen. (Sm.) Experimental Theatre, Dramatic Arts Building, SDSU, Friday, April 13 at 7:00 p.m., Saturday, April 14 at 1:00 p.m. and 3:00 p.m., Sunday, April 15 at 2:00 p.m.

## MAN OF LA MANCHA

The Lawrence Wells Village Theatre offers Dale Wasserman's musical about Miguel de Cervantes and the fate of a manuscript he has written called Don Quixote. Having been sent to prison for dubious crimes, Cervantes possesses only the manuscript, and when his fellow inmates question its value, he urges them to act it out. The musical, which includes such songs as "The Improbable Dream," "Dulcinea," "It's All the Same," and "What Do You Want of Me?" is directed by Gary Davis. Members of the cast include George Ball (as Cervantes), Cheri Holland, Vince Tran, and Jack Rischel. (Sm.)

Lawrence Wells Village Theatre, through April 15. Thursday through Saturday at 8:00 p.m., Matinee Sunday at 1:45 p.m.

## THE MIDDLE AGES

The Gaslamp Quarter Theatre opens its 1984-1985 season series with the San Diego premiere of the romantic comedy by A.R. Gurney Jr. (author of *The Dining Room*, which played at the Old Globe Theatre last year). The play examines thirty years in the life of a man who refuses to grow up — and a "most unusual working." Will Simpson directs the production. Members of the cast are: Bill Maas as Barney, the irreverent rebel; Wendy Warren as Eleanor, the woman Barney loves; Nat Modica as Barney's father, Charles; and Jane Weinman as Philip, Eleanor's mother. The set design is by Robert Earl, the costumes are by Janet Nichols, the lighting is by Matthew G. Cubito, and the sound is by John Hauer. (Sm.)

Gaslamp Quarter Theatre, through June 2. Wednesday through Saturday at 8:00 p.m., Matinee Sunday at 3:00 p.m.

## THE NOISETRAP

Reviewed this issue: Finca Dinner Theatre, through April 29. Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m., Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

## POSTWAR

As part of its Neofest Festival, the South Gallery presents New York artist Tim Miller's multimedia work, of epic scale, which explores the American situation since 1945. Using movement, music, projections, and text — and featuring live performers — Postwar is Miller's personal chronicle of the major events and problems he confronted while growing up in postwar America (Whittier, California): the baby boom, nuclear war, the family, Ronald Reagan, and political responsibility. The performance piece is the portrait of a young person attempting to place himself within the signals and contradictions of his society. (Sm.)

South Gallery, 852 Eighth Avenue, downtown, Saturday, April 14 at 4:00 p.m.

## STRANGE SNOW

The Old Globe Theatre is staging Steve Hecall's romantic comedy about a dedicated biologist (Sean-James), unaware of her own potential for

romantic involvement, who lives with her hypothetical brother. A visit from the brother's Vietnam War buddy stirs up the brother's bitterness and the sister's confused feelings about her own desirability. Warner Shook directs the production. Members of the cast are Bill Gessinger, Brian Kewin, and Annabella Price. *Strange Snow* was originally introduced to Southern California audiences as part of last season's Old Globe Theatre Play Discovery Project. (Sm.)

Cassius Carter Center Stage, Saturday, April 14 through May 20. Tuesday through Saturday at 8:00 p.m., Sunday at 2:00 p.m.

## THE SUPPORTING CAST

The Coronado Playhouse presents a new comedy by George Furth, about Ellen, wife of a successful author, who has recently written a very revealing book about her four closest friends. She has waited until the book is on the way to the bookstores before bringing her friends together for lunch at her Malibu home to tell them about the book and to have them sign valentines in order for the book to go on sale.

Coronado Playhouse, Friday, April 13 through May 26. Thursday through Sunday at 8:00 p.m.

## THE TALES OF UNCLE REMUS

The Magic Machine Children's

Repertory Company offers Joel Chandler Harris's classic tales of the South in a new adaptation by Lynn Berchenbiter. Directed by Gringelly Lowe, the production combines live action, puppets, music, and special effects to re-create Uncle Remus and his memorable tales. The audience is encouraged to help tell the story by miming actions, giving cues to the characters, and by participating in a variety of other ways. Cast members are Debra Fisher, Alan Loe, Neil Dinsley, Al Harris, and Brian McMillan. (Sm.)

Old Town Opera House, through April 21. Saturday at 11:00 a.m. and 1:00 p.m., Sunday, April 15 at 11:00 a.m. and 1:00 p.m. For information call 296-1784.

## THE TAVERN

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through June 2. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

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# READER'S GUIDE TO THE THEATER

romantic involvement, who lives with her hypothetical brother. A visit from the brother's Vietnam War buddy stirs up the brother's bitterness and the sister's confused feelings about her own desirability. Warner Shook directs the production. Members of the cast are Bill Gessinger, Brian Kewin, and Annabella Price. *Strange Snow* was originally introduced to Southern California audiences as part of last season's Old Globe Theatre Play Discovery Project. (Sm.)

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Beyond Therapy

Hysteria ensues, made even more comic by a bruise on one side of the house and a landslide on the other. Charles Krey directs the production. Members of the cast are Warren Cranston, Michael Gardner, Phyllis Hoffman, Tamara May, and Margaret

Hammond Studio of Dance announces Chris Aguilar & Phil Fontella of Jazz Unlimited to teach beginning, intermediate & advanced jazz classes Monday through Thursday evenings.

Call now for information 626 San Rodolfo (behind Hardsydney) Solana Beach 481-1464, 756-2992

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AT&T PRESENTS CARNEGIE HALL TONIGHT

Join host actor/composer John Rubenstein, son of pianist Arthur Rubenstein, in a new weekly radio series, Sundays, 12:00-1:00 p.m. The series includes outstanding concerts presented at Carnegie Hall during the season.

This week's selections: Andre Watts, Piano Chopin: Seven Etudes Beethoven: Sonata No. 23 "F" minor Opus 57 "Appassionata"

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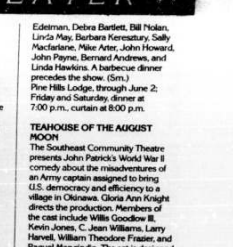
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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80802, San Diego 92128.

If you wince at the mere recollection of that Sixties phenomenon known as psychedelia, if it pains you to remember seemingly an entire generation caught in the snare of what appears in retrospect to have been an incredibly naive — albeit for some enlightening — preoccupation with mystical-pharmaceutical escapism, then it will not come as good news that psychedelic music has for some time now been making a small-scale comeback. For those of you who swim through the original psychedelia, the term itself will naturally revive certain associations, among them the liquid light shows that accompanied rock concerts, kaleidoscopic designs on everything from album covers to Volkswagen buses, tiny eyeglasses in various colors and geometric shapes, and the incessantly bobbing heads of acid freaks who uttered such profundities as, "I'm really getting into yellow, man." On the other hand, to those of you who are too young to care about the Sixties, and who instead remain current on contemporary music trends, the psychedelic music revival is neither news nor ridiculous. For the past couple of years there has existed on the West Coast, but primarily in Los



RAIN PARADE

Angeles, a loosely connected system of rock bands known collectively as the "Paisley Underground" (taking its name from the bean-shaped design of Persian origin that festooned so many articles of Sixties clothing, and which today can be seen in smaller reproduction on conservative men's neckties). The spirit of this mini-movement, using a lineup of two guitars, bass, keyboards, and drums (with dashes of sitar, tambourine, and violin thrown in for good measure), Rain Parade approximates the droning, jangly dreamscapes that was a soundtrack for Sixties pop

that decade by pop and folk-rock bands whose experimentation with consciousness-altering drugs turned their extroverted songs into introverted journeys of self-discovery. L.A.'s Rain Parade, one of the best of the Paisley Underground-ers, exemplifies the spirit of this mini-movement. Using a lineup of two guitars, bass, keyboards, and drums (with dashes of sitar, tambourine, and violin thrown in for good measure), Rain Parade approximates the droning, jangly dreamscapes that was a soundtrack for Sixties pop

psychedelia. In fact, the band does such a good job of duplicating the sounds one associates with this genre that it becomes difficult to maintain the proper context when listening to their album, *Emergency Third Rail Power Trip*. Throughout the album, one hears sleepy, slow-fingered electric guitar (remember the Beatles' "Rain?"), "backwards" guitar, feedback, sitar — in other words, many of the effects one recalls being used by the *Revolver*-era Beatles, by the Buffalo Springfield on songs such as "Expecting to Fly," by

the latter-day Byrds, and by the middle-period Doors. There are also echoes of the Velvet Underground, early Quicksilver Messenger Service, and early Pink Floyd. It's hard to believe that this record was made a few months ago by guys in their twenties.

But the real kick might lie in the lyrics, which brim with the experiential "Oh, wow-ism of days I thought were long gone (for example, "Like a kaleidoscope, I turn and I'm turning/What I thought was gone is now returning/I wonder if it matters as the pattern shifts and shatters, oh whoa..."). The songs on *Emergency...* may not be as good as those which inspired them, but if you can't have fun with this stuff, you simply can't have fun. Rain Parade will be joined by the Tell-tale Hearts for a concert Friday night at SDSU's Backdoor.

I harbor the hope that local composer/pianist Jason Michaels will someday contribute something of note to new music. Michaels, who performed in various European jazz festivals in 1982 and has a fine album to his credit (*Crystallization of the Mind*), was presented most recently in a series of concert/workshops sponsored by the Gaslamp Quarter's Chameleon Records and has won a grant to perform in the Orient later this year. Michaels has technique to burn, a firm, bright, percussive tone.

(continued on page 16)



## KS 103

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SAN DIEGO SPORTS ARENA

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THE CONCERT PREVIOUSLY SCHEDULED FOR SUNDAY APRIL 15 HAS MOVED TO TUESDAY APRIL 17. TICKETS PREVIOUSLY PURCHASED FOR THE APRIL 15 CONCERT WILL BE HONORED ON APRIL 17 ONLY.

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THIS MONDAY & TUESDAY

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### JOHN DENVER

AN EVENING WITH  
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### JOE JACKSON

WITH SPECIAL GUEST  
**HOWARD JONES**

SUNDAY - MAY 27 - 8PM  
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**ACCEPT**  
AND  
**HEAVY PETTIN**

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FOX THEATER

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WELCOMES



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WITH SPECIAL GUEST  
**GREAT WHITE**

MAY 9 - 8PM  
SAN DIEGO SPORTS ARENA

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Cedros Avenue, Solana Beach  
481-9022

Saxon, Accept, and Heavy Petting:  
Fox Theatre, Saturday, April 14,  
7:30 p.m., 720 H Street, downtown.  
233-4210.

Battalion of Saints, Social  
Distortion, and Manifest Destiny:  
Farmington Hall, Saturday, April 14,  
8 p.m., 3670 Farmington Avenue,  
East San Diego, 281-3657.

The Mark-Almond Band and the  
Rhythm Kings: Belly Up Tavern,  
Sunday, April 15, 9 p.m., 143 South  
Cedros Avenue, Solana Beach.  
481-9022.

Christine McVie: Fox Theatre,  
Monday, April 16, 8 p.m., 720 H  
Street, downtown, 233-4210.

The Kingston Trio: Fiesta Diner  
Theatre, Monday, April 16, 7 and  
9:30 p.m., 9665 Campo Road.

Spring Valley, 697-8977

Duran Duran: Sports Arena,  
Monday and Tuesday, April 16 and  
17, 8 p.m., 224-4176.

Tania Maria: USC's Mandeville  
Auditorium, Thursday, April 19, 8  
p.m., University of California at San  
Diego campus, La Jolla, 452-4539.

Chicken Legs '84: Belly Up Tavern,  
Thursday, April 19, 9 p.m., 143

South Cedros Avenue, Solana  
Beach, 481-9022.

Azymuth: Humphrey's, Friday,  
April 20, 6:30 and 9 p.m., 2403  
Shelter Island Drive, 283-SF-M.

Ed Bruce: Big Oak Ranch,  
Saturday, April 21, 11 a.m., 1723  
Harbison Canyon Road, El Cajon,  
445-3047.

Pete Seeger and Los Angeles

Mojados: California Theater,  
Saturday, April 21, 8 p.m., 1122  
Fourth Avenue, downtown,  
232-5009.

Les Dudek and Joey Harris and the  
Speedsters: Belly Up Tavern,  
Saturday, April 21, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach, 481-9022.

The Eurythmics and Real Life:  
SDSU's Open Air Theater, Sunday,

April 22, 8 p.m., San Diego State  
University, 265-6947.

The Clara Ward Singers and the  
Wholly Cats: Belly Up Tavern,  
Sunday, April 22, 8 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-9022.

Adam Ant: Golden Hall, Sunday,  
April 22, 9 p.m., Community  
Concourse, downtown, 236-6510.

"Jazz Wild" featuring the Charles  
McPherson Group, the King  
Blues: Blue Band, and Jay of  
Sax: Ruchard, Tuesday, April 24, 8  
p.m., 8022 Claremont Mesa  
Boulevard, 230-2481.

Scorpions: Sports Arena, Thursday,  
April 26, 8 p.m., 224-4176.

Walter Egan and Sanchez Barnard:  
Belly Up Tavern, Thursday, April 26,  
9 p.m., 143 South Cedros Avenue,

Solana Beach, 481-9022.

Merle Haggard: SDSU's Open Air  
Theater, Friday, April 27, 8 p.m.,  
San Diego State University,  
265-6947.

The Jan Garbarek Group with  
Eberhard Weber: La Jolla Museum  
of Contemporary Art, Friday, April  
27, call for time, 700 Prospect  
Street, La Jolla, 459-1404.

Minute Men and Tex and the  
Horseheads: SDSU's Backdoor,  
Friday, April 27, call for time, Aztec  
Center, San Diego State University,  
265-6962 or 265-6947.

Weather Report: Humphrey's,  
Friday, April 27, 6:30 and 9 p.m.,  
2403 Shelter Island Drive,  
283-SF-M.

Tom Scott: Humphrey's, Saturday,  
April 28, 5:30 and 9 p.m., 2303

Shelter Island Drive, 283-SF-M.

Dusan Bogdanovic: La Jolla  
Museum of Contemporary Art,  
Saturday, April 28, call for time, 700  
Prospect Street, La Jolla, 459-1404.

The James Harman Band and  
Hammer Smith: Belly Up Tavern,  
Saturday, April 28, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach, 481-9022.

**Hill House**  
presents


**BRUCE CAMERON/  
HOLLIS GENTRY  
JAZZ ENSEMBLE**



Every Monday & Tuesday in April, 9 pm-1 am

RESTAURANT & BAR  
2730 Via de la Valle,  
Del Mar 755-6614  
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Shopping Center)

**Mustang Club**  
is now  
**Rock n' Roll**  
with Chicago's own  
**"THE RENT"**



All single drinks:  
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**PACIFIC EAST ESPRESSO**

Come see Peter Sprague & Dance of the Universe featuring Kevin Lettau for a  
Grand Reunion Friday & Saturday, April 13 & 14, 8:00 pm-11:30 pm.



Dance of the Universe

A SPECIAL DAY FOR MUSIC... AND MORE!  
Peter Sprague and the Peter Sprague String Consort  
featuring John Lettau, Tony Sprague, Mary Kane, Randy Benson, John Slaton and  
Mary Lindholm, will play for your entertainment during two performances.  
Sunday, April 15, 6:00 p.m. dinner show and 9:30 p.m. evening performance.  
By advance ticket purchase only. Major credit cards accepted.  
235 N. El Camino Real, Encinitas, 436-1248

Open Mon.—Thurs. 7:00 am-10:00 pm, Fri. & Sat. 7:00 am-midnight, Sunday 9:00 am-6:00 pm

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pacific beach  
**CAFE**

Thursday-Saturday  
9:30 pm-1:30 am **Jim Hawley**

Sunday  
9:00 pm-1:00 am **Bruce Cameron/  
Hollis Gentry Ensemble Jazz**

Monday & Tuesday  
9:30 pm-1:30 am **Echoes Rock 'n' Roll**

Wednesday  
**Jim Hawley**

Tuesday is  
**Restaurant Employee Night**  
Wear your T-shirt. \$1.00 drinks

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ANT**

WITH MR. MISTER  
SUNDAY, APRIL 22 9:00 PM  
GOLDEN HALL

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SUNDAY, APRIL 23 9:00 PM

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WITH THE GIRLS**



**SPRING BATHING  
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"Suit Yourself!"  
The look is expensive... the price is not!

**WEDNESDAY, APRIL 18**  
Auction starts 9:00 pm

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April 12, 13 & 14

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EYES**

Sunday and Monday  
April 15 & 16

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to Appear**

Every Monday Night  
**FIESTA NIGHT**  
Mexican entrees and appetizers  
Margaritas \$1.50 Tequila shooters \$1.25

Every Friday  
**ROCK & ROLL  
HAPPY HOUR**  
TGIF

Live Rock & Roll starting at 5:30 pm. Door open at 4:00 pm.  
free food and drink specials.

Coming attraction  
Tuesday-Saturday, April 17-21  
**RICK ELIAS BAND**

**McDINE**  
presents  
**New Year's  
in April!**

Friday, April 13th, 8:00 pm  
2nd Annual Professionals'  
New Year's Eve Party

Happy Hour all night  
Well doubles \$1.25  
Schnapps \$1.00  
Special champagne prices

Live Entertainment-Dancing  
Free party favors  
Free hors d'oeuvres  
Seafood bar

Come join the fun & ring in  
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<p><b>SPECIAL PURCHASE</b></p> <p><b>IBANEZ DM-500 DIGITAL DELAY</b></p> <p>RACK MOUNT LIST \$349<sup>95</sup></p> <p>NOW ONLY</p> <p><b>\$199<sup>95</sup></b></p> <p>• TIME DELAYS RANGING OVER 1/2 OF A SECOND</p> <p>• FULL 15KHZ BAND WIDTH</p> <p>• DELAYS MAY BE MODULATED FOR SWEEP EFFECTS AND FEEDBACK</p> <p>• HARD REVERB AND SWAP BACK ECHO</p> <p>GET HI-TECH "DIGITAL" QUALITY AT "ANALOG" PRICES!!!</p>	<p><b>SPECIAL PURCHASE</b></p> <p><b>Oberheim</b></p> <p>YOU MUST HURRY... THIS LIMITED OFFER WILL GO FAST!!!</p>
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<p><b>DOD R-831A GRAPHIC EQUALIZER</b></p> <p>R831-A LIST \$329.95</p> <p>NOW ONLY</p> <p><b>\$199<sup>95</sup></b></p> <p>DESIGNED WITH QUALITY COMPONENTS, THE DOD R-831A GIVES YOU PERFECT CONTROL OF YOUR SOUND AT ALL FREQUENCIES!</p>	<p><b>DOD R-845 REVERB</b></p> <p>R845 LIST \$229.95</p> <p>NOW ONLY</p> <p><b>\$149<sup>95</sup></b></p> <p>• PRODUCES A SMOOTH, NATURAL SOUNDING REVERBERATION</p> <p><b>DOD R-845 REVERB HAS:</b></p> <ul style="list-style-type: none"> <li>• TRUE SPRING TYPE SYSTEM</li> <li>• FOUR BAND EQUALIZER</li> <li>• MIX, INPUT &amp; OUTPUT CONTROL FLEXIBILITY</li> </ul>	<p><b>OBERHEIM DX DRUM MACHINE</b></p> <p>FIRST TIME AT THIS NEW LOW PRICE...</p> <p><b>\$999</b></p> <p>• USES DIGITAL RECORDINGS OF REAL DRUMS STORED IN COMPUTER MEMORY</p> <p>• SEPARATE OUTPUTS FOR EACH VOICE PLUS A SEVEN CHANNEL STEREO MIXER</p> <p>• PROGRAM UP TO 100 SEQUENCES, 60 SONGS!</p> <p>• BATTERY BACKUP FOR MEMORY RETENTION</p> <p>• COMPLETE PROGRAMMABILITY OF RHYTHMS, TIME SIGNATURES, SEQUENCES LENGTH AND MORE!</p>
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<p><b>FLOYD ROSE LOCKING TREMOLO</b></p> <p>LIST \$249<sup>95</sup></p> <p>NOW ONLY</p> <p><b>\$159<sup>95</sup></b></p> <p>FOR THE FIRST TIME EVER...</p> <p>NOW AVAILABLE AS A STEP-UP REPLACEMENT FOR YOUR GUITAR!</p> <ul style="list-style-type: none"> <li>• SPECIAL 3-WAY LOCKING NUT</li> <li>• LOTUS MOUNT</li> <li>• INSURES NECK INTEGRITY</li> <li>• TREMOLO BAR IS STAINLESS STEEL, QUARTER-ROD STOCK</li> <li>• VIRTUALLY UNBREAKABLE</li> <li>• HARDENED STEEL TREMOLO BLOCK FOR THAT "SECURE" FEEL AND MAXIMUM SUSTAIN</li> <li>• FINE "VIBRANT" TAIL ASSEMBLY FOR PERFECT PITCH!</li> </ul> <p>AS USED BY EDWARD VAN HALEN ON KRAMER GUITARS!</p>	<p><b>SPECIAL PURCHASE</b></p> <p><b>POPULAR DRUMMER'S SNARE DRUMS</b></p> <p>SELECT FROM LUDWIG, TAMA, PEARL, ROGERS</p> <p>WHILE SUPPLIES LAST</p> <p><b>\$79<sup>95</sup></b></p> <p>YOUR BEST PRICES IN THE COUNTRY!</p> <p>SELECTION LIMITED TO STOCK ON HAND HURRY FOR BEST SELECTION!!!</p>
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<p><b>YOUR CHOICE</b></p> <p><b>MIC CABLE</b></p> <p>AMERICAN MADE CANON TO CANON</p> <p><b>\$9<sup>95</sup></b></p> <p>COMPARE AT OVER \$20.00</p> <p>15' LENGTH</p> <ul style="list-style-type: none"> <li>• IDEAL FOR SMALL STAGES</li> <li>• RELIABLE CONSTRUCTION</li> </ul>	<p><b>MICROPHONE COMBINATION STAND &amp; BOOM</b></p> <p>NOW BOTH FOR ONLY</p> <p><b>\$19<sup>95</sup></b></p> <p>EVERYTHING YOU NEED IS ON SALE!</p> <p>NOW YOU CAN AFFORD EXTRAS!</p>	<p><b>FRETREST STANDS</b></p> <p>FAMOUS DESIGN A \$40.00 VALUE</p> <p>NOW ONLY</p> <p><b>\$14<sup>95</sup></b></p> <ul style="list-style-type: none"> <li>• HOLDS ELECTRIC, ACOUSTIC, BASS OR CLASSICAL INSTRUMENTS</li> <li>• RUBBER CUSHIONS AT TOP &amp; BOTTOM</li> </ul>	<p><b>ANVIL 2-SPACE RACK</b></p> <p>NOW ONLY</p> <p><b>\$99<sup>95</sup></b></p> <p>EACH</p> <p>THIS INNOVATIVE, LIGHTWEIGHT SPACE SAVER IS PERFECT!</p> <ul style="list-style-type: none"> <li>• IDEAL CARRYING CASE FOR SMALL POWER AMPS, GRAPHIC EQUALIZERS, DIGITAL DELAYS, AND ALL YOUR RACK MOUNTED SPECIAL EFFECTS</li> <li>• FORGE 1 QUALITY CONSTRUCTION</li> </ul>
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<p><b>OB-8 POLYPHONIC SYNTHESIZER</b></p> <p>LIST \$4,395<sup>00</sup></p> <p>FOR THE FIRST TIME EVER...</p> <p><b>\$2,695<sup>00</sup></b></p> <p>THE OBERHEIM SOUND IS RECOGNIZED WORLD-WIDE AS ONE OF THE FINEST AVAILABLE!</p> <ul style="list-style-type: none"> <li>• PROGRAMMABLE ARPEGGIATOR</li> <li>• PITCH BEND AND ESSENTIAL SETTINGS</li> <li>• EXPANDED MEMORY INCLUDES 12 SPLITS, 12 DOUBLES AS WELL AS 120 SOUND PROGRAMS</li> <li>• EIGHT VOICE POLYPHONY, EACH W/ TWO VCO'S</li> <li>• 5 OCTAVE KEYBOARD</li> </ul>	<p><b>SAVE UP TO 50% ON EFFECT PEDALS!!!</b></p> <p><b>DOD FX 60 STEREO CHORUS</b></p> <p>LIST \$89.95</p> <p>NOW ONLY</p> <p><b>\$44<sup>95</sup></b></p> <p>"SWEETENS ANY SOUND IN STEREO AT A GREAT SAVINGS!"</p>	<p><b>DOD FX70 STEREO FLANGER</b></p> <p>LIST \$99.95</p> <p>NOW ONLY</p> <p><b>\$49<sup>95</sup></b></p> <p>• PRODUCES BROAD RANGE OF FLANGING CHORUS AND VIBRATO EFFECTS</p> <ul style="list-style-type: none"> <li>• QUIET FET SWITCHING</li> <li>• LED STATUS INDICATOR</li> <li>• RUGGED METAL CHASSIS</li> <li>• ONE-YEAR GUARANTEE</li> </ul>
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<p><b>IBANEZ ANALOG DELAY</b></p> <p>AD-9 LIST \$189<sup>95</sup></p> <p>NOW ONLY</p> <p><b>\$99<sup>95</sup></b></p> <p>THIS EXCITING, NEW DELAY HAS:</p> <ul style="list-style-type: none"> <li>• VARIABLE 10ms TO 300ms DELAY</li> <li>• LOW NOISE CIRCUITRY</li> <li>• FET SWITCHING "POP FREE" USE</li> <li>• DIE CAST CONSTRUCTION</li> </ul>	<p><b>TUBE SCREAMER</b></p> <p>TS-9 LIST \$75<sup>95</sup></p> <p>NOW ONLY</p> <p><b>\$39<sup>95</sup></b></p> <p>DUPPLICATE THE DYNAMICS AND HARMONICS OF TUBE AMPLIFIER DISTORTION</p> <ul style="list-style-type: none"> <li>• ACTIVE TONE CIRCUIT FOR COMPLETE CONTROL OF YOUR BRIGHTNESS</li> <li>• FINE CONSTRUCTION</li> </ul>
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<p><b>PEARL DRUM HARDWARE SALE!</b></p> <p><b>YOUR CHOICE</b></p> <p><b>\$39<sup>95</sup></b></p> <p>SNARE STAND \$700 LIST \$55<sup>95</sup></p> <p>BASS PEDAL P700 LIST \$58<sup>95</sup></p> <p>CYMBAL STAND C700 LIST \$51<sup>95</sup></p>	<p><b>TEAC 124 SYNCASET</b></p> <p>TC-124 LIST \$450<sup>00</sup></p> <p>NOW ONLY</p> <p><b>\$199<sup>95</sup></b></p> <p>YOU SAVE \$250. OFF!!!</p> <p>ONE OF THE MOST POPULAR TAPE DECKS USED BY MUSICIANS IN THE COUNTRY!</p> <ul style="list-style-type: none"> <li>• 100% TAPE-TO-TAPE COMPATIBILITY</li> <li>• BUILT IN DOLBY NOISE REDUCTION</li> <li>• UNIQUE "CROSS BLEND" SYSTEM</li> </ul>
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Country Bluesgrass Club open stage, fourth Tuesday of each month.

**Pomerado Club**, 12237 Pomerado Road, Poway: 748-1135. High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

**Poway Mine Company**, 12375 Poway Road, Poway: 748-7296, 566-2070. Miss D'Neenor, rock, Wednesday through Saturday; Ambition, easy rock, Sunday through Tuesday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad: 729-2889. Insignia Rockers, rock, Wednesday through Sunday.

**Ramada Inn**, Scotty's Pub, 2500 South Escondido Boulevard, Escondido: 747-5000. Ted and Dave, contemporary, Tuesday through Saturday; Just Us, contemporary, Sunday and Monday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo: 487-1611 or 277-2146. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; The Joe Azorello Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday. Dining Room: Peter Robrecht, contemporary, early evening, Thursday through Saturday.

**Reuben's**, 2515 El Camino Real, Carlsbad: 434-1766. Freestyle, contemporary, Tuesday through Saturday.

**Rogue Stills**, 9850 Carmel Mt. Road, Poway: 578-2144. Magic, contemporary, Thursday through Saturday; Peter Jay, contemporary, Monday through Wednesday.

**Rudi's Hidden Acres**, 3700 Carmel Valley Road, Del Mar: 481-9656. The Bob Long Band, jazz and variety, Friday and Saturday.

**Stage Coach Inn**, 1865 Vista Way, Vista: 724-0980. Coote, country, Wednesday through Saturday.

**Tepee Room**, 1270 Main Street, Ramona: 789-3755. Green River, country, Friday and Saturday.

**That Pizza Place**, 2627 El Camino Real, Carlsbad: 434-3171. Brass Tax, jazz, Friday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center: 749-1866. Rick Backus and Harmony, country, Friday and Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista: 941-1032. Jockey Club: Planet, rock, Thursday through Saturday; Turf Room: Just Us, contemporary, Tuesday through Saturday; Derby Room: Recorded

music with DJ Lou Taverna, Thursday through Saturday.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido: 745-8640. Automatics, rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday; The Siers Brothers, rock, Tuesday and Wednesday.

## Beaches

**Aimee's**, Hotel La Jolla, 7766 Fay Avenue, La Jolla: 454-3001. Fred Land, contemporary, Tuesday

through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday, happy hours.

**Atlantis**, 2595 Ingraham Street, Mission Bay: 224-2434. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

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

**Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay: 488-0551. Mercedes Lounge: Signed, Sealed,

and Delivered, contemporary, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano Bar: Buddy Reel, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Beach Club**, 1921 Bacon Street, Ocean Beach: 222-6822. The Blonkie Bruce Band, blues and rhythm and blues, Thursday; Jagwire, rock, Friday and Saturday.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla: 457-4170. Live or recorded music, seven nights, call club for information.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach:

488-1061. Beach, contemporary, Tuesday through Saturday; Supercali, country, Sunday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla: 454-5325. The Joe Maxwell Quartet, jazz, Wednesday through Saturday.

**The Comedy Store**, 916 Pearl Street, La Jolla: 454-9176. John Fox, Charlie Hill, Dave Joyce, and Blake Clark, comedy, Thursday through Saturday; talent night, Monday.

**Elarrie's**, 7955 La Jolla Shores Drive, La Jolla: 459-0541. Sandy Stewart and Company, contemporary, Tuesday through

Saturday.

**Haley's**, 4258 West Point Loma Boulevard, Loma Point: 225-9506. Four Eyes, rock, Thursday through Saturday; Notice to Appear, rock, Sunday and Monday; with Skip and the Cadillac, rock, Monday; the Rick Elan Band, rock, Tuesday and Wednesday.

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

**Islandia Hotel**, Circle Lounge, 1441

Quincy Road, Mission Bay: 224-5341. Sander and the Ram Band, variety stage show, Tuesday through Saturday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach: 270-3220. The Siers Brothers, rock, Thursday and Friday; Bratz, rock, Saturday; Bobby Chevrolet and the Starnes, rock and blues, Sunday and Monday; David Bradley and the Marine Band, comedy and music, Tuesday; Bratz, rock, Wednesday.

**La Avenida**, 1301 Orange Avenue, Coronado: 435-6262. Mixed

**NOW APPEARING**  
Tuesday-Saturday  
beginning at 9 p.m.  
**DIAMOND ROUGH & TERRY DARLINGS CIMARRON**  
Tuesday, April 17

Join us for a dancin' good time Mon. through Sat. and if you can't dance to country music we'll teach you Tues. through Thurs. from 7 to 9 p.m. **HAPPY HOUR** weeknights from 4 to 9 p.m. with munchies served until 9. Wed. is "Ladies' Night" with \$1.00 margaritas. Try our great **SUNDAY BRUNCH** 10 a.m. to 2 p.m. \$6.95

**SOUTHWIND**  
Tuesday-Saturday  
8:30 p.m.-1:30 a.m.  
New Champagne Happy Hour beginning at 5:30 p.m.

**Pavillon Lounge**  
(Located atop the East Highrise)  
**ABILENE**  
**TOWN AND COUNTRY HOTEL**  
500 Hotel Circle N., Mission Valley, 291-7131

**JESSE DAVIS**  
Tuesdays thru Saturdays  
Beginning at 9 P.M.

**LA HACIENDA**  
STEAK HOUSE RESTAURANTE

Mission Valley Inn  
875 Hotel Circle South  
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**Aspen Mine Company**  
presents  
**OLDIES BUT GOODIES**

Every Monday night in The Lift Bar  
Bebo to the tunes of the 50s & 60s  
9 p.m. til 2 a.m.

**Buddy Holly Specials—50c**  
**Miller Draft—50c**  
**Well Drinks—89c**

5880 El Cajon Blvd., S.D.

Now appearing  
**SIGNED, SEALED AND DELIVERED**

**Mercedes Lounge**  
Tuesday-Saturday  
9:00 pm to 1:30 am  
No cover - No minimum

**Bahia**  
Hotel & Restaurant  
998 West Mission Bay Drive  
488-0551

**MONK'S**  
Tonight!  
**Devocean**

through Saturday

**Jazz in the Valley**  
every Sunday & Monday  
featuring **Ron Satterfield** this week.

Thursdays are fun! Happy Hour all night!

**Forward Motion** returns April 17th

Monk's  
10475 San Diego Mission Rd.  
563-0060

**Atlantis Lounge**  
Tuesday through Saturday  
featuring  
**Gloria Michaels & Spring Fever**  
Now through May 5  
**Paul & Kathy**  
May 8 through June 2

**The Atlantis**  
on Mission Bay next to Sea World  
224-2434

**DOC MASTERS**  
at the Shelter Island Marina Inn  
Phone 223 2572

Tuesdays through Saturdays  
**The fabulous Spud Brothers**

**No Cover**

**TUXEDO CHARLEY'S**  
Restaurant & Bar

**The Party to End All Parties**  
Tuesday-Saturday night, 7 pm till close

**All evening Happy Hour**  
Double well drinks for price of single  
Beer and wine \$1.00  
In Rick's Cafe American and Oyster Bar/Deli

**Dance, Dance, Dance**  
To the top forty hot list  
played by T.C.'s D.J.

**Free**  
Neon light swizzle stick  
with every Margarita Grande—  
a \$1.00 value

**Tuxedo Charley's**  
295-9023  
Facing Lindbergh Field • 2888 Pacific Highway

Company, contemporary, Friday and Saturday.  
**La Posada del Sol**, 5450 La Jolla Boulevard, La Jolla, 439-6834.

Colin and Karen, contemporary, Friday and Saturday.  
**La Valencia Hotel**, 1132 Prospect Street, La Jolla, 434-0771, B&B.

MacLeod, piano and vocal variety, early evening, Tuesday, and Thursday through Saturday.  
**Le Châlet**, 5046 Newport Avenue, Ocean Beach, 222-5300. The Source, rock, Thursday through Saturday; Buddy Reed and the Rock-its, rock, Sunday and Monday; Cinema, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280; Double Take, contemporary, Thursday through Saturday.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822; Third Degree, contemporary, Friday and Saturday; Cori Cobb, contemporary, Sunday through Thursday.

**Mom's Saloon**, 945 Garnet Avenue, Pacific Beach, 483-7737; Illusion, rock, Thursday through Saturday; Pocketful, rock, Tuesday and Wednesday.

**Muhany's**, 1031 Orange Avenue, Coronado, 435-4660; Rick Casey, contemporary, Thursday through Saturday.

**Muhany's**, 4230 Mission Boulevard, Pacific Beach, 483-7383; Jimmie Williams, contemporary, Friday and Saturday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7322; Jim Hawley, contemporary, Wednesday through Saturday; the Bruce Cameron and Hollie Gentry Ensemble, jazz, Sunday; the Echoes, '60s rock, Monday and Tuesday.

**Roden**, 8980 Villa La Jolla Drive, La Jolla, 437-5590; Moving Targets, rock, Thursday through Sunday; with Julie Brown, rock, Thursday; and the London Brothers, rock, and N-E-I, rock, Sunday; Top Jimmy and the Rhythm Pigs, rhythm and blues, Tuesday; recorded music, Wednesday.

**Rodney Inn**, 2901 Nimitz Boulevard, Loma Portal, 224-3655; Jack and Diane, contemporary, Sunday and Monday; Gary Narramore, contemporary, Tuesday and Wednesday.

**Sandtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274-3314; True Spirit, contemporary, Wednesday through Saturday.

**Texas Teahouse**, 4970 Voltaire Street, Ocean Beach, 226-8849; Tom "Cat" Courtney, blues, Thursday; Michael Fleming, country blues, Saturday.

**Upstart Crow and Co.**, Seacrest Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990; Light classical music, Sunday brunch.

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

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871; Uptatons: Music Magic, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Monday through Wednesday; Piano Bar: Louis Vasquez, seven nights; the Jamie Moran Trio, Latin-jazz and contemporary, Friday and Saturday.

**Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335; The Ron Bell Band, rock, Wednesday through Saturday; live rock, Sunday and Monday; call club for information; the West Coast Twisters, rock, Tuesday.

## San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 249-7111; Diamond Rough with

Terry Darling, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

**The Alamo**, 3093 Clairemont Drive.

Clairemont, 276-2240; Flowell, rock and roll, Tuesday through Saturday.  
**Bachanal**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022.

## Pancho's

Award-Winning Mexican Food & Cocktails  
 Friday & Saturday, April 13 & 14

### PURL

Back by popular demand  
**5 CARELESS LOVERS**  
 & MEMBERS OF JAMES HARMAN BAND

Sunday, April 15, 4:30-8:30 pm  
**ASTROLOGICAL FIESTA**  
 Find your future, past & present with Madame Heira  
 Wednesday, April 18  
**EAT THE WORM CONTEST**  
 Prizes, eat 1 shrimp, have live appetizers, special on cocktails  
 Dancing with D.J. Pancho "Best D.J. 1983"  
 1309 Camino Del Mar, Del Mar 481-0414

## DISTILLERY NIGHTCLUB

140 S. Sierra Ave. Solana Beach  
 755-6733  
 Thursday, Friday & Saturday, April 12, 13 & 14

### DIRK DEBONAIRE

Friday, April 13  
**1984 Entertainer Awards Showdown #2**  
 DIRK DEBONAIRE vs. BRAZ  
 Sunday, April 15  
**Original Music Series**  
 Week #3  
 This week featuring  
**• URBAN UMBRELLA •**



plus  
**Odd Penguin**  
 (featuring Gary Hyde, formerly of the Heroes) with special guests

Tuesday, April 17  
**ENTER TAINMENT MUSIC AWARDS**  
**AFTER PARTY**  
 Live music from  
**Notice to Appear**

Wednesday, April 18  
**9IX Big Wednesday Happy Hour**  
 Featuring 25¢ beer, \$1 wells, taco salad, surf flicks from Rip Curl & music at 9:00 pm from  
**New Presidents & Joey Harris & the Speedsters**  
 Closest Monday

## RODEO

Thursday, April 12  
 9IX presents  
**THE ORIGINAL HAPPY HOUR OF THE '80s**  
 starring RUSS T. NAILZ 6:00 pm-9:00 pm  
 25¢ drafts, 50¢ hot dogs, cheap wells and that 9IX cheese T-shirts and a bloc of 14 Padre tickets to be given away.

Plus added:  
**JULIE BROWN**  
 will sing her hit single  
**"THE HOMEcoming QUEEN'S GOT A GUN"**  
 9:00 pm-close



### FASHION AUCTION

1984 Spring Showcase. Auction starts 9:45 pm.  
 You name your own price—going once, twice, sold!

Friday, April 13  
**JAZZY HAPPY HOUR**  
 5:00 pm-8:00 pm  
 25¢ drafts and wine, 95¢ wells, complimentary hors d'oeuvres and jazzy music.  
 9:00 pm-close



Saturday, April 14  
 9IX Sunday, April 15  
**RODEO's 3RD ANNIVERSARY PARTY**  
 Cheap drinks and live T-shirts. Hosted by GLENN "MR. BULL HORN" SUPER featuring



Tuesday, April 17  
**TOP JIMMY & THE RHYTHM PIGS**

Wednesday, April 18  
**HEAVY METAL NIGHT**  
 featuring  
**REX HAVOK** plus  
 Hawaii's #1 heavy metal band  
**ASSASSIN**  
 and more.  
 No cover - charge.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. for more information, call 437-5590. You must be 21 or older to enter and please ID is required. Dress Code.

Forward Motion, top 40 dance music, Thursday through Saturday; recorded music, Sunday; the Hal Crook Jazz Band, jazz, Monday; J.J. Frink and the Coalition Orchestra, jazz, Tuesday and Wednesday.

**Black Angus**, 1070 Friars Road, Mission Valley, 563-5862; Toys, rock, Tuesday through Saturday; jazz, Tuesday and Wednesday.

**The Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 278-2003; Irish music with Sean McKicker, Wednesday through Saturday.

**Bumby's**, 9909 Mira Mesa Boulevard, Mira Mesa, 578-8666; A Nova, rock and roll, Thursday through Saturday.

**Carriage House**, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals, Wednesday through Saturday.

**EJ Rico**, 5333 Mission Center Road, Mission Valley, 291-8361; Michael Edwards, contemporary, Tuesday through Thursday; live jazz, Sunday; call club for information.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Piano Bar: Jack Pollack, Tuesday through Saturday; Sharon Skjold, Sunday and Monday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2030; Live Arabic music and entertainment, Tuesday through Saturday; with open stage belly dancing Tuesday; live Greek music, Sunday.

**Holiday Inn/Mission Valley**, Cricket's, 595 Hotel Circle South, Mission Valley, 291-7270; Fortune, contemporary, Tuesday through Saturday.

**Islands Lounge**, Haralee Hotel, 2270 Hotel Circle North, Mission Valley, 291-1101; The Ducktail Rotas, vintage rock, Thursday through Saturday; Moment's, voice, contemporary, Sunday and Monday; Columbia, contemporary, Tuesday and Wednesday.

**Kearny Mesa Bowl**, 1286 Clairemont Mesa Boulevard, Kearny Mesa, 278-1911; Trunk Pigs, contemporary, Thursday through Saturday.

**La Hacienda Cantina**, 878 Hotel Circle North, Mission Valley, 298-4281; Jesse Davis, contemporary, Tuesday through Saturday; Tiff Frickett, comedy and music, Monday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 296-2928; The London Brothers, rock, Thursday through Saturday, with the Heroes, rock, Friday and Saturday; the Features, rock, Sunday and Monday; live rock, Tuesday and Wednesday; call club for information.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0060; Devocan, contemporary, Thursday through Saturday; Ron Satterfield, jazz, Sunday and Monday; Forward Motion, top 40 dance music, Tuesday and Wednesday.

**The Noonglow**, 4635 Clairemont Drive, Clairemont, 273-1022; Justice, top 40 and oldies, Tuesday through Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638; The Twotones, rock, Tuesday through Saturday; Rob Huff, contemporary, Sunday and Monday with the Rebecca Drake Rising Star Revue, Sunday.

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

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-7873; Pro Bringham's Preservation Band, live/oldies, swing, and oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131; Southwind,

## MOM'S

276-4653  
 945 Garnet, P.B.  
 Live rock Tuesday through Saturday

Thursday-Saturday, April 12-14



Rapidly becoming S.D.'s hottest band  
 Friday & Saturday  
**\$1.00 \$2.00**  
 cover 8:00-8:30 pm cover 8:30-9:00 pm

Tuesday, April 17  
**The 3rd Annual Miss Legs America Beauty Pageant Grand Prize—Trip for two to The Caribbean**  
 Each week's winner will be in the finals to be held May 15.

Wednesday, April 18  
**Amateur T-Shirt Contest**  
 Cash prizes:  
**\$200**

Tuesday & Wednesday, April 17 & 18



**POCKETFUL**  
 Nightly Specials:  
 Tuesday through Saturday  
**50¢**  
 well drinks, draft beer & wine  
 8:00-9:00 pm

No Cover Tuesday  
**\$1.00**  
 well drinks all night  
 No Cover Wednesday  
**\$1.00**  
 vodka drinks all night  
 No Cover Thursday  
**\$1.00**  
 Long Island Iced Teas  
 all night





**Gizmo's**  
in Encinitas

LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Saturday, April 12-14  
**THE REFLECTORS**

Sunday, April 15  
**COMEDY COMES TO NORTH COUNTY**  
Professional comedians who have appeared in clubs from New York to Las Vegas. **M.C. TONY STONE**

Monday, April 16  
**PURL**

Tuesday, April 17  
**JERRY MCCANN**

Wednesday, April 18  
**WEATERS**

DANCING  
380 N. El Camino Real • 942-1676

**Salerno's**  
Restaurant presents  
**LIVE JAZZ!**

Tuesday thru Thursday 8:30-11:30 pm

April 12  
• **RICHARD JAMES TRIO** featuring Dave Mackay (piano), Lori Bell (flute)

April 13 5 pm  
• **RICHARD JAMES TRIO** featuring special guest artist

• **CHARLES McPHERSON** Art Resnick (piano)

April 17  
• **RICHARD JAMES/SOLO PIANO**

April 18  
• **RICHARD JAMES/PIANO, BASS** Paul Soudier (saxophone)

April 19  
• **RICHARD JAMES TRIO** (piano) Jackie Paris, Billy Mont (drums)

**Opera & Show Tunes**  
at your table Friday & Saturday  
Enjoy the best of opera and show tunes  
Call 260-6193  
1107 University Ave., San Diego, CA 92103  
For Reservations & More Information

**Bacchanal**

8022 Clairemont Mesa Blvd. 560-8022  
(Between Hwy. 163 & 805)

Thursday, Friday & Saturday  
April 12, 13 & 14

**FORWARD MOTION**  
Every Monday—music starts at 8:00 pm

**HAL CROOK  
14-PIECE JAZZ BAND**  
Tuesday & Wednesday, April 17 & 18

**J.J. FRANK  
& THE COALITION**  
Every Thursday 5:00-9:00 pm

**LADIES HAPPY HOUR!  
ON STAGE! NO COVER**

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242: J.J. Frank and the Coalition Orchestra, pop, the Zorngian Jazz Quartet, jazz, Friday through Sunday.

Hotel Inter-Continental, 333 West Harbor Drive, downtown, 224-1504: Mike Wolford, Gomar Bigas, and Jim Plunk, jazz, Tuesday through Sunday.

Hotel San Diego, 339 West Broadway, downtown, 224-0221: Julie Box Lounge, Skip Garcia, contemporary and originals, Continental Room: The Big Little Band, swing, Friday happy hour: Ira Cobb's Jazzbo, Dixieland, early evening Sunday.

Humphreys, 319 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Bruce McKeithen, piano for, Wednesday through Saturday: Nick Thomas, contemporary, Monday and Tuesday: Larry Moore, contemporary, Monday through Friday happy hours.

Imperial House, 505 Kalmia at Park Boulevard, Hillcrest, 224-3525: Wayne June and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 3066 North Harbor Drive, downtown, 258-8086: The Invaders, contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 224-4300: John Barker and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday: the Hurricanes, blues and rhythm and blues, Tuesday: the Blonde Bruce Band, blues and rhythm and blues, Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 224-4893: Gay and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Sunday.

Our Place, 2424 Fifth Avenue, Hillcrest, 222-1773: The Carl Evans Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday: Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday: Nitetrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday: Lori Bell and Friends, jazz, early evening Thursday: Lori Bell and Shop Meyers, jazz, early evening Sunday.

Raphael's, Travelodge Tower, 1969 Harbor Island Drive, Harbor Island, 291-6700: Jarrett Renshaw, acoustic contemporary guitar, early evening Tuesday through Saturday.

Salerno's, 3102 University Avenue, North Park, 280-6163: Richard James and Friends, jazz, early evening Tuesday through Thursday: Anna Bjarnson, Herman Salerno, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday: Charles McPherson, jazz, Sunday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2946: Trilogy Five, contemporary, Tuesday through Saturday: Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Solek's, 425 West B Street, downtown, 232-7588: Harvey and the 52nd St. Jive, jazz, standards, contemporary, and show tunes.

Friday and Saturday:

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9116: Dusty and Melissa, contemporary, Wednesday through Sunday: Donna Cole, contemporary, Monday and Tuesday.

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181: Mardi Milligan, contemporary guitar and

sing-along, Thursday and Friday happy hours and Saturday evening.

Triton, 8011 El Cajon Boulevard, East San Diego, 583-3246: The Bruce Curren and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 482-8078: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday: Outta Control,

**Le Chalet**  
Entertainment by the Sea

DANCING  
**LIVE ENTERTAINMENT  
7 NIGHTS A WEEK**

HAPPY HOURS:  
WEDNESDAY, 8-9, 75¢ Schnapps  
THURSDAY 7-9, \$1.00 import beer  
FRIDAY 4-5, 95¢ well drinks.  
MONDAY-SATURDAY 5-7, \$1.25 well doubles

**THE SOURCE**  
Rock & Roll  
Thursday, Friday & Saturday  
April 12, 13 & 14

**BUDDY REED and  
THE ROCK-ITS**  
Sunday & Monday  
April 15 & 16

**CINEMA**  
Tuesday & Wednesday  
April 17 & 18

Sat. & Sun. Pool Tournament 2 pm  
5046 Newport Ave. • Ocean Beach  
222-5300

**EL RICO**  
RESTAURANT AND CANTINA  
5353 Mission Center Road (Between Donaghy and Flamingo)  
297-8361  
For Reservations

MEXICAN FOOD  
WITH THE SOUTH AMERICAN TOUCH

Now Featuring:  
**Sunday Live Jazz**  
—and—  
**Michael Edwards**  
Tuesday  
Wednesday  
Thursday  
**4 NIGHTS**  
Drink Specials All Day — All Night  
Late Night Happy Hour  
Starting at 10 P.M.

**DURAN DURAN**  
LIVE IN CONCERT—EXCELLENT SEATS—  
APRIL 16 & 17 SPORTS ARENA

CHRISTINE MCVE, April 16  
AGAR ANT, April 22  
EIGHTYTHREE, April 22  
WEATHER REPORT, April 22  
SCORPIONS, April 26  
NERLE HAGGARD, April 27  
BERLIN, April 29  
BILLY JOEL, May 3  
MITZI GATYOR, May 4  
VAN HALEN, May 20 & 21  
DAN FOGELBERG, June 11  
JOHN DENVER, June 13, S.D., May 18

BEACH BOYS/PADRES, May 13  
JUDAS PRIEST, May 9  
THOMPSON TWINS, May 11  
JOE JACKSON, May 27  
GEORGE BENSON, S.D., Oct. Irvine Oct. 7  
MOODY BLUES, S.D. soon  
42ND ST. & SUGAR BABIES, L.A. Theater  
ALL PADRES, DODGERS & ANGELS home games

NOW ACCEPTING DEPOSITS FOR: Frank Sinatra, Michael Jackson, Queen, Culture Club, Journey, Pink Floyd, Elton John, Rod Stewart, Springsteen, Cats, Willie Nelson.

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8650 Miramar Road, San Diego 92126 **578-7669**  
(Also a 24-hour concert line) Open Saturdays & Sundays  
331 W. Broadway, San Diego 92101 **232-4166**  
Open Saturdays & Sundays  
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**Harvey & 52nd Street Jive**  
Friday & Saturday  
Enjoy a unique dining experience with a taste of San Francisco at

**SOLEAD'S**  
425 West "H" Street, downtown San Diego, 232-7588  
PRESENTED BY BRADY AND ASSOCIATES

rock, Sunday through Tuesday:  
France, rock, Wednesday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6042: Tobacco Road, vintage jazz and boogie woogie, Thursday: recorded music, Friday, Monday, and Wednesday: the Chicago Six, Dixieland, Saturday.

### East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: The Head Band, rock, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 483-2263: Irish music with Brian Connelly, Wednesday through Saturday.

The Boomdocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Jerry Burchard, contemporary piano, Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday: Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary, Tuesday through Saturday: Delene, contemporary, Monday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 444-8236: Ron Morris, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday: Cottonwood, country, Sunday and Monday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: Southern Comfort, country, Wednesday through Sunday.

El Amigo, 1340 Broadway, El Cajon, 442-0537: Port Barkley, classical guitar, Wednesday through Saturday.

Flem Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Ben, country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158: Danny Tepaz, contemporary and variety, Thursday through Saturday.

The Horseback Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Terry Scheidt, contemporary, Tuesday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Shadow Riders, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Red Lane and Rambler Fever, country, Friday through Sunday.

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288: Country Connection, country, Sunday.

Louisa's, 596 Broadway, El Cajon, 442-9606: Groundsweeper, contemporary and country, Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Macchia Mulaney's, 8861 Magnolia Avenue, Santee, 448-8550: Ipo Facto, rock, and Runkit, rock, Thursday through

## Jazz · Rock · Pop

Small classes.  
Personal attention.  
Experienced teachers.  
Complete curriculum.

Discover quality education.  
Understand, perform, and  
create any music better.

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Every Monday, 8 pm at the Bacchanal

**SANDY STEWART**  
Tuesday through Saturday, 9:00 pm-1:00 am

**Clarice's**  
RESTAURANT  
Summer House Inn 7955 La Jolla Shores Dr.

**The CLUB ZU**

The finest new music,  
d.j.s & dancing every  
**Friday & Saturday**  
9 pm-2 am

**EASTER WEEK CALENDAR**  
Sunday, April 15: D.J.s, Tuesday, April 17: D.J.s  
Wednesday, April 18: Muscular Dystrophy Benefit  
Thursday, April 19: S.D.'s finest new band—  
3 Simple Words  
Plus our regular weekend hours.  
133 North Highway 101 • Solana Beach  
481-6221 • Minimum age: 18



Saturday, the Heroes, rock.  
Wednesday.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon, 447-4500: Hutson and Best with Dave Sivemore, contemporary and variety, Wednesday through Saturday; Steve Morris, comedy and contemporary, Sunday through Tuesday.

**Our Favorite Place**, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Large, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

**The Os Bow Inn**, 9836 Campo Road, Spring Valley, 469-9636: Center Stage, country and music of the 40s and '50s, Tuesday through Thursday; Alton and the Os Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111: Diamond, rock, Tuesday through Saturday; Status, rock, Sunday and Monday.

**Sutton's**, 7353 El Cajon Boulevard, La Mesa, 469-5508: Steve Muzzas and Finest Action, contemporary, Tuesday through Saturday; Tim Knorr and T.S.S.B., one-man band variety, Sunday and Monday.

**Silver Spur**, 7941 Mission Gorge Road, Santee, 448-4882: Arny Baze and a Touch of Country, country, Wednesday through Sunday.

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

**Van Whistle's**, 10055 Mission Gorge Road, Santee, 449-0960: California, country, Thursday through Saturday.

## South Bay

**Bavarian Inn**, 1410 Broadway, Chula Vista, 425-4000: The Gene Dovers Polka Band, polka music, Friday, live polka bands, Saturday.

**Black Angus**, 707 E Street, Chula Vista, 426-9200: RPM, rock, Tuesday through Saturday.

**Bull N' Stick**, 608 Palm Avenue, Imperial Beach, 429-5330: France, rock, Thursday through Saturday; Paris, rock, Wednesday.

**China Five Restaurant**, 569 H Street, Chula Vista, 426-5951: Rex Paris, contemporary, Thursday through Saturday.

**Country Bumpkins**, 1862 Palm Avenue, Imperial Beach, 429-1161: The Savory Brothers, country, Tuesday through Saturday; live vintage rock, Sunday and Monday.

call club for information.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Tuesday through Saturday; the End, rock, Sunday and Monday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566: Rick Lyons, contemporary, Tuesday through Thursday; Jeff Bryan, contemporary, Friday and Saturday.

**Hungry Hunter**, 1344 Palm Avenue, Imperial Beach, 423-4653: Eddie Cunningham, contemporary, Thursday through Saturday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479: Country Comfort, country, Friday and Saturday.

**Joey's**, 415 Broadway, Chula Vista, 420-4828: Louie and Pina, contemporary and Latin, Thursday through Monday; Tapestry, country,

Latin, and blues, Tuesday and Wednesday.

**La Mesa**, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7315: Frank Dixon and Country Night Life, country, Friday and Saturday.

**The Lantern**, 1322 Third Avenue, Chula Vista, 427-4200: Red Alert, rock, Thursday through Saturday.

**Marisol**, 1880 Broadway (at Main Street), Chula Vista, 429-8045: Colour, Latino, Thursday through Sunday.

**The New Trophy Lounge**, 999 National City Boulevard, National City, 477-5753: Vergie and the

Orient Express, contemporary, Thursday through Sunday; Fortune, country, Monday through Wednesday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977: Four Star Country, Friday through Sunday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3537: Tony Irvine, contemporary, country rock, and comedy, Thursday, with Wayne Gire, Friday and Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista, 427-5889: Goodall Boys, country, Tuesday through Saturday.

**Wild Turkey**, 5080 Bonita Road, Bonita, 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday; dance to recorded oldies, Sunday and Monday.

## PERFORMERS

Performers listings are compiled by Ron Averaging. If you wish to be included, please call 263-9192. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**The Johnny Almond Rhythm Revue**: Bobby G's, Trojan Horse  
**Marc-Almond Band**: Billy Up  
**Ar Nova**: Benbury's  
**Automatics**: Whiskey Flats  
**The Bad Boys**: Normandy Cocktail Lounge  
**Bandit**: Magnolia Mulvaney's

**BRB**: Nargis Inn  
**The Beat Farmers**: Rodie's, Billy Up Tavern  
**The Belair Boys**: Henry's  
**The Blitz Brothers**: Wild Turkey  
**Bobby Chevrolet and the Shamers**: Joe Murphy's  
**The Ron Bolton Band**: Windrose  
**Bratz**: Joe Murphy's, Distillery  
**The Breakers**: Bobby G's  
**Julie Brown**: Rodie's  
**Jim Call**: Spirit  
**Charter Flight**: Ruby Man's  
**Cinema**: Le Châlet  
**Claude Coma and the IVs**: Spirit  
**Mitchell Cornish and the Hell Hounds**: Spirit  
**Crystal**: Dance Machine  
**The Curbs**: Rodie's  
**Diamonds**: Park Place  
**Dark Debonaire**: Distillery  
**Ducktail Revue**: Sheraton Harbor

**Island Islands Lounge**: Anthony's Harbor  
**The Echoes**: Old Pacific Beach  
**Elipse**: Spirit  
**The End**: Dance Machine  
**The Features**: Lebr's Greenhouse, Mulvaney's Escandido  
**Flywell**: Mono  
**Four Eyes**: Billy Up Tavern  
**Halgans**  
**Four Soldiers**: Distillery East  
**France**: Bull N' Stick, Trojan Horse  
**Joey Harris and the Speedsters**: Spirit, Distillery Nightclub  
**Billy Up Tavern**  
**The Head Band**: Black Angus/El Cam  
**The Heaters**: Gismo's  
**The Heroes**: Magnolia Mulvaney's  
**Lebr's Greenhouse**  
**Hip Pocket**: Chopping Block  
**Illusion**: Mom's Saloon, Firecode Lounge  
**Incognito Rockers**: Ralph and

**Edie's**  
**Inno Factor**: Magnolia Mulvaney's  
**Jagwire**: Beach Club  
**Kicks**: Baster's  
**Lane of Motion**: Spirit  
**The London Brothers**: Rodie's  
**Lebr's Greenhouse**  
**Lone Riders**: Rodie's  
**Luna**: Distillery East  
**Jerry McCann and Show of Hands**: Gismo's  
**Miss D'Meanor**: Pucary Nine Co.  
**Moderns**: Distillery East  
**Moving Targets**: Rodie's  
**N-E-E**: Rodie's  
**Network**: Bobby G's  
**New Presidents**: Distillery Nightclub  
**Nimbus Okash**: Spirit  
**Notice to Appear**: Halgans, Distillery Nightclub  
**Old Penguins**: Distillery Nightclub  
**Outta'**: Controls, Trojan Horse  
**Paris**: Firecode Lounge, Bull N' Stick



**HOLY BATSMOKE!**  
Club 10 every Mon. and the Holy club opening. Will we crack the code? Batsmoke! 424-0809



**OUR PLACE**  
Friday & Saturday 9 pm-1 am  
**CARL EVANS SENIOR JAZZ TRIO**  
featuring  
**PAUL YATCHI**  
with extra special guest  
**ALLEN PAGE**  
2424 Fifth Ave. • 232-1773  
(Next to Miksan Japanese Restaurant)




**CHRISTINE MATE**  
IN CONCERT, ONE PERFORMANCE ONLY  
MONDAY  
APRIL 16, 1984  
8:00 P.M.  
**FOX THEATRE**  
SPECIAL GUEST  
**Baxter Robertson**  
Tickets \$13.50, available at the Fox Theatre Box Office and Ticketmaster outlets. For information Phone 231-8995



**GEORGE JOE'S**  
49 years in La Mesa has  
**PIANO BAR**  
Thursday-Saturday 7:30 pm  
Now featuring  
**BOBBY HOWARD**  
Danny Topaz returns April 19  
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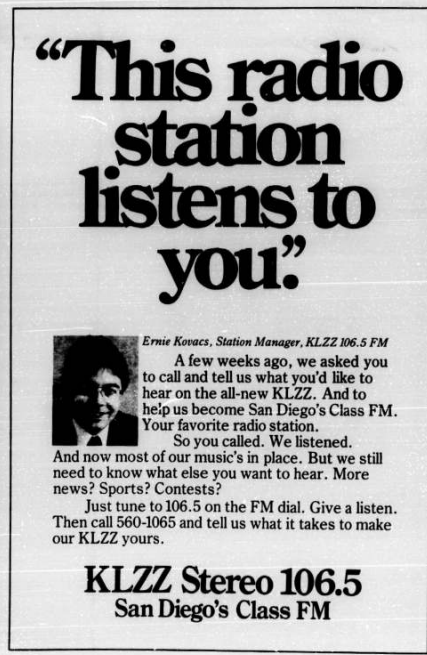
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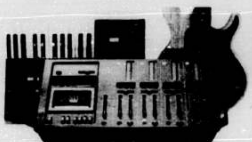
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Renegeade: Driftillery East  
The Rhythm Kings: Belly Up Tavern  
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The Roosters: Hill House  
RPM: Black Angus/Chula Vista  
Sierra Brothers: Jose Murphy's, Whiskey Flat  
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Spectra: Nango Inn  
The Spinal Brothers: Doc Masters  
Status: Turquoise Lounge, Park Place  
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Touchy Subjects: Spirit  
Toys: Black Angus/Mission Valley  
The Twonies: Monterey Whaling Co.  
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The West Coast Twisters: Windrose  
Wicked Fence: Spirit

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Ambition: Peavy Mine Co.  
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The Joe Asavillo Trio: Rancho Bernardo Inn  
John Barker: Hungry Hunter/Oceanside  
John Barker and Melissa McCredent: Jolly Roger/Support Village  
Jeff Bryan: Dock's Cocktails  
Jerry Burdhead: The Boondocks Restaurant  
Chain Reaction: Bull and Bear Mike Chandler and Nan Cio: Hill House  
Charter Flight: Tuha Man's  
Norman Clifford: Victor's  
Colin and Karen: La Posada del Sol/La Jolla  
Columbus: Islands Lounge  
Rick Cooper: Mulhenny's/Coronado  
Costa Vi: Tio Leo's/Mira Mesa and Mission Gorge  
Danna Cole: Tom Ham's  
Lighthouse  
Eddie Cunningham: Hungry Hunter/Imperial Beach  
Jesse Decker: La Hacienda Gastina  
Devocans: Monk's  
Double Dose: Aztec Bowl, Boat House  
Double Take: McP's  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: Le Maze  
Michael Edwards: Hungry Hunter/Rancho Bernardo, El Rico  
The Elements: Hotel Del Coronado  
Espresso: McP's, Tio Leo's/Mira Mesa  
Fortune: Holiday Inn/Mission Valley  
Forward Motion: Monk's, Belly Up Tavern  
Fran and Doran: Captain's Anchorage  
J.J. Frank: Almer's  
J.J. Frank and the Coalition Orchestra: Harpoon Henry's, Bacchanal, Spirit  
Freestyle: Reuben's  
Fund and Good Company: Aztec Bowl  
Skip Garcia: Hotel San Diego  
Jim Gates and Sound Investment: Rancho Bernardo Inn  
Wayne Gize and Tony Irvine: Old Bonita Shore Restaurant  
Groundskeepers: Lorenson's  
Jim Hawley: Old Pacific Beach Cafe  
Robb Huff: Monterey Whaling Company  
Rich Hunt: Mulhenny's/Escondido  
Hutson and Beat with Dea  
Slammore: Mr. Bill's Parkroom  
Saloon  
The Invaders: "The Invader"  
Tony Irvine: Old Bonita Shore Restaurant  
Jack and Diane: Roadway Inn  
Peter Jay: House Still

Justice: Morninglow  
Just Use: Vista Entertainment Center, Rancho Inn  
Russ Kirkpatrick and Dan Lehner: Jolly Roger/Oceanside  
Fred Land: Almer's  
Danny Lopez: Tio Leo's/Mira Mesa  
Louie and Pina: Jolly's

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C.C. Naudie  
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Gloria Michaels and Spring Fever: Almer's  
Mardi Milligan: Top of the Park  
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9IX

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Rex Paris: China Fire Restaurant  
Patsy and Prime Time: The Lancers  
People Movers: Hilton Hotel  
Eddie Preston: Barnacle Bill's  
Jarrett Remshaw: Rhythmic  
Nooney Rickett: Fish House West  
Peter Robbersch: Rancho Bernardo Inn  
Bruce Robbins: Boondocks Restaurant, La Maze  
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Don Tension: El Corral, The Bridge  
Third Degree: Mexican Village  
Albica Thomas: Harpoon Henry's  
Danny Topas: George Joe's Restaurant  
Towels: Calamarian  
Trolley Five: Sheraton Harbor Island  
Triple Play: Kearny Mesa Blvd  
True Spirit: Sandring Lounge  
Vergie and the Orient Express: The New Trolley Lounge  
Linda Whitefield: Rancho Bernardo Inn  
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Bill Carles and Bill Strassberg: Bookworks/Panorlin  
Coffeehouse  
Cleveland's Jazz Quartet: Bahia Hotel  
The Chicago Six: Belly Up Tavern, Tuha Man's No. 2  
Jim Cobb's Jazzband: Hotel San Diego  
The Hal Crook Big Band: Bacchanal  
The Chance of the Universe Orchestra: Pacific East Espresso  
The Carl Roman Trio: Our Place  
J.J. Frank: Almer's  
J.J. Frank and the Coalition Orchestra: Harpoon Henry's, Bacchanal, Spirit  
Mel Goot: Pacific Wine Bar and Bistro  
Harvey and the 52nd St. Jive: Soledad's, Fat City/China Camp  
Richard James: Imperial House, Salomon's  
Wayne Jure: Imperial House  
John Lawrence and the Real Dudes: Blaine Band, Betty's Burger Garden  
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May 13

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May 18

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30 SPECIAL April 13 Prime Numbers, May 19  
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RIL 12, 1984 37

# CURRENT MOVIES

adventures of the director back in film school, at least ought to be happy, quite apart from his two hundred grand paycheck to be associated with a movie that competently obliterates the director credit. It is hard to imagine anyone else on the project finding much to be happy about. The idiotic hope underlying the thing was that the periodic doses of hardcore sex and sadistic violence would sufficiently enliven 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.

■ (UA Glasshouse 6, 4/13 and 14 midnight)

**A Clockwork Orange** — Anthony Burgess's vision of the ultra-violent future (the novel's linguistic inventions are carefully preserved and provide the movie with its strongest prop) becomes, in film form, what a garden to the youth market. Stanley Kubrick's final letters, amassing his mucky director seems very rarely distraught, willing to try anything at all.

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just so long as it's being or is being and so long as it's certain not to get over anybody's head. With Malcolm McDowell 1979.

■ (UA Glasshouse 6, 4/13 and 14 midnight)

**Conan the Barbarian** — The closest thing to a Steve Reeves Italian macho man epic to come along in ages is something. The ravages of a peaceful village by vandals on horseback, the son of the slain chieftain brought up in slavery and honing his avenger's ambitions by way of gladiatorial school, the subliminal tensions (Do you not wish to warm yourself by my fire?) the comical ward, the evil despot, the fabulous treasure guarded by a giant eagle, the impenetrable mountain fortress, the dancing girls, the virgin sacrifice, the only the crucifixion and such S.M. accoutrements as animal-skin bedrocks and metal-studded leather armbands — it's all here, in a way that's most of it. But being the closest thing to an Italian macho man epic doesn't necessarily mean being right next door. The thing that particularly creates a cream between Conan and the earlier macho man

**The Dark Crystal** — Taken over by Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Frank Oz (voice of Miss Piggy, Yoda, etc.), and directed by a new breed of puppet for which there is as yet no convenient label. The major designing effort has gone toward minor revisions of the known universe, creating a creature that looks not quite like anything you have ever seen before, although somewhat like some things you have seen before. Ishtar, beetles, troll dolls, Olie the Dragon, Maf Pango (as she would appear on a canvas by Walter Keane), and so on. The results are decidedly mixed. Broad rounded features identify the forces of Good, narrow, pointy ones the forces of Evil, and our aesthetic sympathies go entirely to the latter. The effort to animate both these factions is a separate matter altogether, and the slow, tottering movements of all the main characters prove deadly to the movie's pace 1982.

■ (Mesa Cinema, from 4:13)

**The Dresser** — The period of the Second World War, with its consequent boost to the spirit of the show. Must Do On, recall Truffaut's *THE LAST METRO* and (an even closer contemporary) the remake of *TO BE OR NOT TO BE*. But lacking the speechlessness of either of those, this one, about a troupe of switched Shakespearean touring company, serves as a bottomless vessel into which the spectator can pour whatever feelings he may harbor about show people. Something more is on screen. The movie on its own plays altogether too much like a play, which of course it originally was, and which

could be culled from snapshots. With Guy Marchand 1983.

■ (Cove, from 4:13)

**Eraserhead** — Equipped with a too lovely black and white image and a seditiously overamplified soundtrack, David Lynch's nightmare visions before, however, the area of "fantastic art," but have found a somewhat uncomfortable home on the midnight-circuit circuit. The main narrative thread, if one can be extracted from the jumpy snail centers around a slim, encephalic creature (a line, encephalic "monster" creature) and replace it with a more conventional, and one that the makers of *STAR WARS* and *CLOSE ENCOUNTERS* might well look at (with envy) which has somehow been seen by the movie's backdrop here, and which now lies on a table in his apartment, mewing, spitting up, contracting chicken pox, and being generally disgusting, and the threat possesses something of the quality of Gogol's and Kafka's satirical horror stories, although not as firmly embedded in a believable background and a lucid focal tone. The shock value of the

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A TRUE STORY  
1949 91 min. color  
**Black Stallion**  
1979 100 min. color  
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**Testament**  
1980 90 min. color

**First Blood** — A purgative for Vietnam veterans' feelings of rejection. Jack Starbuck is back in the same role as a sadistic law officer — in which he used to aggravate whole gangs of Hell's Angels into tearing apart peaceful small towns, he is the same. ■ (Cove, from 4:13)

**Entre Nous** — As in PEPPERMINT SODA and COCKTAIL, MOLOTOV, Diane Kurys takes her subject from her own life, in this case the friendship between her mother and another woman, a friendship that surprises and survives each of their marriages. The apparent benefit of her faithful love, to reality is the freedom from feminist dogma, despite a certain naivete on the parts of both Isabelle Huppert and Muriel Nazzari. The benefit of this approach is the diffuse tableau of domestic life, of a rather static snapshot type, and plenty of evocative details of the 1950s time-setting as well as, again, a type that

men's various images of (necromancers, vampires, diseases, demonic fusions, and so forth) is largely unhelpful. The action and suspense are well justified, despite the time wasted in singing the praises of the destructive hero and in cohesing the damages of the Vietnam War. Sylvester Stallone, Brian Dennehy, Richard Crenna, directed by Ted Kotcheff 1983.

■ (Cove, from 4:13 and 14 midnight)

**Fanny and Alexander** — It should be enough to say, by way of recommendation, that no one who has followed Ingmar Bergman this far in his career will want to miss out on this comprehensive reprise of his themes and obsessions. With that said, I can next be said that the attempted summary or forty years of filmmaking is a taller order than any single, coherent, well-balanced work can be expected to do — even a work three and a quarter hours in length. If this length seemed to be necessitated simply by the career-long accumulation of material to be covered, there would be reason enough for complaint, but there are plenty of times when the length seems not to be so necessitated, when it seems instead to have been determined by such principles as to decide the "subtle" size of a park statue or grave marker. One wonders, then, how many viewers have found the three and a quarter hours easier to endure, and even to savor, under the threat of Bergman's widely broadcast pronouncement that this movie would be his last. With Eva Gerd, Benji Gove, Pernilla Alwan, Erland Josephson, and Hansson Anderson 1983.

■ (Century Town, from 4:13)

**Greylock: The Legend of Tarzan, Lord of the Apes** — An abecedarian, biographic approach to Edgar Rice Burroughs's *Jungle Man* (never called by the name of Tarzan, called only by John Clayton, Earl of Greylock). This approach ensures some dull stretches, as we pick up the story before, proceed through infancy, childhood, and adolescence, he all the major milestones along the way (the deaths of parents, both human and ape, etc.), and reach a form of adulthood that strangely suggests a modern, urban version of John Randal, the Old West bounty hunter he played on TV in the late Fifties. Some eccentric characterization modeled on real-life big-game hunter Ralph "Papa" Thorsen, but the movie finally seems a little short on that, and long on action scenes that give a very limited idea of

the location, someone gives him an address, he pays a call, and all that breaks loose. Directed by Buzz Fier 1980.

■ (Black, from 4:13)

**Koyaanisqatsi** — The title is a Hopi Indian word meaning "life out of balance," and the life depicted as such, in horrific, slow-motion and comic fast-motion, and always in the sleekest of photography, is that of urban America. Short of universal periods, however, no alternative periods, but up for inspection. The contrast in this ecological melodrama is entirely between the people and the people, and it does not make a fair or compelling comparison. Music by Philip Glass, photography by Ron Fricke, directed by Godfrey Reggio 1983.

■ (Ken, 4:15)

**Lasalle** — A TV star, a TV director, a TV sort of life, a TV sort of script, it all adds up, subtracting only some bits of TV sex, to a TV of Movie of the Week, about a cop who to the point of dullness had conspired in great London into the anti-Nazi cause. Tom Selleck, Jane Seymour, Lauren Hutton, directed by Roger Young 1984.

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# CURRENT MOVIES

index time. And the gritty realism expected on that stuff seems to be washed off. There's some fun, it's funny, when the Ape Man attempts to mix in society, but not as much fun, of a similar type, as in *TARZAN'S NEW YORK ADVENTURE* 1949. With Christopher Lambert, Ralph Richardson, Ian Holm, James Fox, and Anne MacLennan, directed by Hugh Hudson 1984.

■ (Cineplex, Loma, Occidental 8, Plaza Bonita, University Towne Centre)

**Hard to Hold** — Rick Springfield as the apportionment of these events is rather mean-spirited. The early episodes, with big time gains in between, are individually diverting, but they don't link up into a solid chain of causality. Sketchy as they are, they neither explain nor otherwise justify the detailed horrors that follow. And Jessica Lange's performance, with her expressive mouth and sexy voice that seems squeezed out of a tube, breaks down into a meaningless miscellany of Big Scenes. With Sam Sheppard and Kim Stanley, directed by Graeme Clifford 1982.

■ (Ken, 4:18)

**High Road to China** — By way of Tokyo, Afghanistan, India, and elsewhere, the hope, apparently, is that a general amount of geography, costumes, explosions, aerial photography, and so forth, will be perceived as high adventure, and no matter that Brian Houston has directed the thing with all the care and precision of a second class grade looking around a bookstore of less than serious intent. It patterns itself after 1930s movie adventure movies, even down to the mildness of the violence, but the old forms are aged without real conviction or comprehension. It's not a bad thing, you can say that for it. But it's not much of anything else, either. With Tom Selleck, Bess Armstrong, Jack Weston, and Robert Morley 1983.

■ (Avo, from 4:13)

**The Hunter** — Steve McQueen as a modern, urban version of John Randal, the Old West bounty hunter he played on TV in the late Fifties. Some eccentric characterization modeled on real-life big-game hunter Ralph "Papa" Thorsen, but the movie finally seems a little short on that, and long on action scenes that give a very limited idea of

the location, someone gives him an address, he pays a call, and all that breaks loose. Directed by Buzz Fier 1980.

■ (Black, from 4:13)

**Koyaanisqatsi** — The title is a Hopi Indian word meaning "life out of balance," and the life depicted as such, in horrific, slow-motion and comic fast-motion, and always in the sleekest of photography, is that of urban America. Short of universal periods, however, no alternative periods, but up for inspection. The contrast in this ecological melodrama is entirely between the people and the people, and it does not make a fair or compelling comparison. Music by Philip Glass, photography by Ron Fricke, directed by Godfrey Reggio 1983.

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be generous about it) middle brow couple who are taking time to try the Philosophy. But despite that, and despite the title, this scatterbrained rumination is carried out at so vulgar a level that it manages to make Woody Allen look as much like Ingmar Bergman as he sometimes seems to. Bits of other "bits" are strung along, and there is a fascinating special effect of the Pythons' faces grafted onto other bodies. With John Cleese, Eric Idle, Michael Palin, Graham Chapman, Terry Jones, and Terry Gilliam directed by Jones and (animation and introductory sequence only) by Gilliam. 1983. (UA Glasshouse 6, 4:13 and 14 midnight)

**Moscow on the Hudson**—Comedy starring Robin Williams as a Russian defector, directed by Paul Mazursky. (Cinema Plaza 5, Valley Circle, Vineyard Tavern)

**Never Cry Wolf**—Cinematographer does not go back on the promise of THE BLACK STALLION. He goes for wild on it, if anywhere. The photography here may be less grossly gorgeous, or anyway the terrain certainly less touristically enticing. But whatever is lost in that area is no loss if it is rather a measure of the obvious beauty of the shoot. And it shows attention on an area from which too much of the attention in THE BLACK STALLION was taken away, namely, Ballard's ability to tell a story and to tell it, despite the supplemental dependence here on voice-over narration, in screen terms. The story itself—a factual account of a lone and inexperienced biologist sent on The Yukon Project to gather evidence in support of what turned out to be the dead-wrong hypothesis that Caribou is to blame for the depredation of the caribou herds in the Arctic—is, as is acknowledged openly at the resolution, short of heroic and valiant. It is short, for that matter, of even a resolution, and the unsettling ambiguity in its stead is not quite what one has learned to expect under the Disney magnifying glass. Nonetheless, the steady procession of problems encountered, discoveries made, people met, gives Ballard plenty to work with. There is rarely a dull moment, and never a tax one. With Charles Martin Smith and Brian Dennehy, based on the book by Farley Mowat. 1983.

\*\*\*Century Tavern, Clairemont; La Paloma, Mira Mesa Cinemas; Poway Theater, Santee Village 8; Spring Valley, UA Glasshouse 6; Vogue, from 4:13

**Pete's Dragon**—Musical fantasy from the Disney people, featuring imbecile hillbillies and a melodramatically mustachioed ruckster as villains, a carrot-topped wall as a hero, and a too-cute, wardrop-shaped, pink-green-and-lavender cartoon dragon. There's also Helen Reddy, a movie debutante, as the steadfast, spiritual, lighthouse-keeper's daughter, a sort of mythical Lady of the Lamp. The old lighthouse and surrounding scenery, like most old lighthouses and surrounding scenery, are charming. With Mickey Rooney, Red Buttons, and Jim Dale, directed by Don Chaffey. 1977.

(Center 3 Cinemas, Cinema Plaza 5; Frontier Drive in Plaza Bonita, Santee Village 8; Sports Arena 6; Wiegand Plaza 6, from 4:13)

**Pink Floyd, the Wall**—A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, dangling telephone receivers, pig-faced masks, more blood, vomit, out animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty, immaturity runs not with Bob Geldof, directed by Alan Parker. 1982.

\*\*\*UA Glasshouse 6, 4:13 and 14 midnight

**Police Academy**—Comedy with Steve Guttenberg, Kim Cattrall, Bubba Smith, and George Gaynes, directed by Hugh Wilson. (College Fashion Valley, Oceanfront 5; Parkway, Plaza Bonita, Rancho Bernardo 6; South Bay Drive 6; Sports Arena 6; University Towne Centre, Wiegand Plaza 6)

**Porty's**—The high-school class of nineteen. Fry. Something unrecognizable beneath layers of vulgarity, stupidity and plain simple dishonesty. For such qualities to be amassed in such quantity is, in a sense, awesome. It is also, in another sense, awful. With Kim Cattrall, Scott

Colomby, Dan Monahan and Kiki Hunter, written and directed by Bob Clark. 1982.

•(Towne, 4:15 through 17)

**Racing with the Moon**—Pointless wallow in American innocence: teenage romance under the cloud of World War II, aimed, apparently, at the generation of teenagers who just missed out on SUMMER OF '42, RED SKY AT MORNING, BABY BLUE MARINE, et al. The boy (Sean Penn, with a good haircut) is a boozing, sniggering, son-of-a-bitch, and the girl (Elizabeth McGovern, with a better haircut) is the daughter of a housemaid, mistaken to be the daughter of

the muckymuck in whose house her mother is employed—and the chronicle of their relationship is the rough dramatic equivalent of baby talk

from a response, any response, but chortles above all, and simultaneously cloying and grating to anyone not of a like mind. The only part of the venture that seems to arise from genuine emotion, or might be able to give rise to some, is the mouth-watering catalogue of smooches, tongue-bowing, roller rink, public library, pine-enclosed pond, picket fences and front porches, the railroad, and so on. Historical accuracy note: one very minor character is described as looking "just like Robert Walker," he in fact looks nothing at all like him, but that's not the

main reason a California toby, boxer would not be saying so in 1942. With Nicolas Cage, directed by Richard Benjamin. 1983.

•(Grossmont, Oceanfront 5, Plaza Town)

**The Right Stuff**—Why go to epic lengths—a three-and-a-quarter-hour duration, a sixteen-year time span, a \$27 million budget—and not also go to epic heights? Or to ask it another way, who wants to see a smart-ass epic? Philip Kaufman's portrait of the first American astronaut's ascent does not want to treat its subjects with anything but reverence (it saves that attitude for the unsung test pilot, Chuck Yeager). But this means, practically speaking, that in order to preserve the Special Breed status proclaimed in the title, everyone else in the cast of characters must be reduced in proportion. Hence, character after character, or caricature after caricature, gets chopped off at the knees. Or hips. Or upwards. There are perhaps enough good moments here—most of them revolving around John Glenn as a k a Dudley Doughty, Harry Hamlin, and The Clean Marine—but not to sustain a movie of average length, but not to sustain one twice that long. Based on the book by Tom Wolfe, with Ed Harris, Sam Shepard, Scott Glenn, and Denis Quaid. 1983.

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Shenou, Toshio Miura. 1984.

•(Ken, through 4:14)

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PAINING MAN... (text continues with various car listings and descriptions, including models like the 1987 Ford Taurus, 1988 Chevrolet, and 1989 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1987 FORD TAURUS... (text continues with more car listings, including a 1988 Chevrolet and a 1989 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1988 CHEVROLET... (text continues with more car listings, including a 1989 Ford Bronco and a 1990 Ford Taurus. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1989 FORD BRONCO... (text continues with more car listings, including a 1990 Ford Taurus and a 1991 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1990 FORD TAURUS... (text continues with more car listings, including a 1991 Ford Bronco and a 1992 Ford Taurus. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1991 FORD BRONCO... (text continues with more car listings, including a 1992 Ford Taurus and a 1993 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1992 FORD TAURUS... (text continues with more car listings, including a 1993 Ford Bronco and a 1994 Ford Taurus. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1993 FORD BRONCO... (text continues with more car listings, including a 1994 Ford Taurus and a 1995 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1994 FORD TAURUS... (text continues with more car listings, including a 1995 Ford Bronco and a 1996 Ford Taurus. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1995 FORD BRONCO... (text continues with more car listings, including a 1996 Ford Taurus and a 1997 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

1996 FORD TAURUS... (text continues with more car listings, including a 1997 Ford Bronco and a 1998 Ford Taurus. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

# Cars

1987 FORD TAURUS... (text continues with more car listings, including a 1988 Chevrolet and a 1989 Ford Bronco. The text is dense and repetitive, listing numerous vehicles with their specifications and prices.)

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