



Abandoned car near Coachella Canal

Saturday morning is storytelling time at El Sombrero. The breakfast rush is over and the small café next to the Imperial County courthouse in El Centro is nearly empty. The Bureau of Land Management rangers — the federal cops for most of the desert land drained by the lower Colorado River — turn down the volume on their portable squawk boxes, stir the Sweet 'N Low into their coffee, and, to a background of clattering dishes and laughing waitresses, sit back and quietly wonder what in the hell has gone wrong with the world.

Like city cops, the BLM rangers spend most of their time observing the human race at its worst, so it is perhaps understandable that their stories tend to be a bit cynical. Their job is to see more than the rest of us, to know things about people that most of us don't care to know (but maybe should), and then somehow try to go on believing that the whole world isn't made up of the human trash they call "dirtbags." You might think the desert would be a place where you could get away from people like that, the rangers say, and maybe it was, once; but not anymore.

As an example, they tell of the man who called himself Michael Son of God. Like other misfits, religious deviants, space travelers, and lost souls, he had somehow acquired a strange fascination for the desert, for its emptiness, its eerie silence, its unreasonable solitude, and its complete indifference to anything human. He once told Kevin, the ranger who had

(continued on page 10) Photographs by Craig Cochran

WHERE DEMONS THRIVE

What is it about the desert that brings out the worst in even the best of people?

By Steve Sorensen

City Lights

Princess Hasn't The Vegas Idea

To the hundred or so high-stakes gamblers aboard the *Viking Princess* who had been lured to Crown Cruise Lines' first San Diego-based cruise ship through constant press reports describing it as a "gambling ship," the vessel's maiden voyage here two Fridays ago to Ensenada and back was a considerable letdown. Instead of finding wall-to-wall slot machines and card tables, as some say they had been led to believe, they found a small two-room casino with only one roulette wheel, six blackjack tables, and one hundred slot machines, ninety-five of which were set up to take quarters and five for dollars. High betting stakes, as gamblers have grown accustomed to in Las Vegas, were nonexistent; the betting



limit at the blackjack tables, for example, was fifty dollars, one-tenth what it is in most Las Vegas casinos and on a par with that on other cruise ships with casinos. And while the ship is gone from San Diego a total of thirteen hours, from

10:00 a.m. until 11:00 p.m., the casino is only open for seven of them, due to factors that include a federal law prohibiting gambling within the three-mile coastal zone. "I heard so much hype about this being a gambling ship that I

was ready for a great time," said one gambler who asked that his name not be used but admitted he ventures to Las Vegas three or four times a year and cash time bets "between \$10,000 and \$15,000. "I knew the casino couldn't be

as grand as those in Vegas, but I thought at least the betting would give us a chance at really making some money." Alan Ronson, executive vice president of Crown Cruise Lines, says he never intended people to think of the *Viking Princess* as a gambling ship, and that press hype was the major factor behind not just gamblers' dissatisfaction, but the whole brouhaha about gambling offshore initiated by such voices as Police Chief Bill Kolender and anticrime activist Mike Aquino. "I saw the faces that first day aboard the ship," Ronson said, "and there was a lot of disappointment. They thought there was going to be loads of stuff all over the boat... [but] gambling is just another form of entertainment that's a bad idea, like our disco, movie theater, and pool... just as on other cruise ships." —T.K.A.



Dawson Cuts Off Rosie

Such is life in the public eye that when alliances snap and friendships dissolve, all the squinty spectacle is laid bare for the world to see—or hear, as is the case for Dave Dawson, radio talk show host on KSDO. His recent on-air denouncement of his 600-member fan club, Fun Lovers and Truth Seekers, has left bitter feelings in its wake and a number of regular participants in his call-in show banned from the air. The club was started by a call-in regular who identifies herself as Rosie (the Rosicrucian Lady). When Dawson caught flak for denouncing Israel's bombing of an Iraqi reactor in June of 1981, shortly after his program began in San Diego, Rosie had rallied

public support for Dawson by writing to community leaders and encouraging other listeners to do the same. Having remained a loyal fan, Rosie decided in July of last year that Dawson deserved a fan club, and by using the show as a means to get the word out, she announced her intention to his listening audience. Although the KSDO management told her that the station would have no formal relation with the club, and advised Dawson to steer clear of it, Rosie's idea caught on.

Within a month after its inception, the club had more than 120 members, and a monthly, four-page newsletter was in the works. Listeners—now club members—who were originally attracted by Dawson's pro-Palestinian

stance now had a forum for their views. By March of this year the club's membership had swelled to more than 600. The newsletter had become eleven pages long; many of the articles that the members submitted and printed concerned the Middle East. Club members met monthly at the Sir George's Restaurant in La Mesa to discuss issues raised on the talk show and to listen to guest speakers such as Ralph Campo, a National City-based psychic, and Armin Moths, noted income tax expert. Dawson himself came to these meetings on at least two occasions. As the club grew, Dawson and Rosie had more and more contact. He and his wife casually socialized with Rosie and her husband, and he even invited them to the home he

keeps in Los Angeles, where he was a panelist at an American-Arab Anti-Defamation Committee meeting late last year. Dawson admits that the fan club was free publicity for himself and his radio show. "But that's not the only reason that my wife and I went out with them. They're good, simple people," he says.

In February Rosie had scheduled Richard Riel, a mayoral candidate who loves to debate, and William Baker, a fundamentalist minister rabidly opposed to the U.S.'s economic ties to the state of Israel, as speakers to the Sir George's meeting. Discussion at the meeting had been so lively that Rosie decided to schedule a debate between the two men for late April, and Dawson was to be the moderator. But the club's coffers were too low to subsidize the special event, and Rosie's plans floundered until she was approached by Tom Valentine, a local free-lance journalist for *The Spotlight* newspaper, which is a weekly national publication of the right-wing activist Liberty Lobby in Washington, D.C. Valentine had closely followed Dawson's and the club's development and arranged for a \$300 grant from *The Spotlight* to underwrite the debate.

The week of March 19 had been filled with private phone calls between Dawson and Rosie, with Dawson urging her to tone down the newsletter's increasingly anti-Israeli tone or else he would disassociate himself from the club. When

he heard of *The Spotlight's* donation toward the Riel/Baker debate, Dawson says that he felt he could no longer have his name associated with Rosie's organization. He was already familiar with *The Spotlight*, and his relation with it was one that he would gladly forget.

Dawson had been the subject of a full-page article in the April 18 edition of *The Spotlight* in 1983. Dawson said that when he initially granted the interview for the article with Tom Valentine, he thought that the paper was a tabloid similar to the *National Enquirer*, but shortly after the article appeared (which covered the anti-Israeli flap in 1981), he started to receive congratulatory mail from "what must have been every Jew-hater in the country." In addition to the laudatory letters that poured in from anti-Semites, he also received copies of books put out by *The Spotlight's* sister publishing company, Noontide Press, such as *Debunking the Genocide Myth* and *The Great Holocaust Debut*. Dawson was quite eager to distance himself from the controversial paper and its readership. *The Spotlight's* sponsorship of the fan club's debate provided him with an opportunity for a clean break from the fan club. In a phone conversation in late March, Dawson told Rosie that because of the club newsletter's anti-Israeli bias and the subsequent *Spotlight* donation to the debate, he was going to have to break relations with her. (continued on page 38)



Dave Dawson

Photograph by Andrew Barnham

Give Us A Sign

Those San Diegans who live in unapologetic communities may wish to cast a thoughtful eye northward to Rancho Bernardo. There they may learn a lesson in the unpleasantness wrought when life is governed by design.

InterState Thrift and Loan's two initial plans for a sign on their new branch office in the Mercado shopping center were nixed by the Rancho Bernardo Commercial Architectural Committee, but InterState decided in mid-February that it was going to put up a sign anyway. It was a large sign, more than four feet high, painted on the side of the building in big, block letters.

To Katherine L. Hommedieu, marketing director for InterState, the sign looked just fine. To Bill Schurr, chairman of the architectural committee, and to the owners of the Mercado, Great Pacific Management, it was an abomination. Correspondence between Schurr and L. Hommedieu failed to produce any solution. Schurr stated that the sign flouted the restrictions that strictly govern architectural design in Rancho Bernardo (the rest of the

businesses in the Mercado have small wooden signs advertising their presence). L. Hommedieu said that there were many variances in sign size within the community and that the new branch needed a big sign to attract customers. Result: stalemate. Great Pacific hid its time. Then in a sneaky maneuver on February 20, Presidents' Day—a bank holiday—Great Pacific hired

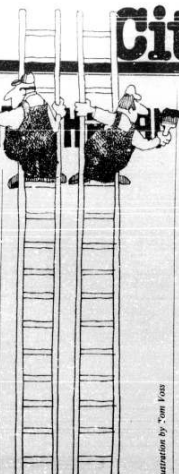


Illustration by Tom Voss

painters to paint over InterState's sign.

"It doesn't look good for a financial institution to have a sign one day and then none the next," L. Hommedieu says. So she met with InterState management and decided to paint the sign again, and this time they made plans to post an armed guard in front of it to make sure it stayed. On February 23, InterState hired painters and the sign went back up. The security guards watched the sign twenty-four hours a day for two weeks.

"They're not going to get away with it. Even if it means legal action, that sign is going," huffs Bill Schurr. Last Thursday the Rancho Bernardo community council appointed a committee to seek legal counsel. Yet even as the costly specter of litigation looms large over the seemingly tranquil Mercado, the InterState sign remains.

—R.O.

Your Credit Race

There's a standing joke among local credit union executives that "if you can spell the word *school*, or have ever been inside of one, you can join the Mission Federal Credit Union." But as the federal charters governing credit union membership have been relaxed markedly over the past three years, the joke about

Mission has become a truism that applies to many San Diego credit unions.

Mission, for example, was restricted by federal law to serving only public school employees when it first opened in 1961. A decade later the credit union received a charter change allowing it to solicit employees of private schools such as USD, National University, and all private elementary and secondary schools. Then came nonacademic trade schools, including the Anthony school of real estate and De Lux school of cosmetology.

Mission struck gold in March of 1983 when the federal government gave it permission to expand its membership to include not only employees, but students and the immediate families of students, along with alumni of local colleges. Under these relaxed standards, a family recently arrived in San Diego whose child has enrolled in kindergarten can open a Mission Federal account.

Mission's new membership mandate has put it in competition with other credit unions that previously enjoyed monopolies. An SDSU or UCSD graduate who teaches at his alma mater can now choose between Mission or the USE Credit Union. The San Diego Teacher's Credit Union, First Financial Credit Union, and Mission can accept applications from San Diego City School teachers. Such

overlapping also abounds among other credit unions, and not all of it is amiable; the Kearny Mesa Credit Union argues that it has the exclusive right to solicit memberships from General Dynamics workers at the company's Kearny Mesa factories, and has asked the court to prohibit Point Loma Credit Union from seeking out those same workers.

Mission president Hal Stephens sees his credit union's growth as a mixed blessing. While Mission's membership rolls have increased from 23,000 to 38,000 since 1981, making it the third largest in the county, Stephens says some of his would-be members are simply shopping for the best loan rate. "Unfortunately you get the garbage first," Stephens says of these families. And many of the preferred customers remain loyal to their bank or savings and loan, even though a nonprofit, shareholder-owned credit union such as Mission can offer lower credit card rates (seventeen percent versus nineteen percent or more) and higher interest rates on checking accounts (seven percent versus five and one-half percent). "It's just a matter of convenience. We have eighty-five automated tellers around town, but if their bank has one closer to their house, people just aren't going to switch." —P.K.

Erosion Matter Eats Away At I.B.

Poor Imperial Beach. A declining tax base caused this neglected South Bay city to lose its police force, recreation department, nearly half its fire fighters, and seventy-two percent of its part-time employees. In the face of this economic debacle, however, I.B. officials have resisted tapping a source of income that would have restored some of the municipal work force. That fund, now worth nearly one million dollars, has been accumulating since the late 1960s, when the Imperial Beach City Council set aside money to construct a 5000-foot submerged breakwater to protect against shoreline sand erosion. The proposed breakwater has suffered numerous delays as opponents challenged its environmental soundness, and though city manager Sherman Stenberg says construction should start this year, I.B. must survive at least one more round of court challenges from opponents.

Twice in 1982 residents and one or more council members requested that the erosion project money be used to fund the police department and retire some laid-off city workers. But the council majority resisted. The police department was disbanded and



Imperial Beach

I.B. subcontracted its law enforcement needs to the county sheriff. The laid-off workers never got their jobs back. And though a portion of the erosion control fund was once diverted to rebuild a weather-beaten municipal pier, the money was used only after councilmembers were assured the fund would be reimbursed by federal revenue monies.

Such parsimony has allowed the special erosion fund account to gain nearly \$200,000 in interest over the past decade. Imperial Beach City Manager Stenberg also believes that the frugality will

pay off again when the erosion control project is completed. By controlling winter sand erosion, Stenberg says, the city will attract more tourists to its beachfront. New hotels and restaurants will be helped by the fattening of the city's tax rolls. But opponents of the erosion project don't agree and they are now preparing a challenge to the coastal commission's 1981 approval of the project. They say the negative effects of the

underwater barrier are largely unknown and irreversible, and argue that it will destroy surfing, boating, and other water sports.

Imperial Beach's determination to safeguard the project funds and fight off the opponents. La Jolla environmentalist William Kellogg continues to commit time and money to fighting the erosion project, but a local group of anti-breakwater

citizens calling themselves "Save Our Waves" has shrunk from fifty members to just ten since 1980. And their fundraising for legal expenses has yielded only a single \$5000 donation from the Clark surfboard foam company. —P.K.

Paul Krueger, Thomas K. Arnold, and Randy Optner

Straight from the Hip

Dear Matthew Alice:

Ever since I was about nine years old (I'm forty now), I have been curious about that design on Dagwood's shirt — the circle with a line through it. I remember that on Sundays, when the comic was in color, the circle was red. Most people I ask say it is a button, but I don't agree. No one in thirty years has given me a logical answer. Maybe you can.

Roger Altier
El Cajon

For thirty years people have been giving you a logical answer and you've refused to believe it. Now it's time you stopped your foolishness and accepted the truth. The circle with a line through it is indeed a button. For the logical explanation I talked to Dean Young, whose father originated *Blondie* back in 1930 and who now collaborates with Mike Gernher on the strip. Young said that the circle is an elongated button that was born of necessity. When Chic Young began drawing Dagwood in his customary bow tie, it became apparent to the artist that putting in all those individual buttons on Bumstead's shirt would become tedious. For simplicity's sake Young drew a single large circle, the Bumstead symbol. I suppose, for all buttons. The archetypal button, maybe? Anyway, over the years the button has become elongated, and sometime in the Forties the horizontal line was added. (Incidentally, Roger, the button is not red; it's Dagwood's bow tie that adds a bit of red to the Sunday strip. The button is always the same shade as his shirt — which, in a strip from 1980 before me at this very instant, is red: red shirt, red button; white shirt, white button. If Dagwood ever wears a chartruese shirt, I'll bet the button will be chartruese as well.) This particular button seems to be Dagwood's own inimitable contribution to the world of fashion. I pored through fifty years of *Blondie* strips in an effort to find another male character



Illustration by Rick Gorty

attired in the Bumstead mode, to no avail. Take Herb Woodley, for example. Dagwood's neighbor, like Dagwood, is no fashion plate, but in the few instances in which he wears a necktie and it happens to flip aside to show his shirt front, what do you think is revealed? Nothing. Herb Woodley has no buttons at all! On occasion he will wear a shirt with one or two small buttons near the throat — a style of dress he shares with other males — but a full complement of shirt buttons doesn't seem to exist in the Bumstead universe. Lest some readers scoff at the seriousness of this sartorial matter, the story is told that at one time Chic Young grew tired of the single-button shirt front and drew Dagwood in normal attire, but such a public outcry arose that he was forced to reinstate Mr. Bumstead's singular shirt fastener. Young was more successful at slipping in an effort to find another male character

of those changes include a modernized kitchen for the Bumsteads, cuffless trousers for Dagwood, and updated skirt lengths and hair styles for the heroine. But *Blondie* Bumstead's husband still has only one button.

Now I have a question. Actually *Blondie* is the most widely read comic strip in the world, so there must be someone out there who can tell me where Dagwood goes to work and what kind of work he does. (To say he works for Julius Dethers is not sufficient.) Secondly, what was *Blondie*'s maiden name? I'll publish the first correct answer I receive.

Dear Dr. Alice:
It is interesting to me that in a navy town such as San Diego, there isn't a naval museum. (The Maritime Museum doesn't count.) I've heard rumors of one at NTC, but have never been able to find it. Curious, don't you think?

Mario Chemazzi

San Carlos
Do you mean to ask if I think it's curious that you can't find the naval museum at the Naval Training Center? Not at all, Mario, since there is no such museum there. True, it had a small museum several years ago, but because the navy felt restricted by its budget and couldn't staff the facility, the exhibits were dispersed around the base and even back to the official navy museum in Washington, D.C. (the only official navy museum in the country, by the way). Or perhaps you mean to ask if I think it's curious that there is no navy museum in San Diego, given the distinctive military/maritime flavor of our burg. Again, I respond in the negative. Our citizens have always had a curious relationship with the navy, a sort of love-hate thing that usually leans toward the disrespectful side. Any navy museum (other than Washington's) will have to find its support in the pockets of the citizens; the navy won't fund any museum here. So if there is to be such a museum, the people must rise up and finance one. Folks herabouts are definitely lying down on this issue. The Maritime Museum may not count in your opinion — its exhibits devoted solely to the navy are admittedly few, most of them coming from the NTC's defunct collection — but it's all navy lovers have in this town. Being nonprofit, it is dependent upon the support of citizens such as you who feel the need for a showcase of navy history.

And by the way, Mario, I may be all-seeing, all-knowing, and a swell guy, but I'm no doctor. Thanks for the salutation anyway.

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

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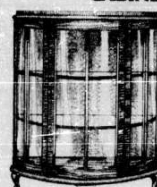


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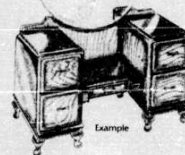
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WHERE DEMONS THRIVE

(continued from page 1)

the most dealings with him. "The desert is a place where I can do whatever I want and nobody else can tell me otherwise."

The residents of Ocotillo had seen Michael around town several times, buying groceries and filling his Plymouth Valiant with gas. The young man had a way of staring at people until they had to notice him, then he would introduce himself as Michael Son of God and begin quoting passages from books on the occult, or just start babbling incoherently. He seemed to relish the confusion and embarrassment he brought to people's faces with his outrageous behavior. As if to demonstrate that he was beyond the normal restraints of time and space, he would point to one of the distant and inaccessible peaks south of town and say he was going to drive his Valiant to the top of it. The people of Ocotillo figured he was a little strange, but then, so were a lot of other people who passed through town on their way to the desert.

One day Michael drove his car to a place on BLM land called Sulphur Springs, not far from Ocotillo. He had probably planned on driving much farther, but when he got the Valiant stuck in the sand he found that he was, at least temporarily, subject to the



same restraints as everybody else. He unloaded the goat and Doberman pinscher that were riding in back, fastened wire nooses around their necks, and led them off into the desert. Then, with nobody around to tell him otherwise, he built a crude altar out of rocks, staked the goat and dog to it, doused them with gasoline, set them on fire, and danced around their burning corpses while he chanted magical incantations.

"People like that are drawn to the desert all the time," Kevin says wearily. "They don't attract the attention they might in the city. They usually don't get hassled by the locals because people who live in the desert have a tendency not to look, to turn their heads, to respect privacy. Most law enforcement people in the desert are probably a little more tolerant. We let people do strange things as long as they don't interfere with other people. They can display their bizarre behavior and get away with it, no neighbors

peeking over the back fence, so it goes unchecked for a while. Then it becomes a real problem."

Michael Son of God left his car stuck in the sand and moved on to Anza Borrego, where the state park rangers picked him up for setting a campground on fire. They said he had been burying eggs in the sand, sprinkling salt over the mounds, then setting the nearby creosote bushes ablaze. He spent four days in jail before being released.

"Most law enforcement people won't put much effort into an investigation like that because they know nothing will ever come of it," Kevin says. "The guy has already been picked up on a 5150 [psychiatric analysis] and been released. It's so hard to get anybody committed nowadays, they'll never keep him in jail, just keep kicking him out again."

When the residents of Ocotillo heard about Michael's animal tortures, they were angry and disgusted. A

group of them went out to Sulphur Springs to bury the bloated carcasses, and at that time the Plymouth Valiant was still there, stuck in the sand. Within a few days, however, somebody had set it on fire.

"That's another recreational activity people like to pursue in the desert," Kevin says, shifting the subject to a different class of dirtbag. "It seems there are certain kinds of people who like to drive around until they find an abandoned car, they'll spend some time shooting out all the windows and tires, then when they get bored with that they figure they might as well torch it off. It happens to almost every car left out there for more than a day or two. It's kind of like the Wild West out there."

Kevin (who asked that his real name not be used) is typical of BLM rangers in that he is young, college-educated, and articulate. The competition for jobs like his has become very intense in the last few years, and the BLM has been able to select those people who are qualified for the peculiar job of recreational law enforcement. In one day Kevin might go from delivering a campground lecture on the desert tortoise, to making a felony arrest, and back to the campground again. If he ever had any illusions, as many people seem to have, about the benefits of working in a natural and uncrowded environment like the desert, he doesn't have them anymore. "The desert has become the place where people go to do their dirty work," Kevin says. "If people want to kill somebody, they come to the desert. We've had four or five bodies—I've lost count—uncovered by rain in the last couple years. It's become the place to bring your business partner and conk him over the head with a crow-

(continued on page 12)

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WHERE DEMONS THRIVE

(continued from page 10)

bar. It's the place to bring the girl you want to rape. It's the place for companies to dump their hazardous chemicals, try to save a few bucks."

Bill Vernon, who has been chief ranger at the BLM's El Centro office since 1972, says, "Nothing people do out here could ever surprise me anymore. Most of them don't seem to want any law enforcement. We hear a lot of things like, 'I came out here to get away from pigs like you.' We just tell them that if we're pigs, we're desert pigs, so they should at least use the proper terminology and call us javelinas."

The reason law enforcement problems in the desert have gotten so bad, Vernon says, is that as recently as twelve years ago there were no full-time BLM rangers south of Riverside County. "We would drive down to patrol the area once a week or so, but in the summertime we only came down once a month because it was too damn hot." And even though the rangers' cooperation with the local sheriffs had always been good, most of the federal land went unpatrolled much of the time. Even today there are only three BLM rangers covering the 1,420,000 acres of federal land in Imperial County and eastern San Diego County (over half the land in that area), yet



Bill Vernon

they are only a few hours away from two major urban centers with millions of people looking for someplace to spend their weekends. "If you go out on a Friday afternoon and watch the rows and rows of RVs coming over the pass, you'll understand the nature of our problem," Vernon says.

Up until a few years ago, most of the land managed by the BLM was considered to be worthless. It was America's wasteland, what the original settlers didn't want or couldn't use, frequented only by miners, hermits, or people on their way to someplace else. The BLM's role was something like that of a reluctant slumlord stuck with a property he couldn't get rid of. "We have always protected the truly unique places," Vernon says, "usually by giving them to the National Park Service." But most of the land was not unique; in fact, a lot of it had absolutely no re-

deeming qualities whatsoever. It was the scraggly, alkaline, wind-whipped tracts of America's Southwest, unwanted and unloved by everyone except Sierra Club members, who mostly enjoyed it at a distance through slide-show lectures given by anarchist writers who had stayed out in the sun too long.

The BLM's role has changed, though. In the last ten years there has been a growing public awareness of the true value of all so-called wasteland. In Southern California, environmentalists began pushing for protection of the Mojave Desert's archaeological, biological, and geological resources, such as the ancient intaglios (earth carvings) left by the Yuman Indians near Blythe, the bighorn sheep, and the Imperial sand dunes, the largest mass of sand dunes in California. The recreationalists—off-road vehicle users, hunters, and hikers—

all wanted more space set aside for their particular activity. With changing technologies, what had once been only marginal mining claims became increasingly valuable. Corporate interests, too, became more aware of the value of the desert's geothermal and solar electricity sites.

The Federal Land Policy Act of 1976 took into account the public's changing attitudes about federal lands, and redefined the BLM's role as their managing agency. The rangers could no longer turn their backs on activities they had ignored for years, like the slow, steady theft of the desert's resources. Even today many people seem to believe that whatever is on public land is there for the taking. For example, there are professional landscapers who go to the desert to gather the rocks, fill dirt, cactus, and mesquite for their projects. They simply drive around in a dump truck until they find what they need, dig it up, and leave. They usually go out on a weekday when the visitor use is low and the chance of getting caught is slight. One landscaper had hauled away several truckloads of gravel before the rangers shut him down. "We have places where people with permits can dig fill under controlled conditions," Vernon says. "But this guy needed the fill faster than he wanted to do the paperwork, and just figured he could get away with it."

There are professional reptile collectors—herpetologists—who go to the desert to gather rare specimens, or more common reptiles to be used as food for the collectibles. They cruise the paved roads at night looking for the snakes or lizards that bask on the warm asphalt. The rangers sometimes make midnight "hotspot patrols" trying to catch the thieves in the act. Vernon

(continued on page 14)

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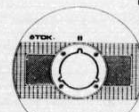
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Near Ocotillo

WHERE DEMONS THRIVE

(continued from page 12)
says that one of the professional collectors who was caught was well aware of the modern search-and-seizure laws and had designed a secret compartment in the body of his jeep where he could deposit the reptiles as he collected them, thinking the rangers would need a search warrant to go after them. Indian artifacts such as manos, metates, and other stone implements are also frequently stolen. "Usually it's

the amateur collectors — 'pothunters,' we call 'em — who know just enough about archaeology to know what to look for," Vernon says.

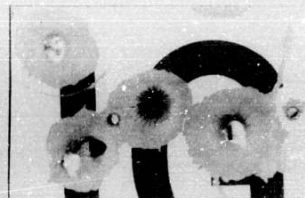
The most common crime, though, is not taking something from the desert, but rather leaving something behind. For years the employees of other government land agencies have joked that the BLM should be nicknamed "America's Dump," and judging by the hundreds of pickup-size loads deposited along the desert's highways, they are right. "I suppose," Vernon sighs, "in a thousand years from now the archaeologists will be calling them midden deposits and soring through them to see how we lived. But for now, they're just trash."

Just about everybody who visits the desert tries to lighten his load in some way. The RV owners have favorite spots where they like to empty their septic tanks before driving back to the city, and the rangers have favorite

stake-out spots where they like to catch them. Besides the usual weekend trash dumpers, there are professional dumpers who will dump anything for anybody, no questions asked. One electrician from San Diego who wanted to burn the insulation off several hundred pounds of copper wire drove out to the desert to torch it, leaving the burned rubber behind. The farmers of Imperial County have been using the desert as a place to unload excess pesticides for years. "Some of that's off is incredibly potent," Vernon says. "If some kid on a motorcycle rides through a white spot in the sand, he's got that stuff all over him and he'll never know what it was." Even the federal government uses the desert as a dump: the Department of Health and Welfare recently determined that Imperial County, among other places in the nation, would be a suitable location for unloading "slightly radioactive waste."



Ocotillo General Store



Vandalized sign near Naval primary range



The rangers say industrial dumping is increasing, too. "One company left two fifty-gallon drums of cleaning fluid alongside the road; it cost us \$2000 to have it hauled away," Kevin says. "Another company from San Diego was dumping acid they had been using in an etching process; they had an accidental overflow of this stuff, so they brought it out to the desert at night. When we caught them they said, 'It's just the desert. If we can't dump it here, where can we dump it?'"

The BLM's policies may be changing faster than the public can keep up with them. Most people still seem to believe the desert is a place where laws are not in effect. Imperial County averages twenty-five fatalities and 2000 serious accidents a year due to ORV use, a statistic that causes the rangers to look upon that activity as being a suicidal, if popular, one. "The law says you can't operate a vehicle in a reckless, careless, or negligent man-

ner," Vernon says. "Well, that's the whole point of driving an off-road vehicle. They come out here so they can be reckless, careless, and negligent. So what can we do to regulate their safety?" Most of the BLM's efforts in controlling ORVs don't go into enforcing safety, but into keeping them out of the protected areas where ORVs are not allowed. "They usually say, 'I didn't know it was off-limits.' So we give them a copy of our four-part interpretative brochure," Vernon says, flapping through the pink, blue, white, and yellow pages of his citation book.

Another example of the Wild West mentality is the public's use of firearms in the desert. Everybody, it seems, wants to be the star of his own cowboy movie. "Something happens when you put a law-abiding citizen in the desert and give him a gun," Vernon explains. "He might be walking down the road and see a road sign. The

guy has never vandalized anything in his life, but there he is alone, thinking, 'God, I always wanted to shoot a sign,' and the next thing you know he's blasting out all the zeros. . . . Most of the people we come into contact with are armed. They're the weekend plinkers, either hunting or taking target practice, and we do encourage that as a legitimate use of the land; but it also makes our job more difficult. If a cop in the city sees some guy walking around with a gun, he automatically pulls down on him. But out here we can't go around screwing a gun in the ear of every guy who is armed."

Sometimes the wide use of firearms in the desert leads to tragedy. In McCain Valley, east of Ocotillo, there is an old miner whom we shall call Herbert. He fits that image, popular in Western folklore, of the hermit who has grown weary of associating with other people and has decided to take

(continued on page 16)

WHERE DEMONS THRIVE

(continued from page 13)

refuge in the desert. He has a mining claim of questionable validity which he uses as an excuse to occupy BLM land. It is a common place that has been used by people like him for years, and even though the BLM knows his claim is invalid, getting him evicted is another matter. "He has a few crystals of something or other which he says he took from the ground," Vernon says. "What we go by in determining the validity of a claim like that is called the 'prudent man theory'—is there enough valuable ore there that a prudent man would stay and work the claim? The trouble with that theory is that Herbert is not a prudent man."

In 1961 a couple of kids from San Diego were out hunting jack rabbits when they happened to stumble into Herbert's mining camp. The law says

that a miner has the right to keep people off his work site, and Herbert, who knew this, pointed a gun at the kids and said, "Get out, you got no right to be here." And the kids, who were unfamiliar with the law and were annoyed by the tone of Herbert's demand, refused. They exchanged threats, and when one of the kids raised his gun to protect himself, Herbert shot him in the eye and killed him.

Herbert never went to jail. Technically it was self-defense. But during the investigation it was discovered that Herbert had previously had two similar encounters in Washington and Oregon, which in Kevin's opinion qualified him for the category of diribag. "He told me when he was a kid a Catholic priest shook him too hard, that's why he's the way he is. He said flying saucers stop and drop him messages. He's still out there. He'll probably kill somebody else one of these days."

Besides the typical weekend plinkers, Kevin says there are other people who go to the desert to practice a more aggressive use of firearms. "It's not uncommon to be driving along a wash and come upon a group of guys dressed

in camouflage fatigues holding what appear to be automatic rifles—you can only tell if they are automatic by inspecting them closely—and they'll be running up and down the hillsides, setting up different paramilitary situations, trying to 'take' certain hills. Most of them are just recreationalists doing their thing, playing a game. But we also know there is another element out there that we need to worry about. They're revolutionaries planning and training for the ultimate survivalist situation. We've never been able to identify exactly who they are, but we know they're there."

The rangers also frequently see evidence of what they call "recreational bombing," which is the increasingly popular hobby of people who are fascinated by explosions. They spend their free time experimenting with new ways of making homemade bombs out of gunpowder, dynamite, gasoline, or anything else they can get their hands on. They take their creations out to the desert to detonate them, leaving their shrapnel and blackened craters behind for the rangers to marvel over briefly before adding one more item to their growing list of diribag activities.

Some of the explosives used by the recreational bombers are known to have come, illegally, from the U.S. military's aerial gunnery range in the nearby Chocolate Mountains. The dark and ruggedly beautiful peaks and canyons have been under siege by the military since World War II, and are riddled with live ordnance, making them forever off-limits to the public. The area has been fenced to keep people out, yet there have been six civilian fatalities in the Chocolate Mountains in the last ten years, and the BLM continues to get reports from the military that there are people inside the gunnery range. "Just the other day one of the jets was counting in low to drop a 500-pound bomb, and at the last second the pilot saw some guy sitting on a motorcycle right in front of the target. He was able to pull up just in time, but I suspect some pilots go ahead and fire anyway, trying to make examples of them," Vernon says. Some of the people go inside the gunnery range to steal the C-4 explosives from the unexploded missile heads, some of them are scrappers trying to collect aluminum or steel batteries that were used in the jet's engine.

(continued on page 15)

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THE AMERICAN HOLOCAUST



17,000 bodies; some as old as 30 weeks.

"One of the boxes fell out of the container, spilling its contents on the ground. I stared at a large object but couldn't tell what it was. I called my boss to come over and take a look. All of a sudden we realized with great horror that it was the decapitated body of a baby. Other workers started vomiting."

Hank Stolk, employee of Martin Container Corporation



The dead wait for burial.

THE CHRONOLOGY OF THE WEISBERG INCIDENT

WEISBERG: COLLECTING AND STORING THE DEAD

Malvin Weisberg owned a pathology lab in Los Angeles County which collected aborted fetuses from abortion mills and retained pathology reports. He stored the bodies in a 20 foot long metal shipping container that was parked in the back yard of his post Woodland Hills home. When Weisberg failed to pay for the container, it was repossessed by Martin Container Corporation. After breaking the wrench of an industrial crane under the 20 foot weight of the filled container, workers parked it in the shipping yard. When the container was needed for other cargo, workers began to unhook the 20 foot steel box which was tilted from ceiling to floor, front to back.

FEBRUARY 6, 1982

THE DISCOVERY
When one of the boxes broke and spilled its contents on the ground, workers were shocked to see the headless body of a small infant. Police were called. The Los Angeles County Health Department came to remove the contents and transfer both the human bodies and pieces of computer chips to another truck for delivery to the coroner's office. The search of decaying flesh and brain-tissue was underway.

FEBRUARY 9, 1982

INVESTIGATION DEMANDS: BUNIAL REQUESTED
Under the leadership of Supervisor Mike Antonovich, the County Board of Supervisors by a unanimous vote requested the District Attorney and the Health Department to determine if laws were violated, to file appropriate charges, and to allow for burial. State Senator Alex Garcia who represents part of Los Angeles filed an official request to claim the bodies for burial. Senator Garcia referred to the situation as a "mass murder... the average person will be left with a nauseating feeling in the pit of his stomach."

MARCH 16, 1982

AUTOPSIES ORDERED
Some of the bodies had been dead for more than two years. After they were transferred from the shipping container, they were stored in a refrigerated vault at the coroner's office without having been

autopsied. Frustrated by the progress of the investigation, the Los Angeles County Board of Supervisors requested the coroner, Dr. Joseph Wood, a private pathologist, to perform autopsies on 43 of the larger bodies that had been separated from the others.

Dr. Wood, assisted by Dr. Eva Heuser of the coroner's office, weighed and measured the infants. Autopsies were performed on those infants whose bodies were fairly intact. The partial skull, the constant buzz of flies, and the pitiful sight of the mangled bodies made the procedure difficult for the doctors.

Each body was in its original plastic container labeled with the name of the abortifacient, either Dr. Gordon Goss or Dr. Scott Rice—both from Ingwood Hospital abortion facility. Although many of the cardboard boxes had not yet been opened by the Health Department or the coroner, the District Attorney estimated the body count at about 17,000. Autopsy reports disclosed bodies as old as 30 weeks gestation. Between 1973 and 1981 Ingwood Hospital and its abortionists had 74 civil suits filed against them. The majority were personal injury suits.

MAY 5, 1982

PRESIDENT REAGAN RESPONDS
President Ronald Reagan sent a personal letter to Philip Delaney, M.D., of the California Pro Life Medical Association. In the letter he described the killing and stated his support for a memorial service.

MAY 30, 1982

PUBLIC OFFICIALS HOLD MAJOR PRESS CONFERENCE, URGES RELEASE OF BODIES
Supervisor Mike Antonovich was joined by Supervisor Bernie Dine, State Senator David Roberts, State Senator Alex Garcia, Hank Stolk and Dr. Gerald Neumann of the California Pro Life Medical Association. They demanded that the District Attorney, John Van De Kamp, release the bodies for a burial. In a most dramatic moment, photos of some of the victims were displayed to the media. Instead of asking questions relevant to the death of these innocent victims of a brutal act, the most outspoken reporters concentrated on the insignificant question of how the photos were obtained. Even

after being reassured that the photos came from photographers who were approved by the coroner's office, the reporters made an attempt to imply that they took pictures of "abuse."

Increased by the hostility of the reporters, Senator David Roberts shouted, "They took pictures of abuse!" He told them it was the "height of a convulsed mother" to be taking only about the legality of the photos. "There are times when a decent person has a duty to violate a non-made law. That's why we have civil disobedience."

JUNE 6, 1982

ACLU BLOWS RELEASE OF BODIES FOR BUNIAL
At the request of the Feminist Women's Health Center, an abortion facility which encourages women to abort themselves, requires \$1 million in public funds, and performs abortion beyond viability, the ACLU filed for a restraining order to prevent release of the bodies to the coroner. The California Superior Court Judge Davidson issued the order. The ACLU argued that religious service and burial for the aborted babies was a violation of separation of church and state.

JUNE 10, 1982

SIX MONTHS AFTER DISCOVERY
The 43 bodies which were autopsied are still jammed into plastic containers in the morgue. The remaining 17,000 bodies are still placed in boxes in an unrefrigerated truck that sits in a secured maintenance yard in Los Angeles. The Los Angeles District Attorney, who usually releases the bodies of victims of violent crimes, has still refused to release the abortion victims for burial. Six months after discovery, no charges have been filed, and no one anticipates any prosecutions because present Supreme Court law allows abortion for any reason at any time during pregnancy.

AUGUST 6, 1982

ASSEMBLYMAN ART TORRES' LEGISLATIVE HEALTH COMMITTEE REJECTS BILL TO STOP LATE TERM ABORTIONS
Provided by the horrible knowledge that infants older than 20 weeks gestation were being killed under the guise of

abortion, State Senator Alex Garcia authored a bill to prohibit the killing of viable babies. Chairman Art Torres (D-L.A.) of the Assembly Health Committee led the effort to destroy the bill and thus allow for the continued killing of babies who could live as adults. Dr. Gordon Goss, one of the doctors who killed some of the infants in the Weisberg discovery, was a campaign contributor to Assemblyman Torres.

SEPTEMBER 1982

EIGHT MONTHS AFTER DISCOVERY
After completely examining the contents of the shipping container, the County Department of Health announced that there were 16,433 fetal bodies and that 182 of the bodies were judged to be older than 20 weeks. Although state law requires that need of kin be notified, the District Attorney has not notified the mothers who may claim the body of their child or arrange for interment. The District Attorney has also failed to release the bodies to the official claimant, Senator Alex Garcia, who has promised to provide burial.

DECEMBER 22, 1982

ACLU DEMANDS INFANTICIDE
The American Civil Liberties Union, again representing Feminist Women's Health Center and Abortion Clinics United, went back to Superior Court to demand that present California laws protecting the killing of viable infants past 20 weeks be declared unconstitutional.

STOP THE KILLING

The total number of human beings killed by physician abortionists is equivalent to the number of human beings who would die if a nuclear bomb were dropped, killing the entire population of San Francisco and a major section of the country.

Abortionists are killing human beings in the womb for any reason and at any time during the nine months of pregnancy. There are no prohibitions against this killing.

The abortion industry in California is a \$1,000,000,000 commercial enterprise. It is the most profitable industry in the state. It is the only industry in the state that is not regulated by the government (public funds) and insurance companies.

Very few people have come forward to rescue those who are being slaughtered.

ACT NOW



WHO IS RESPONSIBLE FOR THE AMERICAN HOLOCAUST IN CALIFORNIA?

POLITICIANS

Senator Alex Garcia
Senator Phil Williams (though he opposes use of tax money for abortions)
Congressman Jim Bates, 44th District
Assemblyman Robert Frazee, 74th District
Assemblywoman Betty McWhorter, 73rd District
Assemblyman Larry Shilling, 77th District (opposes use of tax money for abortion)
Assemblywoman Larry Dine, 78th District
Assemblyman Steve Price, 80th District
Mayor Burt Wilson
Chief Justice Basil Hall, California Supreme Court
Wesley Gesswein, lobbyist for California Abortion Rights League
Bernard Lee, TV producer, finances abortion advocacy groups

ORGANIZATIONS

California Medical Association, With Martha Gorman as its abortion lobbyist, the CMA provides witnesses to testify against efforts to protect the unborn patient. The president of the CMA testified against the bill to prohibit abortion on viable infants.
American Civil Liberties Union, The Los Angeles and California chapters helped the abortionists.
Planned Parenthood, Planned Parenthood received more than 73 percent of a \$16 million annual budget from government sources for the promotion and performance of killing the unborn human.
Women's (Feminist Women's Health Center) advocates self-induced abortions.

PHYSICIANS

Quality Physicians Association Medical Group (Edward Alford), Allied owns 12 abortion centers in California and made \$12 million in 1980, \$4 million from medical funds.
David Pryor (San Diego Women's Medical Clinic)
Clyde Riggs
Many other physicians who will kill the unborn for money.

WE NEED YOUR SUPPORT

The basic purpose of the Right to Life Council of San Diego County is to oppose the use of tax money for abortion which would protect all innocent human life from the moment of conception until natural death.

Application for Membership

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WHERE DEMONS THRIVE

(continued from page 18)

from the vehicles the military puts there for targets, and still others, Ver-non speculates, are there because they are fascinated by the war games and are hoping for a hero's chance to play, too.

Because of the desert's mild winter climate, the BLM rangers see a lot of the people they call, almost affectionately, "pilgrims." Most other cops would call them vagrants, or even bums, but Vernon doesn't think most of them would fit into the category of dirtbags. "We see a lot of these people during hard times when the unemployment level is high. They're always the first ones to be let go, and most of them are just down on their luck. But how do we know the difference between somebody down on their luck and a dirtbag? It's our job to stop and talk to every-

body, let them know we're around, and try to make the best decision we can."

Some of the pilgrims return year after year and are almost like old friends. In Borrego Springs it's the Ice Cream Man who shows up every winter, sleeps in vacant lots, and eats only ice cream. The rangers stopped to talk to one tough old wino who had run out of gas and was pushing his moped along the highway; he said it was too cold in Oceanside and he had to get back to the desert, but he had neither food nor money. When they ran a license check on him and it came back "suspended," they told him he

couldn't drive the moped, so he said he'd push it. The next day they checked on him and he was twenty miles down the road, still pushing. Another fellow was walking from Ocotillo to Hemet, barefoot, in 110-degree heat; he refused any help, saying he was "into the desert."

The BLM practices dispersal camping on most of its land, which means that anybody can camp anywhere he likes for a period of fourteen days; after that he has to move a minimum of twenty-five miles away. At their discretion, the BLM can issue long-term visitor permits to accommodate the

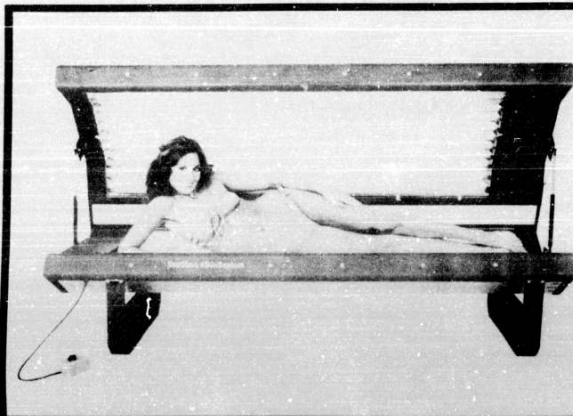
"snowbirds" — those mostly retired trailer club people who migrate south every winter to get out of the cold — so eventually the difference between a long-term visitor and a vagrant comes down to a ranger's personal opinion. The rangers are a bit touchy about that subject, perhaps afraid of being accused of harassment. For the most part, they seem surprisingly tolerant of their pilgrims, as in the curious case of Henry the wandering patriot.

Henry was a well-educated man who liked to flaunt an impressive vocabulary and a commanding, though opinionated, knowledge of American history and politics. Rumor was he had been an influential attorney in San Diego before he decided to chuck it all and move to the BLM campground at McCain Valley, where he lived out of McCain Valley, which he picked up with a family of dogs. Even though he lived the life of a gypsy, Henry had a passion for neatness and order, and kept himself, his dogs, and his truck perfectly clean at all times. After his fourteen days at McCain Valley had expired, the BLM rangers told him he would have to leave, and with his background in law, he decided he would circumvent the

BLM's regulations by homesteading the public campground; after he informed the rangers of his intentions, he wrote out a quit-claim deed for them to sign, thereby relinquishing the federal government's interest in the land. The famous Homestead Act, which had settled the West by allowing citizens to claim up to 160 acres of public land, had been repealed by Congress in 1976, and now exists only in Alaska and in Henry's imagination. When the rangers suggested again that he move along, he delivered a scathing speech denouncing the evils of federalism and centralized government. The rangers

were impressed by his oratory skills — but not that impressed. Henry then informed them that he was a close friend and counselor to their boss, President Reagan, that they conferred almost daily on all the major decisions concerning the country — for example, he was the one who had first warned the President that the Russians were preparing to invade California from Mexico — that it would be easy for him to take this matter of his homestead on the McCain Valley campground over their heads, and if they weren't willing to cooperate, he would just shut.

(continued on page 20)



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WHERE DEMONS THRIVE

(continued from page 19)

The rangers told Henry that if something from the President came across their desks, he would be the first to know. But in the meantime, Henry would have to move along. In the following weeks, the BLM office in El

Centro received several taped messages from Henry, while "The Battle Hymn of the Republic" played ceremoniously in the background. Henry would expound on various obscure constitutional themes, always leading up to his demand that the BLM honor his claim for the campground at McCain Valley.

Eventually Henry began to lose faith in President Reagan, who had failed to intercede on his behalf, and decided he would have to take matters into his own hands by running for president himself. He had some bumper stickers printed with his name and began mail-

ing out his own newsletter. The BLM rangers always received a copy. "That was when the Secret Service got involved," Vernon says. "When somebody decides to run for president, those guys are either going to protect him, or keep their eye on him."

"The last we heard of him," Kevin says, "somebody had torched the American flag on his truck. That disgusted him so much he couldn't stand it and finally decided to move on."

Sometimes, in the saddest situations, the rangers are forced into making decisions about the pilgrims only because nobody else has. That is what

happened with Alex.

Alex was a Jewish-Russian immigrant, in his midfifties, whose past—whatever it might have been—had left him scared, bitter, and insane. He had been in and out of mental institutions and was living on social security when he moved into an abandoned mining shack on BLM property, not far from Tierra Del Sol.

He told the local residents that he was a warlock, a male witch, and as a warning for people to leave him alone, he raised around his house several poles with the heads of dead animals mounted on top. He had been seen

bathing in his own urine, and smelled like it. A compulsive raggicker, he dragged home every piece of indescribable junk he could find and heaped it up around his house like a fortress. The Indians from the nearby Campo Indian Reservation were terrified of him; their own culture included witchlike shamans, and they believed him when he said he would "witchcraft" them.

When the local residents complained to the BLM that the man was obviously insane, that he was known to have guns in his possession, that he was squatting on public land, and that

they feared having him around, the rangers decided he would have to be evicted. When they went to serve him a thirty-day notice he wasn't home, so they left themselves in to have a look around. They found, among other things, a warm icebox full of rabbit heads, jars of human feces, and a rotten horse's head.

Not long after their visit to his house, Alex showed up at the BLM compound in El Centro to place a curse on each one of the rangers' trucks. On the truck belonging to a female ranger he left a note calling her "the witch bitch." In the meantime, the Jewish

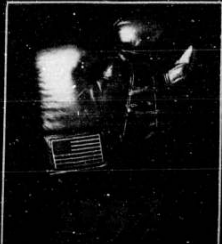
Defense League had decided to help Alex fight his eviction, but before it could go to court, the shack was burned to the ground—apparently the work of an arsonist. The rangers haven't seen Alex since.

The BLM rangers, like everybody else, wonder why our society deals so poorly with people like Alex and some of the other people who find their way to the desert, for lack of anyplace else to go. "They're usually the victims, not the aggressors," Vernon says. "They're the forgotten people, the lost souls. Most of them aren't dangerous, but how can we know that? Any one of

them could be the next Charlie Manson. We don't know what their history is. If somebody looks dangerous, or unable to take care of himself, we take them in for seventy-two hours of observation. After that, the law says we have to let them go. I don't know what the answer is."

So the pilgrims wander around the countryside, following the paths of least resistance, looking for a place where they will be left alone; where they can see that the laws, for whatever reasons, go mostly unenforced; where they can do what they want and nobody will tell them otherwise. □

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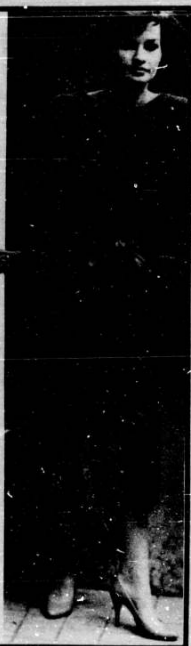
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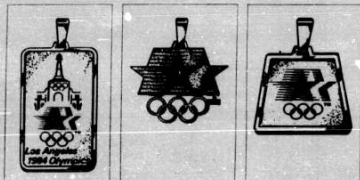
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Play On Conventions



Cigars and Stripes

JEFF SMITH

This just in: a political convention is taking place five nights a week at the Adams Avenue Theatre in Normal Heights. The convention is for members of the "Other Party," an eclectic assemblage of maverick Americans ranging from the mildly concerned to the feverishly irate, all eager for a newer deal and a more personal stake in this country's decision-making process. Delegations from four major regions and twelve individual states convene to debate key issues of the day, to hammer out resolutions and a party platform, and to

nominate an alternative candidate for the presidency of the United States.

A military coup? More comic subversion? The anguished grassroots cry of disaffiliates from the political status quo? Well, no — and maybe. Actually it's *Cigars and Stripes: the Other Convention*, a piece of participatory theater designed by Todd K. Blakesley and performed by members of his group, Theater: Research and Development, Inc., in company with the audience. Since that night's audience is encouraged not only to speak its mind but also to determine the course of events at the convention, the show can take any course.

The convention begins in the lobby of the theater. As members of the audience arrive, they are assigned to a region (the South, for example) and to one of the states within that region (the State of Apathy, Rebellion, or Grace). In this transition from the street to the theater, the patrons have ceased to be merely an audience. They are now delegates, responsible in the fiction of the piece for countless constituents back home and for the direction the country should take. In addition, each person also has the option of running for the presidency. Most decline, claiming they have come just to watch the proceedings. Once inside the theater, however, delegates discover that mere observation from afar misses the spirit of the event completely. And according to Blakesley it is often the case that several initially hesitant spectators will boldly announce their candidacy on the convention floor.

The scene encourages involvement. The interior of the Adams Avenue Theatre is designed by John Reed to look exactly like a convention hall. An enormous American flag covers the rear wall; in front of it is a large platform that carries the seal of the Other Party — a flying cigar trailing stars and ribbons of smoke from its ash. Red, white, and blue banners and placards are everywhere; patriotic music bellows from an unseen pipe organ. Amid this blur of sights and sounds, eight floor leaders briskly roam about, eyeing each other suspiciously and greeting the delegates to their regions. Each delegate receives instructions about procedure and a list of resolutions (some silly, some serious) for possible adoption. During these briefings, the word "theater" is never mentioned. Instead, the delegates are invited to "speak up. Anything you want to say is fine." Then the party chairman, played by a sly, cigar-chomping (and possibly corrupt) Barry G. Rekoon, bangs a huge gavel and the convention begins. From this point on, the success of the show is largely in the hands of the audience.

Although a certain audience involvement might have begun the afternoon a

disgruntled Athenian threw olives at a badly performed *Electra*, the idea of participatory theater was not attempted in earnest until the late Sixties in New York. At that time the Open Theatre, the Living Theatre, and several other companies produced plays that sought to erase the distinction between actor and observer and to return the theater to its ritualistic origins. These efforts were fascinating, in theory. The traditional theater, advocates of the new form argued, encouraged passivity. Spectators came to the theater with a definite role: to accept or reject from a safe distance the illusions offered them. So how about a play, they asked, that includes everyone and gives him a stake in the final outcome as well? Except for Joseph Chaikin's legendary production of *The Serpent* at the Open Theatre, these attempts were more interesting in theory than in practice. They rarely crossed the border between watching and acting. In many cases, because cast members would coerce and manipulate people into performing against their wishes, they even strengthened the barrier they wanted to break.

"Most of what they were doing was unfamiliar to the audience," says director Todd Blakesley, referring to the efforts of the late Sixties. "They would confront people, put them on the spot — and that doesn't work at all." An experimenter with participatory theater since the early Seventies, the thirty-three-year-old Blakesley's aims are much less confrontational than those of his predecessors. In language surprisingly devoid of heady abstract theorizing, his primary goals, he says, are "good fun, first, and giving people the chance to perform. We take them to a point of participation. If they choose not to, fine. How they react is up to them."

Blakesley chose a political convention as his vehicle because in structure, both familiar and flexible, is a combination of formal procedures and abundant opportunities for the audience to become in-

(continued on page 24)

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Capers and Stripes

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A military coup? More commie subversion? The anguished grassroots cry of disaffiliates from the political status quo? Well, no — and maybe. Actually it's *Capers and Stripes*, the *Other Convention*, a piece of participatory theater designed by Todd K. Blakesley and performed by members of his group, Theater Research and Development, Inc., in company with the audience. Since that night's audience is encouraged not only to speak its mind but also to determine the course of events at the convention, the show can take any course.

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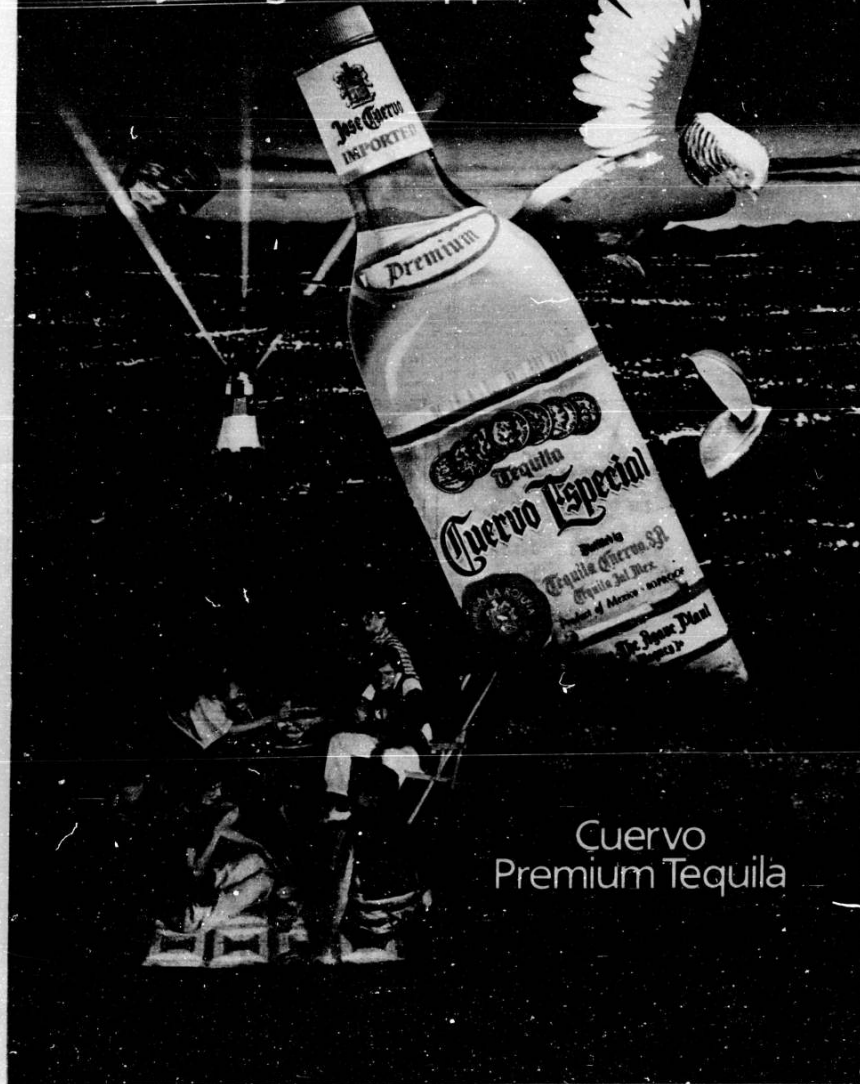


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Cuervo
Premium Tequila

(continued from page 22)

volved, make decisions, and speak its mind freely. To prepare his cast for the production and for its many "points of participation," Blakesley literally had to untrain the actors. In *Cigars and Stripes*, the actors play characters, but their primary function is to facilitate audience participation and then abandon the spotlight at any given moment in favor of the delegates. "It was weird at first," says James Ruddy, who plays a floor leader for the Western region. "As an actor you lose the security of the three walls of a stage. You're out there, in character, and you've got to dissolve into the scene and become

secondary. I just keep reminding myself, 'Hey, it's their show.'"

The script for the convention includes a full agenda. After the chairman's gavel comes down, delegates sing the party song and are offered the option of pledging allegiance to the flag. Then the treasurer, played by Bella Abzug-lookalike Jeanette Saylor, reads her report, a harrowing odyssey through high finance that is reminiscent of today's headlines. Somehow the Other Party has acquired \$150,000,000. Where the money came from and where it is going become leitmotifs that run through the show. After the north region floor manager (played by Ron

Bailey) gives an impassioned keynote address, the delegates break into small groups. They decide on resolutions, elect their candidates, and caucus when news of a coffee crisis in South America reaches the convention. Through it the proceedings, Blakesley plays a reporter. He interviews delegates and attempts to uncover the truth about the party's war chest and about alleged wheelings and dealings going on behind closed doors. Is the chairman bailing the candidates? Will the delegates speak up?

The answer to the first question differs from night to night. Blakesley is pleased by the answer to the second. "During rehearsal," he says, "we simply had no idea how much the audience would contribute, so we had to prepare an awful lot of material." The actors were trained to follow the lead of the audience. Thus for each situation in the script, Blakesley devised several contingency plans, different ways of accommodating the direction the delegates were taking. What if people wouldn't participate at all? Was a worry expressed all through rehearsals. As insurance, Blakesley reticently instructed his actors about performing their roles much more prominently than he intended. Once the show had a live audience, however, these alternatives became unnecessary.

"This is a different kind of event," says Blakesley, "something most people have never done before. But the biggest surprise of all is how much the audience has taken up the show. It's much more than we ever hoped for."

Cigars and Stripes is politically neutral. In the two performances I have seen, the audience plays in its own views, almost as if on cue. The result is a time capsule of San Diego attitudes on such issues as birth control ("we don't want any control there") versus "families with more than two children should be taxed heavily," on the use of nuclear weapons (from "no nukes" to "we won in Grenada, now let's

really show 'em. Retaliate, I say; drop the big one!"; on the sewage crisis at the border ("I stand on sewage," exorted a woman, looking at her feet); and the United Nations ("let's withdraw from the damn thing," a delegate shouted. "It's just a pinkie danglehole anyway").


Each of the presidential candidates must give his or her reasons for running. The responses, in my region, were varied. The candidate claiming "the White House would be fun to decorate" got a few votes. As did a soft-spoken, elderly man who said, "I just think there's too much injustice in our land; someone should try to correct that." He should have won, but a

majority of the votes from my region went to the man who said the most honest thing any of us had ever heard a politician utter: "I want power." The guy exclaimed, "and I want it right now!" Struck by his uninhibited frankness, we made him our candidate and lobbied with the other regions for his election. But we began to have second thoughts when he kept coming around and promising to run Camp Pendleton over to us — for private development if we could sway other voters to his cause.

Walter Lippmann once said that "you can't be in the play and see it too." As the Adams Avenue Theatre the opposite is the

case: the more one participates, the more one actually sees, and the more fun one can have. The show does have its sluggish spots (it is a convention, after all), and the composition of the audience on a particular night determines how inane or serious it will be. But *Cigars and Stripes* does provide the occasion for people either to be themselves or to play a role of their own choosing and to air their personal gripes and dreams in a context designed for that purpose. It's all a fiction, and a generally ingenuitous one at that. But the last thing one sees, upon leaving the convention, are voter registration forms on the rear wall of the theater.

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29	30	1	2	3	4	5
JACK CONCERT 5:00 TO 8:00 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 8:30-9:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 6:00-7:00 PM	INFORMAL MODELING	INFORMAL MODELING
6	7	8	9	10	11	12
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13	14	15	16	17	18	19
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20	21	22	23	24	25	26
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MARIACHI

A tune or two with Tijuana's roving minstrels

It was shaping up as a bad night for the mariachi groups: already almost ten o'clock on a Friday night and not even a nibble. Pablo Mariachi Hermanos Olmos, thought that the paucity of business was due to the Lenten season — fewer people drinking, fewer parties. Several other groups, attired in the traditional *trajes charros* and multicolored sarapes, or *guayacas*, were also gazing expectantly at each other that turned off Reolution into First Street, hoping that the driver would slow down and wave them over. Another musical group, a *trío romántico*, had arrived on the scene about an hour before, and they too were hoping for some business while huddled together against the gathering chill of the early spring night. The musicians were clustered on the northeast edge of the Plaza Santa Cecilia, directly across the street from the garishly lit Diamante Disco. By this time many of them had piled their instruments onto the concrete encasement that protected a young elm tree.

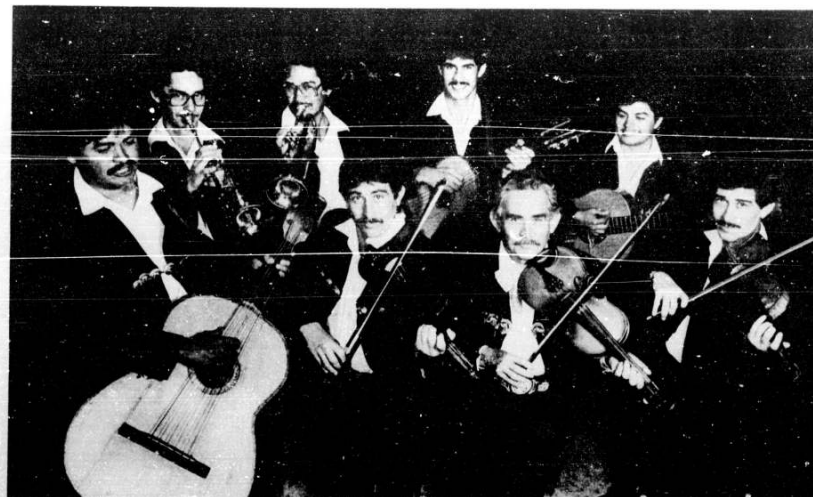
Finally a Chrysler station wagon turned the corner and the driver rolled down the window. None of the Olmos moved quickly enough; the leader of one of the other groups attached himself to the door of the vehicle and began the *negotio*, the bargaining process. It was clearly a buyer's market, and the haggling didn't take very long. The eight mariachis crammed themselves and their instruments into the station wagon and headed to a fiesta.

Juan Olmo, sixty-three-year-old leader of the Mariachi Hermanos Olmos, stood to the side, impassive. He's seen all this before. Some nights are good, some not so good — it all works out. Juan plays the violin and does a lot of the singing in his band, although all the musicians will take a turn at the vocal solos. Juan Olmo learned to play his instrument at the feet of his father, a farm hand on one of the large estates in the state of Zacatecas, northwest of Mexico City. Like his father, Juan labored in the fields and also did some construction work on a

By Bob Owens

federally financed dam; in the evening he would sometimes join a few friends in a mariachi ensemble and make music in the streets. When he realized, at age thirty, that he was earning more with his violin than he was in his regular job, he became a full-time mariachi musician. Some twenty years ago he moved his large family to Tijuana and ever since has been working in various mariachi groups. He taught each of his five sons the fundamentals of playing a particular instrument, and a few years ago he formed his own ensemble, consisting of his sons, a cousin, and a family friend. All members of the group reside in Tijuana's Colonia Obrera, a few miles west of downtown. (There are also four Olmo sisters, none of whom is a musician. However, several all-female mariachi groups do play throughout Mexico.)

Twenty-seven-year-old Lupe Olmo plays the violin, as does Pablo, who is thirty. Francisco Olmo, age thirty-six, and brother Candelario, two years younger, are on the trumpets; Genaro Olmo, twenty-three, plays the *viñuela* (a



Mariachi Hermanos Olmos. Candelario, Francisco, Genaro, Florencio (Olmos rear), Ricardo Castillo, Pablo, Juan, Lupe (Olmos front)



small, five-string guitar), Florencio Olmo, the cousin, is on the guitar; and friend Ricardo Castillo handles the *guitarrón*, a six-string bass guitar. Lupe speaks passable English, the rest little or none. Although many mariachi musicians cannot read music and therefore play by ear, the Olmos have received formal instruction. They still attend the Tijuana Technical School almost daily, where they study under Ricardo's father, rehearsing and practicing not only the 200-plus songs that make up their repertoire, but also Western classical music by composers such as Schubert and Mozart, which is sometimes requested by a client. Most are married, and all work full time as mariachi performers. Pablo alone had considerable mariachi experience before joining his father's group; for six years he played with the army ensemble attached to Tijuana's Fifth Regiment and traveled the country with them.

The Olmos don their native charro costumes and red and white sarapes five times a week (resting Tuesday and Wednesday) and unless

they have work already scheduled, arrive in their Dodge van at the Plaza Santa Cecilia between 7:00 and 8:00 p.m. There they wait for a customer, someone who desires mariachi entertainment for a party, a wedding, a baptism, a *quinceaños* (the traditional party for a girl turned fifteen) or any festive occasion. Lupe Olmo guesses that his group is hired for a party or other festivity about six times a month. Depending on the outcome of the bargaining, they receive between 16,000 and 20,000 pesos an hour (about \$90 to \$113 at the current exchange rate), and the money is divided equally among all members of the ensemble. If they can't find a job in the plaza, they'll try their luck in the bars of the nearby Zona Norte and in the downtown area, ready and willing to reinforce with the traditional music of Mexico whatever mood the drinkers happen to be in.

Some ensembles enjoy permanent positions with restaurants or bars. On these jobs there is a small, minimum hourly guarantee granted by the owners, but the bulk of the band's income is supplemented by

customers who want to hear live music. Many tourists passing through downtown Tijuana have heard the Mariachi Continental, the group currently working Le Drugstore, the large glass structure on the corner of Fourth and Revolution. This nine-piece group (which alternates on weekends with a combo playing South American music) is paid 180,000 pesos (about \$1000) per week by the owner of the building, but the well-known mariachi ensembles that play the Carrizal Utopian restaurant near the racetrack earn about \$170 an hour, says Lupe, all garnered from the enthusiastic aficionados who dine there. The Olmos themselves worked for a year at the now defunct Emperador Restaurant, near the Hotel El Conquistador on Caliente Boulevard.

A restaurant job offers a certain amount of security, but it's "a little boring sometimes," according to Candelario Olmo. Still, the steady flow of pesos and dollars allows the musicians to support their families comfortably and to meet certain

(continued on page 28)



Juan Olmos

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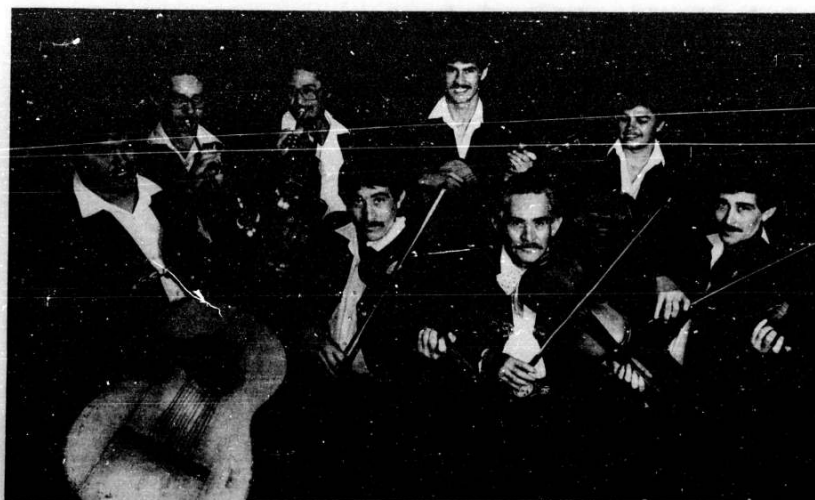
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(continued on page 28)

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ADDITIONALLY

(continued from page 27)
 basic expenses: the annual city license (about forty dollars a year), the lessons or rehearsal hall, the cost and upkeep of their instruments, and the cost of the charro outfits. This attire is the same as that worn by the fancy rope-slingers at a Mexican rodeo. Each member of the Olmos owns three separate outfits. "One of us will go to Mexico City to buy them," says Lope. "They cost different prices, but the ones we wear are about \$120 in Mexico City. You can get them here in Tijuana but they cost more than double."

I first saw the Hermanos Olmos on a Sunday night in Chip's Bar in downtown Tijuana. Chip's is by no means a fancy place, just an ordinary seventy-five-cent-a-beer dim bar peopled by both Americans and Mexicans and a few unobtrusive ladies of the evening. But on this night there was a Mexican man, seated at the bar with his girlfriend, who kept the Olmos there for some three hours and at least forty songs. In the bars the Hermanos Olmos receive about five dollars a song; Francisco, at the trumpet, has a little pad and pencil to note the number and title of each request. The Mexican seemed to be having a helluva good time for his \$200. He sang brisk duets with Papa Olmo, and he sang solo. He listened to some happy, exuberant rhythms, and others melancholy and plaintive. The tunes bounced off the walls of the bar and, between numbers, one or two of the musicians would pop out the door for a breath of fresh air and to let the perspiration evaporate. Playing mariachi music is hard work.

There are six basic styles of mariachi music: ranchero, clasico, bolero, polka, balso, and cumbia. Rhythmically, most of the songs are based on rapid triplets; the verses alternate with the refrain. A falsetto shout will sometimes issue from a performer to punctuate the livelier pieces, and a device known as *coplas* is occasionally used, wherein two mariachis, stationed at different corners of the ensemble, will engage in an improvised dialogue, sometimes trading friendly insults and often incorporating scraps of current popular songs.

Mariachi Hermanos Olmos and the other groups also perform at less festive gatherings, such as funerals, often in compliance with the last wish of a dying person. The musicians stand at the graveside and fill the solemn air with mournful melodies such as "La Golondrina" and "El Rey." The latter, sort of a Mexican version of "My Way," tells of a man who walked an independent path in life although he "didn't have a this ne . . . no queen, and no one under, and me, but I'm still the King." And so it is, he is nonetheless, that "the day I die everyone is going to cry." "La Golondrina" features this poignant refrain: "Love's abode, heavenly paradise/I was born in your breast/ And a thousand joys I had/ Now I depart/ For distant lands/ Whence I will never return."

Mariachi ensembles will often perform at churches in the singing masses, or "mariachi masses," as they are known, and where they provide accompaniment for traditional songs and hymns. These mariachi masses — for which the groups are paid the standard fee in most cases — are usually held on the Day of the Virgin of Guadalupe (December 12) and on Mother's Day, as well as other special occasions throughout the year. Some folk music authorities in Mexico believe that the mariachi masses were significant in the resurgence of that country's Catholic Church, which had fallen into disfavor with the people after the Mexican Revolution because of the church's close identification with the landed and industrial aristocracy.

The Hermanos Olmos also perform in California, mainly San Diego and Los Angeles, at churches, restaurants, and private parties. "I think many people prefer a Mexican national group at their fiestas," says Lope. "They like the way we play. Then, too, the mariachi groups in San Diego, I think, get about \$200 an hour, and in Los Angeles about \$300, so we come a little cheaper." (Actually, pay scales for mariachi musicians in San Diego vary with the number of musicians and the number of hours for which they are contracted. A full eight-piece band here may charge several hundred dollars an hour; the minimum for five hours drops to a total of \$750. The four-piece mariachi bands are

more popular in San Diego — at conventions, for instance — for reasons of both cost and mobility.)

For one period of several months the brothers sought business in the Mexican bars of Los Angeles. They have, on occasion, done the same in San Diego, because although they are a highly competent and professional group, the mariachi competition in Tijuana has become fierce. The dire economic situation in Mexico has driven a number of groups — many from Jalisco, the home of mariachi music — to the border areas. Thus the Olmos are always very happy to be able to find work in California, which they are able to do on occasion; they will be performing in Old Town on May 3, Cinco de Mayo.

Of course, it is not only those of Mexican heritage who enjoy this kind of music. The Olmos and the other ensembles in the plaza speak fondly, almost reverently, of the now-deceased "German millionaire" from Los Angeles who used to come to Tijuana, rent an entire suite at a first-class hotel, and have several groups perform for his parties. "And he paid very, very well," says Pablo Olmo.

At 10:30 the Olmos left the plaza to try the bars. They hit five or six places downtown with no luck. (The technique is to stroll through the bar while plucking a few notes on the guitar or violin.) Then they moved back to the bars of Zona Norte, from First Street north to the border. That area, says Lope, is where the real aficionados of mariachi music are. "Once in a while we have trouble," Pablo says. "Somebody drinks too much and wants to fight us. We can usually smooth things over. Then again, sometimes someone will have more songs than they are able to pay for. Well, if it's just a few, and we have played many, we let it go. But if it's a lot, we will accompany the customer to his home to get the money. If he doesn't have it, we call the police and keep him in jail until he pays."

"We don't like to do that," Lope interjects, "and we hardly ever have to, but this is our work and we must be paid for it like everyone else." American tourists sometimes pose a slightly different problem. Some seem to think that the mariachi groups are playing in the streets for

the sheer joy of it, to add local color and make the visitors feel welcome, with any expenses perhaps underwritten by the municipality as a goodwill gesture. It's not unusual to witness that uncomfortable moment when, after three or four or five songs, the mariachi leader must ask the uncomprehending and embarrassed gringo for fifteen or twenty dollars.

Songs most requested by Mexicans in Tijuana are "La Negra," "Guadalajara," and "Las Mananitas," the Mexican birthday song. Baja California ensembles seldom get calls (from Mexicans) for well-known tunes such as "Cielito Lindo" (which dates back to the Eighteenth Century) or "La Cucaracha," one of the melodies that swept Mexico during the twentieth-century revolution. Only the Americans ask for "Cielito Lindo" or "La Cucaracha." Often naive visitors will innocently ask a mariachi or a *trio romántico* to play "South of the Border," and the musicians will smile graciously and do a creditable job, the song is in their repertoire only because of the numerous requests for it from the tourists.

Trekking from bar to bar and restaurant to restaurant can be fun at times, says one of the brothers, but usually "it's too much work, too hard on the feet." They prefer the comfort and security of a party, where they will perform for an average of about six hours. At this night they walked the streets of Zona Norte, visiting some ten or twelve usually reliable favorites, again with no results. El Burro, a bar often filled with appreciative aficionados, already had a group performing for some clients. The Olmos paused at a pushcart taco stand for some food and drink, outwardly unperturbed by their lack of success. After finishing his taco, Pablo played a little of Beethoven's Fifth Symphony on his violin, an odd contribution to the sounds of this hurly-burly working-class tavern area. Several members of the group fanned out and visited more bars on the same side of the street, but their bad luck continued. They decided to return to the plaza for a while; on the way Genaro paused and spoke about the leanness of business with some members of another group heading

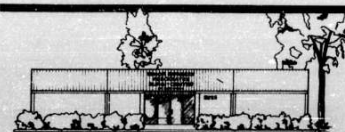
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ADDITIONALITY

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into the Zona Norte. It was due to the Lenten season, they agreed mariachi ensembles and Mexican folk music have an interesting if somewhat clouded history. They seem to have developed from the old *corales*, a kind of courtship dance for centuries popular in the rural areas, incorporating elements of Spanish, Indian, African, and even gypsy dances and rhythms. From the *gypsies* came the *son*, generally considered to be any instrumental folk tune. Apparently the original mariachi groups began in and around the state of Jalisco — Guadalajara, the state capital, is considered the

national center of mariachi music (thus the many songs praising the virtues of that area). Even the origin of the word "mariachi" is a matter of some dispute. A common version has it that during the brief reign of Maximilian (1864-67), when the educated classes were absorbing French culture, the Jalisco musicians who played at weddings were called "mariachi," owing to the difficulty most Mexicans had in pronouncing the French word *mariage*. Several other versions equally probable — or improbable — have been offered. Before this century there were no trumpets in mariachi ensembles. The original groups (called *conjuntos de arpas grandes*) were composed only of stringed instruments — violin, *violineta*, and harp — but the harp became a casualty of technological

advances. After the success of the Mexican Revolution, mariachis from all over the country drifted into Mexico City, animated by the new nationalism. In 1970 a national radio station wanted to broadcast authentic mariachi music, and though some harp mariachi groups were in the city, the station thought that the harp sound was a bit thin for reproduction in the new medium. The more piercing trumpet was added and the new sound spread almost as fast as sound waves. Today some of the large mariachi ensembles also have flutes, marimbas, and saxophones. Some purists trace a nostalgia for the old harp mariachi, which can still be found in Mexico City and in the rural areas of Jalisco. Yet even those who appreciate harp mariachis admit that the bulky unyielding of the

instrument makes it an impossibility for the modern strolling mariachi groups. Other traditional Mexican ensembles play the same songs as the mariachis, but they are not, strictly speaking, mariachis, a differentiation confusing to some tourists. The "grupos Nortieños" are native to northern Mexico and are of fairly recent origin. Three or four performers make up this ensemble, including a guitarist, an accordionist, a double bass player, and a player on the *taro*, a small wooden and leather drum. Marimba bands are also popular in Mexico, and are an old and established tradition in Veracruz, Chiapas, Oaxaca, and Tabasco, as well as in many countries of Central and South America. Modern marimba groups

also have drums, a saxophone, and a clarinet. *Trios románticos* are seen frequently in Tijuana. Their repertoire includes the traditional songs, but the sound is different, "softer, more subdued," says the leader of one such group. A *trío romántico* consists of two guitarists and a player of the maracas, dried gourds encasing seeds or pebbles. The trios generally receive a few dollars a song less than do the mariachis. Even the musicians were starting to shiver a bit under their wool sarapes, and still no clients had showed up to invite them to a nice, warm fiesta. So the younger members of the Olmos had moved off the sidewalk of the plaza and into the street, in order to snag quickly whatever stray customer might appear. Not to be outmaneuvered, a few members of

the other ensembles came off the sidewalk as well, and there was a lot of good-natured pushing, shoving, hawking the passing cars, and general horseplay. Lupe admitted that it would seem to make more sense if potential customers could simply call the musicians union in Tijuana, with which most mariachi groups are affiliated, and make arrangements through them. "That's how it would work in the United States," says Lupe. "But that's not how things are here in Mexico. Everybody's used to this, this tradition, they know we will be here at the plaza, and they come here if they want the music." He shrugged. "It's how things are done."

Along about midnight the Olmos decided to give the bars one more try, to attempt to salvage something of the night. They trooped across the street to the Corona Bol, but the patrons inside were indifferent. As they were leaving, however, a young, well-dressed gentleman of about thirty emerged from the upstairs dance hall and asked the Olmos to play. "La Madrugada" was followed by "La Negra" and "El Tapatio" and "Ay Jalisco No Te Rajas" and "El Perico." The music floated through the night air and contrasted sharply with the disco beat from the dance hall upstairs. The chap in the three-piece suit seemed pleased by the performance; his pleasure was interrupted briefly when a young American returning to San Diego with a snoutful of Carta Blanca parked himself next to Francisco Olmo and burlesqued the unfluffed trumpet with a rolled-up newspaper. What he assumed was just innocent fun turned to a baffled chagrin when the Mexican

aficionado angrily shoed him away. Other tipsy Americans on their way home also stumbled in and around the group, listened for a while, then moved on. When a pretty Mexican girl started up the stairs to the dance hall, the mariachi enthusiast grabbed her and exuberantly waltzed her around on the sidewalk to the strains of the music. The sidewalk concert turned out to be a sort of audition for the Olmos. The well-dressed man was on his way to a party at the Hotel El Conquistador, and decided on the spot to engage their services for the remainder of the evening. The hours spent waiting on the plaza and scouring the bars had finally paid off. An hour or so later, there was still one lone mariachi ensemble on the corner of the plaza, hoping for that one last customer. □

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Open 7 days
10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-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A Bad Trip



Mary Beth Fisher, Andria Akers, Jack McLaughlin (The Seagull)

JONATHAN SAVILLE

I always look forward to my trips to South Coast Repertory in Costa Mesa, both for the general excellence of this company's productions and for the fun of the jaunt itself. Going up on a Saturday or Sunday, I can manage to see their two concurrent productions on the same day (one on the Mainstage and the other in the intimate Second Stage theater), with a good meal — preferably Italian — in between. I have usually found both productions of high quality. On occasion, I have liked one of the shows and been disappointed in the other. Last weekend was my first experience of a SCR double whammy, in which both shows proved a grave disappointment, and my pleasure in the trip had to be sustained entirely by the dinner (at Newport's "Villa Nova") and by some delightful conversation with friends.

Chekhov's *The Seagull* is a play about disappointment, so that a disappointing production of it seems ironically appropriate. It is the least of Chekhov's major dramas, still touched with the melodramatic and with artificial, "stagey" effects ("Konstantin Gavrilovich has just shot himself"), and with many of its characters

and situations seeming like first drafts of developments in the more thoroughly realized later plays. The country estate of impoverished gentry becomes much richer in atmosphere and meaning in *The Cherry Orchard*. The unsentimental doctor of *The Seagull* seems a rough and rather uninteresting sketch for *Uncle Vanya*'s Astrov. The flamboyant, passionate, middle-aged actress of *The Seagull* becomes a full human being only as *The Cherry Orchard*'s Raneyskaya. The love triangle of Masha, unhappily married to a pathetic schoolteacher and in love with another man, is a faint pre-echo of the similar situation in *The Three Sisters* (where the young woman is once again named Masha). The off-stage gunshot at the end of *The Seagull* is corny melodrama; the off-stage gunshot at the end of *The Three Sisters* comes as an inevitable (and deeply moving) consequence of plot, character, and the attitude toward life embodied in all the action of the play. Some elements in *The Seagull* are sheer embarrassments that have no equivalents in the dramatist's later masterpieces: the shot (and later stuffed) symbolic seagull, the boring parody of symbolist drama in young Konstantin's abortive play-within-the-play, the unendurable speech of the half-crazed Nina, rushing in like some Romantic operatic heroine out of the storm.

If this play is to work on stage, only two



Terrence Beasor, Troy Evans (The Seagull)

approaches are possible. The first is a full, rich, meticulous rendering of every detail — the gesture, the mannerism, the sound of voice, the texture of a costume, the knockback on the table, the quality of the light — so that, whatever the weaknesses of the script, we will be made to believe totally in the reality of the people and their environment. The other approach is the organization of character, action, and atmosphere according to a powerful, central, unifying concept, one which — in the ideal case — will give organic meaning to all those apparent flaws. SCR's production fails to take either route toward viability. The realism is blurred, slipshod, like a photograph out of focus where no details can make any impact on the imagination. A couple of the actors know what they are doing. There is one masterful characterization (Kay E. Kuter as the aging, disappointed Sorin), where the sense of a true inner life is beautifully fused with the external of a convincingly re-created Russian gentry style. Andria Akers, suitably elegant and languid, is skillful in showing us how Madame Arkadina, the actress, makes continual use of her histrionic abilities in managing her relationships, though this device is sometimes (as in her wheedling of her lover, the author Trigorin) carried out much too crudely, with the aim evidently being immediate laughs rather than a deepening of characterization.

Ron Bousson does a deft job, as usual, in the small role of the schoolteacher.

All the rest of the acting borders on the incompetent, either because of innate lack of talent or because the actors have not found (or have not been given by the director) any perceptible notion of their characters' human reality. There is a lot of gross overacting. There are vocal intonations redolent of the San Fernando Valley, rather than of provincial Russia. There are characters that are lifeless, characters that are caricatures, characters that belong in a different country, class, and period. There are actors radically miscast: for example, the robust, vigorous Thomas Hulse as the sad, feckless, hopeless, suicidal Konstantin. And in the case of Mary Beth Fisher's Nina, there is an awkwardness of movement and a singsong delivery that make one think one is watching an amateur production. (At one point Nina announces her intention of becoming an actress, and one is impelled to scream, "Don't do it, Nina!") Nowhere — except in Mr. Kuter's splendid Sorin — is there that detailed, imaginative projection of character, class, era, situation, and objective that is crucial if this type of theater is to give us the illusion of real life.

Nor is there any imagination in direction or design. Director Sharon Ott plods from scene to scene, with no unifying

ideas or images, no comprehensive vision of what the play is about. Her work is even less impressive on the technical level: she permits (or perhaps — God save the mark! — invents) endless pauses, chaotic dislocations of tempo, contrived melodramatic double takes, movements that render the stage space boring and lifeless, groupings that obscure the action, and every cliché in the books. She cannot even succeed in establishing clearly where the action is located in relation to the lake near which it takes place. The backdrop (a dull, ineptly unrealistic painting designed by Cliff Faulkner) indicates that the lake is upstage, but the actors' gestures place it variously stage right, stage left, and in the auditorium; are these people supposed to be on an island?

In one way, however, this production carries with it a certain sense of truth. When Nina declares, in Konstantin's pessimistic monodrama about the end of the universe, that all living things have become totally extinct, there are few people in the audience at SCR's Mainstage who would disagree with her.

The Second Stage production, James Paul Farrell's *Bing and Walker*, is disappointing in a different way. There is little fault to find with acting and staging here. The Second Stage plays I have seen are all examples of contemporary American realism, humorous, compassionate dramas

about ordinary people trying to work out their relationships, and this theater has regularly succeeded in finding talented actors thoroughly at home in the requisite naturalistic style. *Bing and Walker* is no exception; the actors in this case being Lois Foraker (as a lower-middle-class woman in Woods Hole, Massachusetts, early summer, 1977), Troy Evans (as her retarded brother, with whom she lives), Ann Hearn (as the woman's young helper in the shop), and Terrence Beasor (as the girl's uncle, the woman's former boyfriend, and a pal helping the retarded brother find a job). The acting has the ring of truth throughout, with authentic-seeming emotions and an impeccable understanding of what people of this sort would look like and sound like, how they would sit on a step, or drink a beer, or put on a cap, or dance to rock music from a portable radio. If any one of these four polished actors stands out above the rest, it is Mr. Evans, whose role as the brain-damaged brother demands immense skill in making the character speak and move naturally and convincingly, without caricature or exaggeration. There is a beautifully shabby set by John Ivo Gilles, a Massachusetts shack that seems like the real thing transported to Costa Mesa and artfully fitted into the small thrust stage; Barbara Cox's costumes have the same unobtrusive naturalness; and Martin Benson directs

with a complete command of this style of theater and of the resources of his actors.

What is wrong with *Bing and Walker* is that the play itself is so thin. The relationships and feelings are true to life, especially when the characters are so well acted. The moral message — that real love requires relinquishing control, so that the loved one can feel himself an autonomous person — is wise and useful. But though the play is relatively short, the paucity and flimsiness of the material in it ought to have made it shorter still. The characters are real but sketchy, and ultimately are not very interesting. Their relationships make sense, but they are not explored in any depth. The external context — the nature of the social and historical world in which the characters exist — is scarcely evoked at all. The implications of the central moral idea are not pointed up, analyzed, generalized, in any way so as to make the audience think about the issues; nor is there any cogent presentation of the often insoluble dilemmas in loving, protecting, controlling, holding on, and letting go. The minimal action is prolonged unconsciously with repetitious, padded conversation. And that conversation has no stylistic vitality; the naturalistic clichés of language are not converted into an expressive medium with its own aesthetic properties. What is missing, above all, is theatricality, the use of the theater to create living ex-

perience in a way no other artistic medium can. *Bing and Walker* would really do a lot better as a short story.

Everything in this play is true, ordinary, kindly, and flat. You are expecting life, you are given something that seems very much like life, and you find that you don't much care. And you feel that gradual wearing of the spirit, that recognition that your needs are not being satisfied, that spreading, dulling mist of pain, painless despair as you learn more and more definitively that things are not going to get better — all of which, combined, we designate with the rather undifferentiated word "disappointment."

I would like someday to explore the phenomenology of theatrical disappointment: to outline, in precise detail, the stages of our experience when we watch the house lights go down and feel hope and excitement welling up in our hearts, and then in a little while discover our senses stuffed up, our mind wandering, our body shifting in the seat, and our hopes creeping away down the aisles like chastised puppies. At what point, and in what way, and with what exact sensations, do we begin to perceive that we wish we were somewhere else? I do not have a systematic analysis of the experience ready, but my day at South Coast Rep certainly provided me with enough empirical data to make a good start.

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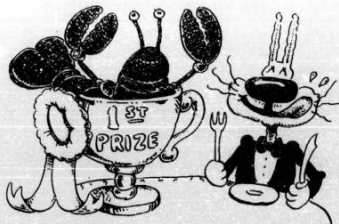


Illustration by Star Spanglers

ELEANOR WIDMER

The Restaurant: San Pan
The Location: 315 South Highway 101, Solana Beach (755-0112)
Type of Food: Gourmet Chinese fish and seafood
Price Range: Luncheon buffet, \$3.95; gourmet dinner entrees, \$6.95 to \$14.95
Hours: Open daily, lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; dinner, Sunday through Thursday, 2:30 p.m. to 10:00 p.m.; Friday, 2:30 p.m. to 11:00 p.m.; Saturday, noon to 11:00 p.m.

I've rarely met anyone who was too thin, too fat, or not hungry enough to eat Chinese food. It is the favorite of chefs who often tie of their own cooking, the selection of dishes, the ethnic food that has the widest appeal. Both the east and the

west coasts have century-old histories of Chinese cuisine, and many people will admit that they could eat Chinese food every night and not tire of it. We can never have too many Chinese restaurants, and when a really superior one comes along it is a time for rejoicing. The time is now. The restaurant is San Pan in Solana Beach. The owners of San Pan (John Law, Bill Mann, and Jerry Chan) also operate two Mandarin House restaurants (San Pan has assumed the location of the Solana Beach Mandarin House). One of the problems with the Mandarin House restaurants has been quality control. I remember how enthusiastically most of us greeted the first Mandarin House located on La Jolla Boulevard in La Jolla when it arrived on our culinary scene in 1977. But after a flurry of excellence lasting a few years, their product became unstable, fine one night and lackluster the next. Still the American drive toward expansion led the management to open a branch on Fifth

Avenue and then another in Solana Beach, both very good in their prime. According to Bill Mann, he and partner John Law started out doing the cooking but had to get other chefs on board when they became too busy to cook and run three restaurants — at the same time. Sometimes a chef will leave (to start his own restaurant) leaving them short-handed. That's when quality suffers.

In fact, the high standards were set and are demanded by partner Jerry Chan. When he is on the premises, the food is invariably of high order. The Solana Beach Mandarin House used to be my favorite until Jerry left and went back to the Fifth Avenue branch, leaving the north county restaurant to flounder. But now Jerry Chan is back. Mann says, "We're so happy that Jerry went back to Solana Beach. We need an intelligent man who knows how to serve customers. We are three partners. We could use three Jerrys."

San Pan is a gourmet seafood Chinese restaurant. As you enter, you will see tanks filled with both fresh lobsters and fresh fish. The Maine lobsters are flown in three times a week from the east and the fish is purchased daily. In San Diego the word "gourmet" is applied somewhat indiscriminately to everything from hamburgers to tacos, but I had chilies omitted from all my entrees.

For those who like mild, delicate dishes, the Ocean Velvet (\$9.95) and the Mandarin stuffed scallops (\$9.95) are not to be missed. Mandarin House has pioneered velvet dishes which are prepared with egg whites and wine sauce. Some people find velvet dishes too bland, but their one advantage is that they complement spicier fare. Unlike the velvet dishes at Chu Dynasty which swim in oil, the Ocean Velvet at San Pan is greaseless and wonderful. It contains crab meat, shrimp, and scallops held together with egg whites. People with sensitive stomachs should note that while the food appears creamy there isn't a trace of milk products in it. Lovers of molten fire, however, should avoid Ocean Velvet.

The same is true for the Mandarin delicate and fine crab rangoon (\$5.95) which is a blend of crab meat and cream cheese wrapped in noodle paste and deep fried. The crab rangoon is the sort of delicacy that one comes up at catered cocktail parties but rarely in restaurants. Therefore the appetizers, which include stuffed crab claws and steamed clams, provide a wide range of gastronomic possibilities.

On one of the occasions that I visited (I was there twice) I thought it would be a good idea to try a seafood soup, though not listed on the menu, it is available upon request for \$3.75 for two people. It's a delicious egg drop soup made with shrimp, crab, and scallops. Though the soup is well prepared, I found it superfluous since it duplicates the taste of some of the sauces.

The San Pan menu is divided into a section listing the old Mandarin House standards of beef, poultry, pork, and even seafood, and another section listing new specialties created and available at the San Pan alone. All five entrees I sampled were from the San Pan specialties section. If you want to try the new gourmet seafood items go no further than the specialties page of the menu. These entrees are divided into two groups, mild or spicy — you may have your dishes prepared hot and spicy Szechuan style, but I had chilies omitted from all my entrees.

For those who like mild, delicate dishes, the Ocean Velvet (\$9.95) and the Mandarin stuffed scallops (\$9.95) are not to be missed. Mandarin House has pioneered velvet dishes which are prepared with egg whites and wine sauce. Some people find velvet dishes too bland, but their one advantage is that they complement spicier fare. Unlike the velvet dishes at Chu Dynasty which swim in oil, the Ocean Velvet at San Pan is greaseless and wonderful. It contains crab meat, shrimp, and scallops held together with egg whites. People with sensitive stomachs should note that while the food appears creamy there isn't a trace of milk products in it. Lovers of molten fire, however, should avoid Ocean Velvet.

The same is true for the Mandarin

stuffed scallops, which is the dish closest to gefilte fish that I've had. Scallops, shrimp, and water chestnuts are chopped together, formed into balls, and steamed. Gars were served with broccoli and wine sauce. The menu describes this dish as topped with a black bean sauce, but such was not the case the night we had the dish. The sauce, in fact, tasted very much like the soup. When I was a bride, I used to make my own gefilte fish from whitefish, using an old-fashioned single-blade hand chopper. But even in my halcyon days I never produced the delicacy of the stuffed scallops which resemble a stuffed fish ball. It's a wonder of lightness that would appeal to those who prefer nonsalty cooking.

In the middle-range of spiciness is the

San Pan fish roll (\$8.95) which is unique. Fresh fish fillets (rock cod on the night I had it) are filled with black mushrooms, bamboo shoots and roast pork, dipped in batter and fried. You won't find the likes of this in any Chinese restaurant in town.

My two favorites of all the superb dishes I tried were the fish fillet Szechuan (\$8.95) without the hot spices but with an absolutely splendid sauce and the San Pan lobster (\$14.95) which is the killer dish in the house. The fish fillet is a triumph because of its excellent brown sauce which you may order as hot or as mild as you like. This makes a good complement to the stuffed scallops. But it was the lobster that he could have consumed a whole one.

When my children were younger I often

heard them discussing cooking with their friends and they would ask, "What is your mother's killer dish?" meaning the one that absolutely knocked them out gastronomically. Well, the killer dish at San Pan is the fresh Maine lobster in black bean sauce. Although the lobster is cut into pieces, the portion weights one and a quarter to one and a half pounds, and my advice is to go to San Pan on your first free night and make an absolute fool of yourself. In a year in which I've had nothing but those \$9.95 lobster specials that taste like you're eating white socks, this lobster really was the killer dish. One lobster served three of us, but each of my male friends confessed that he could have consumed a whole one. Considering what Remington's in Del Mar

and Pices in Carlsbad are asking for lobster dishes these days (twelve dollars a pound with a three-pound minimum or thirty-six dollars a lobster at Remington's, and \$22.50 at Pices), the price of \$14.95 is reasonably indeed. But truly, not one dish was anything except fine at San Pan.

If it can maintain its present quality, San Pan will be a smash hit. Already on a Saturday night people were waiting to be seated. If you plan on having the fresh lobster, be sure to call in advance to be sure that it's available. The service on both nights proved fast and attentive, but midweek is less hectic than weekends. The dinner menu is available daily from 2:30 p.m. to closing, a boon for those who like to dine early.

KARATE

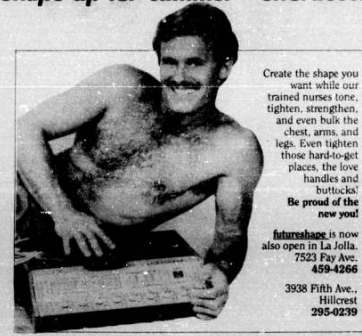
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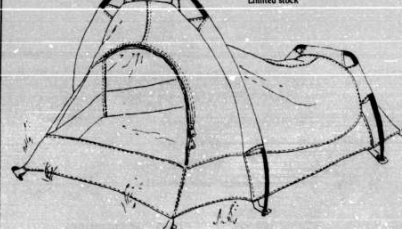
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QUARTER NOTES

BY JONATHAN SAVILLE



BUMBY & VERRETT

KPBS-TV showed Grace Bumby and Shirley Verrett in a joint concert taped last December at Covent Garden in honor of the house's 25th anniversary. It was quite a sensational recital, showing both artists in peak form, and giving the audience a chance to hear them as soloists and in duet. The program was entirely Italian: duets from *La Gioconda*, *Aida*, and *Norma*, and such solos as Desdemona's "Willow Song" and "Ave Maria" (Miss Verrett) and "Pace, pace" from *La Forza del Destino* (Miss Bumby). What was particularly fascinating about this program was the fact that both singers began their careers as mezzos, both conquered the soprano, and both became sopranos, and each of them, consequently, could take either the soprano or the mezzo role in the duets they performed together. In the duet from *Aida*, Miss Verrett sang *Aida* (soprano) and Miss Bumby sang *Amneris* (mezzo); in the *Norma* excerpt,



it was Miss Bumby who sang *Norma* (soprano) and Miss Verrett who sang *Adalgisa* (mezzo).

The two singers are, however, by no means identical in the way their voices respond to the two kinds of roles. Even in her mezzo days, Miss Verrett sounded like a soprano. Hers was — and is — a light, floating, velvety voice. Bell-like in its agility, and with a pure loveliness that matches the singer's exquisite physical beauty. Desdemona was just the right role for her — innocent, tender, ethereal; and so was *Adalgisa*, who, after all, is supposed to be an innocent young girl and not the brazen hussy that some more steely-voiced mezzos inadvertently portray her as. Miss Bumby, in contrast, has two distinct voices, and it is astonishing to hear her switch from one to the other. As a mezzo — *Amneris*, for example — she has a full supply of that metallic quality so suitable to the singing of vengeful princesses, gypsies, sorceresses, and mothers. The chest notes are forceful and resonant, carrying with them

overtones of willfulness and menace; the high notes flash with brilliant intensity, like the thrust of a blade. It is an ideal dramatic mezzo voice, perfect for *Amneris*. When she becomes a soprano, Miss Bumby does not merely add on some pitches at the top of the range. She casts the mezzo voice away entirely. The timbre becomes warmer, rounder, more feminine; the steel melts away; even the chest notes lose their mezzo quality; and the vocal color, the mode of singing, and the emotional expressiveness all become those of the heroine rather than those of the villainess. If we had not seen her before us on the television screen, it would have been hard to believe the metamorphosis from *Amneris* to *Norma* — and even more so the limpid, luminous, lyric-soprano tones of *Adalgisa*.

DANCE THEATRE OF HARLEM

Both Miss Bumby and Miss Verrett, incidentally, are black. It is a sign of how far we have come in eliminating racial barriers in the performing arts that this fact was by far the least important element in the Bumby-Verrett concert. It is, in a similar way, interesting and encouraging but artistically peripheral that many (perhaps most) of the dancers in Arthur Mitchell's Dance Theatre of Harlem are black. What is important is that this is a good ballet company, with a wide range of styles, several of which were demonstrated in the two programs presented at the Fox.



athleticism as Stanley Kowalski and Virginia Johnson's febrile elegance as *Blanche DuBois* made for intensely dramatic and expressive dancing in a work somewhat overburdened with literalism in reproducing the actions of the Williams play. There was equally disciplined dancing in *Firchid*, though the Taras choreography is at many points far less in conformity with the essential Stravinskian analytical spirit than Balanchine's more familiar version. What Taras does give us is the fairy-tale atmosphere, the romance and naivete of the story, and this atmosphere was beautifully enhanced by the evocative oriental sets and costumes (by Geoffrey Holder).

GARBUTT & SCHIFF WITH SYMPHONY



I saw the first program, which offered one of George Balanchine's abstract, purely musical masterpieces, *Serenade* (Mr. Mitchell was a principal dancer at the New York City Ballet and retains a deep allegiance to the Balanchine approach); Valerie Bettis's dance version of Tennessee Williams's *A Streetcar Named Desire* (to a movie-music score by Alex North); and Stravinsky's *Firchid*, in the choreography of John Taras. *Serenade* is certainly a test of any ballet company's technical mastery, for the dancing is completely pure and exposed, unobscured by narrative, characterization, or personal expressiveness. There was a high degree of competence in *The Dance Theatre of Harlem* performance, though perhaps the ultimate grace and ease, as though Tchaikovsky's music were speaking unimpededly through the dancers' bodies, eluded this relatively young company.

Nothing was lacking in *Streetcar*, however, where Lowell Smith's terrific Last week's performances of the San Diego Symphony were among the best in recent memory. Violinist Zina Schiff appeared as soloist in the rarely performed *Violin Concerto* by Ernest Bloch. This is a rhapsodic, late-Romantic work in a lush, colorful, orientaling style; its melodic and harmonic patterns have the same Eastern European or Middle Eastern Jewish flavor found in many of the composer's other works. Admittedly, this concerto sometimes sounds like a



soundtrack for a Cecil B. DeMille movie on Samson and Delilah or Moses and the Golden Calf. Its appeal is evocative and sensual, without the tight structural coherence one finds in other sensual modern composers such as Bartok. Miss Schiff played it with a full sense of its rich expressive possibilities, bringing out its nuanced color scheme, and emphasizing above all its lyricism, a quality enhanced by the violinist's limpid, pure, tender tone, her flawless intonation, and her manner of caressing a phrase so as to reveal all its shapeliness. Miss Schiff remains one of the most technically adept and musically sensitive violinists in today's concert halls, and it was a pleasure to hear her devoting her high talents to what so much in need of them to reveal its inner treasures.

Miss Schiff was one of two stars at this series of concerts. The other was conductor Matthew Garbutt, who, in a demanding repertoire, proved himself to be a brilliant musician. Mr. Garbutt has an excellent baton technique, which is doubtless much appreciated by the orchestra; precision of attack and rhythmic unanimity were hallmarks of the performances of the Mendelssohn "Ruy Blas" Overture, *Die Rheine Journey* from Wagner's *Götterdämmerung*, and the Suite from Strauss's *Der Rosenkavalier*. But even more impressive were the grandiose sweep of the music, the full realizations of both the lyrical and the dramatic moments, the power of the climaxes, the large-scale understanding that made clear the structure of the scores in the midst of all that forward-driving energy. This was noble music making in all respects, including the exceptional performances of all the orchestral choirs and soloists (notably first horn player Jerry Folsom). Like Miss Schiff's playing, Mr.

Garbutt's conducting had the thrilling quality of true authority — of an artist who understands, executes, and reveals, with the self-confidence and self-knowledge of the composers themselves.

ANDREA MAYS

The Monteverdi Chamber Orchestra began its latest program at the Old Globe with the omission of the opening work announced in the program, Charles Ives's *The Unanswered Question*. Why the Ives piece was left out — and why no announcement was made of the change in program — remains itself an unanswered question.

The next puzzle was the radical difference of ideas about Mozart demonstrated by soprano soloist Andrea Mays and the orchestra's founder and conductor, Leonard Ingrande. Miss Mays, on the evidence of her performance of "Ach, ich fühl's" from *The Magic Flute*, "Dove sono" from *The Marriage of Figaro*, and the cantata *Exultate, jubilate*, is a singer of considerable gifts. Her voice is warm, rich, well produced, and comfortable throughout the soprano range, with full, ringing top notes. Equally important, she has great sensitivity to the Mozart style, shaping phrases with delicacy, feeling, and taste, and giving the vocal line the living quality that comes from minute adjustments of rhythm within the phrase and appropriate (but not exaggerated) ritardandos

where text and melodic shape suggest them.

In this respect, her rapport with Mr. Ingrande was less than ideal. In the performance of vocal music, the soloist and the conductor should come to an agreement beforehand on matters of tempo and rhythm; and if there remain unreconcilable differences, the conductor should make his stylistic requirements, then in



performance the ideas of the soloist must necessarily prevail. The conductor may, of course, be wiser, but the audience is listening to the singer, and the orchestral part — for example, in the two Mozart arias on this program — is perceived mainly as an accompaniment. Miss Mays had her own ideas about how this music should be performed — with great rhythmic flexibility, and strongly underlined ritards — and in general her judgments struck me as correct, since they arose

from the internal nature of the score and a sensitive response to the texts. Mr. Ingrande, in contrast, insisted on strict tempos, never yielding to Miss Mays, scarcely (or so the results intimated) listening to her, and rigidly binding on cadential chords long before the soloist had completed the phrase leading to them.

The continual unresolved conflict produced chaos, and distracted from the beauty of Miss Mays's voice and the expressiveness of her interpretations. Things were less chaotic in *Exultate, jubilate*, not because Mr. Ingrande became more resilient but because Mr. Mays became less expressive. Her chief concern, apparently, was meeting the technical demands of the virtuosic, florid passages — which she did indeed do, but just barely, without that superabundance of agility needed if this work is to attain its full excitement.

After the intermission, the Monteverdi concert became more uniformly satisfying. Mr. Ingrande conducted Mendelssohn's "Italian" Symphony with remarkable thrust and energy, and the orchestra responded with much exuberance, particularly in the breathtaking final movement. Flexibility, yielding, and graceful expansiveness were again in fairly short supply, but Mr. Ingrande's dynamism and vitality gave the score a straightforward and powerful brought out a side of the music often downplayed in more romantic performances.

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Letters

(continued from page 4)
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addressees to normal (and publicly
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patients were ridiculed as
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voice to whoever is interested in
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add torment to disease, or you can
search out treatments which return
you to health.

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who hide your scurrious attacks
on the doctors of alternative
therapies behind "ethical"
anonymity, it is hoped that you can
soon find a proper employment for
your kind of morality in the skid
rows of the used-car world.
Lucie Reddell
San Diego

Former Virgin

This is my first letter to the
Reader ever. Graeme Donne's

article, "Moving In, Moving Out"
(April 12) is great!
Robert Oliva Jr.
Escondido

Moved By Piece On Moving

"Moving In, Moving Out" is a
very impressive piece of
literature. Not only was it well
written but it served a purpose and
helped to make a better world.
I don't have to wish the author
luck, because he's displayed his
ability to earn it.
William D. Bowles
Pacific Beach

Ex-Puppy Has New Pet Project

In reference to the "Local
Groups Grape" article ("City
Lights," April 5), I speak from the
viewpoint of someone who's been
there. I was a member of the
Puppies, who were first to get
signed, first to get the shaft, and
then break up. This mention of
some San Diego music is curious
because you're dealing with a very
ill-fated record industry. The best
talent doesn't always get the best

deal first time out. It takes many
years of hard work, sacrifice, and
personal evolving as an artist to
present an appealing product to the
industry. The rejection is a part
of it. It's no reflection on the
quality of San Diego bands. In
fact, what is a "San Diego" band?
This area is so into the cover band
mentality that original music
represents a small fraction of the
entertainment scene here. That's
why we only have the Spirit, or
occasional college shows in which
to perform something original.

The audience in San Diego, as a
whole, is and has always been
complacent when it comes to
supporting original sounds. And it
has nothing to do with the quality
of the music. The shadow from
L.A. and the industry, whether we
like it or not, seems permanently
cast over the ears of the San Diego
audience. No matter, though. In
my case, I have formed a new
band, Shell Life, and intend on
starting the process of developing
with or without local awareness.
There are always contracts and
deals to be made. I feel that timing
and persistence play important
roles for any individual or band
who wants national recognition.
Above all, you must believe in
yourself.
Richard Filia
San Diego

City Lights

(continued from page 2)
group publicly. It was during
this conversation that Dawson
claims Rosie admitted to him
that the club was anti-Zionist, a
charge Rosie flatly denies.

"We're not anti anything...
Rosie says. 'If we're anything
at all, we're pro-American,
whatever is good for America.
And the people in the club care
about this country, we're open
to all points of view. That's
what this club is all about.'"
She adds, "(Dawson's) gone
on the air publicly and
announced that we're
anti-Zionist, and that's not
true. We didn't take the money
from Spotlight, and we're
going to continue with or
without Dave Dawson."

Since March 30, when
Dawson read a statement on the
air explaining his
disassociation, numerous Rosie
supporters have called in to
Dawson's show, chastising him
for what they feel is his

ingratitude and his callous
treatment of Rosie. Callers
have gotten so adamant about
Dawson's refusal to recognize
the club that Dawson has
banned several of them from
calling in. Long-time favorites
such as the Czechoslovakian
jazz pianist, dubbed "The
U-bout captain," can no longer
call in, nor can "the
Constitution Lady." Even
Rosie has been excluded from
the airwaves. Dawson explains
that the show is his, and that
he'd like the whole matter
forgotten. Rosie claims that she
feels no bitterness toward
Dawson, that she still avidly
listens to his program and even
records it. She vows that the
club will continue, as will the
newsletter, even if Dawson will
have nothing to do with it.
"When he first told me that he
no longer wanted to be
associated with us, I was
cruel. I'm still his loyal fan.
I thought he was next to God."
—R.O.

Off the Cuff

What anonymous person would you like to thank?



Kathleen Christensen
Nutritionist
Pacific Beach

I went from Mission Valley
to Cardiff and I had to come
back to Hillcrest. I was late for
work—one of those
mornings. I knew I didn't have
enough gas but I guess I didn't
realize how quickly you can
run out racing down the
freeway at seventy miles an
hour. I was in the fast lane right
near the Interstate 805 turnoff
from Interstate 5. My car
started to die. I got it over to
the Sorrento Valley Road exit
and off the freeway. A couple
of CalTrans workers were
working on the road and I
asked them if there was a
phone nearby. One of them
said, "What's the problem?" I
told him I had run out of gas.
He said, "Here, let me give
you some." He had some in the
back of his truck and he put a
couple of gallons in—enough
to make it to a gas station.
Whoever he was, I'd like to
thank him.



Patty Scheid
Receptionist
La Mesa

I was on my way to the auto
parts store to get some clamps
for a leaky gas line. I have an
older VW. Unfortunately, gas
leaked on the engine and
ignited. I got out in my heels
and little dress screaming,
"Help, help, my car's on fire!"
Heh, it's a scary feeling seeing
smoke barreling past you.
There were flames shooting out
of the back end. Some guy ran
out of the store with a fire
extinguisher. He was sure on
top of it. He flew right by me
and put the fire out.
Everything, hoses and all, had
melted. The entire back end
was scorched. He said,
"Thank God you pulled in, if
you had been on the
freeway... I'd hate to think
of what could have happened.
Thank you, buddy!"



James Hittner
Construction Worker
North Park

My wife and I were on the
road, coming back from a little
vacation. We were out of
money. We were almost on
empty. We had out-of-town
checks and nobody would cash
one. We prayed and asked the
Lord to send us somebody to
help out. We went to a 7-11
store and I was outside on the
phone calling J.C. Penney's to
see if they had a gas station we
could use their credit card at.
No luck. A guy walked out of
the 7-11. We didn't know him
from Adam. He had just gotten
off of work and he walked up
to us and said, "Looks like
you need some help." I
explained our predicament and
he said, "Come inside." He
cashed our check even though
it was against store policy. I
wanna thank him for giving us
the money to make it home.



Dale Balmer
Cardiovascular Technologist
Kearny Mesa

My girlfriend and I drove up
to La Jolla Shores last
weekend. It felt like we must
have driven around the parking
lot 500 times looking
for a place to park. We'd see
someone leaving in the next
isle and by the time we got
around, there'd be three other
cars vying for the position. I
had just about given up and we
were going to drive in, to the
road and probably see and the
rest of the afternoon looking
for a parking place but we
decided to drive around the lot
one last time. There was a guy
and girl just standing by a car
right at the very front. He
looked at me and said, "We're
looking for someone worthy to
take our parking space." It was
the beginning of a perfect day. I
don't know who they were but
a kind little gesture like that
restored my faith in humanity.



Kathy Neary
Retail Store Manager
San Diego

I came home from school
one winter day to find that my
father had given my dog away.
I was really depressed. I went
and sat at my mom's grave for
four hours. When I walked
back to the road this guy pulled
over and asked if I wanted a
ride. I wasn't hitchhiking but I
didn't care at that point; I got
in. He looked at me like he
knew me. He said, "I usually don't
tell people things but I want
you to know that when you see
your first daffodil everything
will be okay." About a month
later I was riding down a trail,
there was snow on the ground
but I noticed a daffodil poking
out. That week I got my dog
back, moved in with my
grandmother, met my first
love, got my horse and my first
real job. He was just an
ordinary, plain-looking guy
with glasses but whoever he is
and wherever he is, thank you.
—Lin Jakurs



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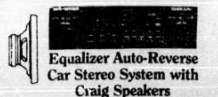
with \$5 minimum purchase, limit 1 pair per person with this coupon. Must present this coupon. Expires 5/10/84.

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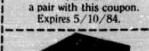


150-Watt Amplifier-Equalizer

By Steco. #PB450. 7 slide controls with front to rear fader. 2 rows LED peak lights.

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200-Watt Amplifier

5-band equalizer for car stereo. Univac model #RV81. Compact size.

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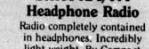
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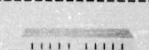


Stereo AM/FM Headphone Radio

Radio completely contained in headphones. Incredibly light weight. By Compact #10109.

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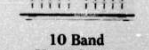


Motorized Power Auto Antenna

By Univ. #RS10, up & down switch, auto-stop.

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10 Band Home Stereo Graphic Equalizer

LED power indicator, monitor switch, RCA jacks. Beveda BE1000.

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Section 2 Events, Theater, Music, Film

Rare Buds

In the early 1930s, a family of dry farmers called Ingersoll lived on a twenty-five-acre parcel of land east of Encinitas. They planted seed crops and hoped for rain. If the rains came, the crops flourished. If not, the seeds dried up before they sprouted or the seedlings withered and died. In the Thirties the Ingersolls were replaced by the Larabees on the land. Ruth Larabee loved to travel and the level plants. She brought seeds and plants from all over North and South America and planted these around her property. She planted cork oaks and Monterey cypress trees as well as many unusual cacti and succulents, and she gave the land a name — Rancho de las Flores. In 1957 Mrs. Larabee died and the bequeathed Rancho de las Flores to the County of San Diego with three stipulations. The first was that the land be developed as a botanical garden. Second, that two sections of the property remain chaparral to provide refuge for the quail, other birds, and wildlife that lived there. Finally she specified that an entrance fee never be charged so that anyone might come and enjoy a quiet walk around the garden. The county accepted the gift with the stipulations and assigned the county department of parks and recreation to carry



out the terms of her will. The director of parks and recreation suggested that a group of garden clubs and plant societies, and nurseries throughout the county, all of whom cooperate to develop and maintain Quail Gardens, the only botanical garden south of Los Angeles. Many of the garden groups maintain plantings within Quail

Foundation now has 400 members and is supported by garden clubs, plant societies, and nurseries throughout the county, all of whom cooperate to develop and maintain Quail Gardens, the only botanical garden south of Los Angeles. Many of the garden groups maintain plantings within Quail

Gardens which show off their special horticultural interests. The fuchsia society, the rare fruit group, cactus enthusiasts, palm and protea people, and the bamboo society are all evident as one strolls along the paths of the gardens.

This Sunday, May 6 from 10:00 a.m. until 4:00 p.m., the

Quail Gardens Foundation will hold its annual spring bazaar. Though the Quail Gardens decent society holds a plant sale every Sunday afternoon, this is the big one. Eighty nurseries in North County, garden clubs, and individuals from all over San Diego have donated indoor and outdoor plants, ornamentals, trees, shrubs, cacti, succulents, native and naturalized plants, bamboo, and fruit trees for the bazaar sale. Some of the most unusual and exotic ground covers, shrubs, and trees have been propagated from Quail Gardens' own collection. Among these exotic offerings is the *Crinum maculatum*, with fine, lacy foliage and lavender flowers. This plant is also known as an African crocodile because of the shape of its seed pod. A very rare ground cover, *Sesuvium portulacastrum*, will be offered from the Quail Gardens collection. This plant has tiny, carnationlike flowers, and blooms from spring through summer. A rare tree, *Tabebuia chrysomela*, the Golden Trumpet tree, found in the West Indies and South America, will be available in one-gallon containers. This tree, which grows quickly and blooms early, has long, yellow, trumpet-shaped flowers. Another exotic offering from the park gardens is an ancient herb from the carrot family, *Critium maritimum*.

Scholars & Scrolls

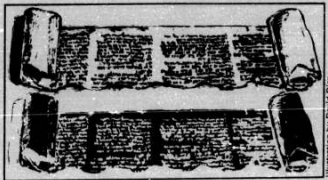
One of the most dramatic discoveries in archaeological investigations of the Near East was the accidental discovery of the Dead Sea Scrolls. In 1947 an Arab shepherd found the first of them in virtually inaccessible caves, high up on the forbidding cliffs above the arid western shore of the Dead Sea. Soon other manuscripts were discovered, and a great scholarly industry arose to make sense of these documents, and to

reconstruct the historical events that led to their writing and then to their being hidden in the caves. There is by now a general (though not unanimous) scholarly consensus as to the origin of the scrolls. At some time in the last couple of centuries B.C., a group of intensely pious Jews established a religious community at Qumran, beside the Dead Sea. According to their view of recent Israelite history, the "teachings of God had been corrupted by the vernal priests in charge of the religious institutions in Jerusalem. The

From The Lower Latitudes

Lovers of serious music might ask themselves how many of the following names they recognize: Antonio Carlos Gomes, Mauricio Kagel, Silvestre Revueiras, Carlos Chavez, Marlos Nobre, Juan Orrego Salas, Alicia Urreta, Joaquin Orellana, Mario Davidovsky, Victor Sacoedo, Julio Estrada, Julian Corbin, Heitor Villa-Lobos, Alberto Ginastera, Rodolfo Halffter, Ignacio Roca Llovera. These are Latin American composers whose music will be performed at USC's second Festival Musical Intercultural Latino, ten days devoted to concerts and lectures designed to acquaint American audiences with musical traditions south of the border. The problem of the diffusion and acceptance of such music is that only a fairly wealthy, urbanized country can afford the performing organizations — symphony orchestras, opera companies — needed for the lively musical atmosphere in which composers can flourish. But even in Mexico, Argentina, and Brazil there is trouble getting contemporary works performed, and the number of Latin American composers whose works are performed abroad is even smaller.

Music does not exist only in the concert hall, however. There are other traditions as well, and Latin America is particularly rich in these. Cha-cha-cha, guajira, tango, flamenco, traditional music of the Indians, Afro-Cuban music, mestizo music, popular and folk music of the various countries



darkness," which was already reflected in the conflict between the "wicked priest" of Jerusalem and the "righteous teacher" at Qumran. These battles would, they believed, culminate in the triumph of God's elect and the establishment of a renewed, purified Israel governed by an anointed king ("messiah"). Then an era of righteousness would begin, in which evil, false belief, and corruption of the true law would be eliminated, and all the world would recognize the one true God and obey his commandments.

The numerous documents

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Tuesday issue 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, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 8803, San Diego, CA 92138.

Dance

New England Country Dancing to live music with caller Joseph Tardine will be held, Thursday, May 3, 8 p.m., United Commercial Travelers Hall, 4560 Thirteenth Street, North Park, 436-4031.

"Spring Thing," an evening of modern dance, jazz, tap, and ballet is scheduled for the ninth annual

dance concert, Thursday, May 3, Friday, May 4, and Saturday, May 5, 8 p.m., Miran Hall, Southwestern College, 421-2595.

Dance Concert, New York's Rod E. Edgar Dance Company performs a repertoire ranging from jazz ballet to dance drama, Friday, May 4, 8 p.m., Mandeville Center Auditorium, UCSD, 452-4559.

"Graduate Dance Company," SDSU's Choreographer's Ensemble features new works by faculty members, and guest performers from Mexico, Friday, May 4 and Saturday, May 5, 8 p.m., room 208, Studio Theater/Women's Gym, SDSU, 265-6821.

Modern Dancer and Choreographer David Landis presents three evenings of his own choreography, Friday, May 4, Saturday, May 5, and Sunday, May 6, 8 p.m., Westminster Avenue Theater, 3598 Talbot Street, Point Loma, 222-4236 and 223-8669.

Student Ballet Recital, Ballet Brío will perform excerpts from *Swan Lake*, *An Arabian Fantasy*, and *Carousel at the Animals*, Saturday, May 5, 2:30 and 7:30 p.m., Recital Hall, Balboa Park, 463-7529 or 452-5077.

"Freedom Delight," an evening of spontaneous, improvisational dance will be held, Saturday, May 5, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 275-2461.

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

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Esch Avenue, La Jolla, 454-5191.

Film

Film Retrospective, a Robert

Duvall film retrospective opens with the showing of *"MASH"*, Friday, May 4, noon, Foster Hill Cinema, 2635 Via de la Valle, Del Mar, 275-0070.

"The Sorrow and the Pity," Marcel Ophüls' documentary about French life under the German occupation screens Friday, May 4, 7 p.m., room 107, Third Lecture Hall, UCSD, Free, 454-4450 or 452-2016.

For Children, films will be shown Friday, May 4, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free (691-5064); Joby Foster appears in *The Secret Life of T.K. Dunning*, Thursday, May 3, 3 p.m., Coronado Public Library, 540 Orange Avenue, Coronado, Free, 435-4187.

"The Violent Earth," active volcanoes around the world are examined, Saturday, May 5 and Sunday, May 6, 1 and 2:30 p.m., auditorium, Natural History Museum, Balboa Park, 232-3571.

"Tokyo Story," director Yasujiro Ozu's most famous film will be shown in Japanese, with subtitles, Wednesday, May 9, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla, 454-0267.

Music

Symphony Concert, the San Diego Symphony, Richard Hickox conducting, and Jerry Folsom, horn soloist, will perform Schubert's Symphony No. 8, Hindemith's Horn Concerto, Bizet's *L'Arlésienne* Suite No. 1, and Borodin's *Folk Song Dances*, Thursday, May 3, 7 p.m., Friday, May 4, 8 p.m., and Sunday, May 6, 2:30 p.m., Civic Theater, 202 C Street, downtown, 290-9721.

Piano and Cello Recital, Michio Bishop and Tom Schonberg will (continued on page 4)

two day BOOK SALE

May 5, 9am to 5pm
May 6, 12:30 to 3pm

San Diego Art Institute
1449 El Prado, Balboa Park



BAHA'I FAITH Lecture Series WORLD IN TRANSITION

Saturday, May 5, 9 am
EILEEN NORMAN & LISA JANTI
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Featuring Hollywood stunt driver Brian Carson (stunt driver in "Smoky and the Bandits"), who will attempt to jump 10 cars ramp to ramp.

Schedule: Gates open 8:00 am, time trials 9:00 am, first round 12 noon
Special bonus for the longest, wildest funny car burnout.

- Over 16 funny cars
- Spark-throwing, wheel-standing "bonanza"
- Pro gas
- Bracket bonanza & "street grudge racing"
- Plus more, more, more

Directions: Take any freeway connecting to I-5 North to Palomar Airport Road & head for the hills.
Tickets available at **Ticketron** and **Ticketmaster**. Don't be left out!

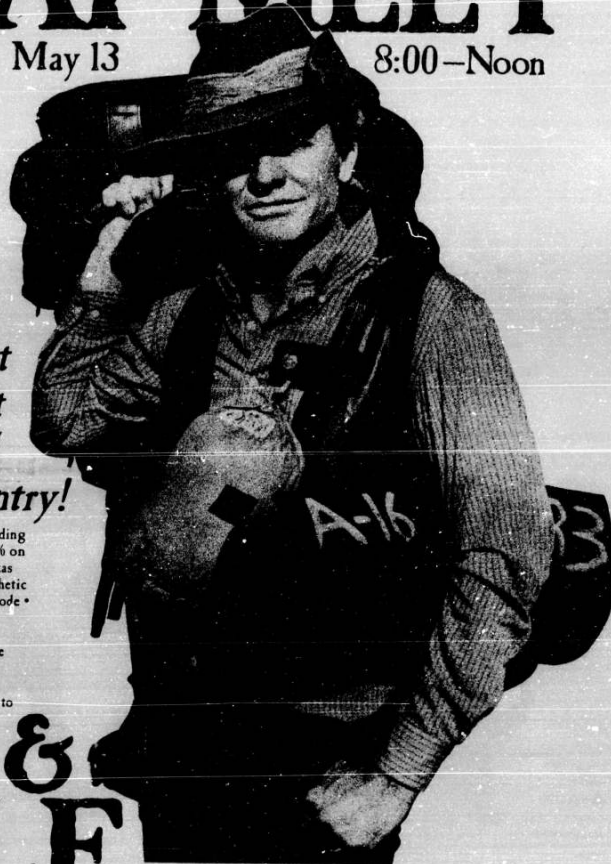
All tickets purchased in advance will receive a free pit pass
For additional information call 727-1171

Adventure 16's San Diego Mother's Day

BACKPACKER'S SWAP MEET

Sunday Only May 13

8:00-Noon



Don't Miss
The Greatest
Single Event
Of Its Kind
In The Country!

Come swap, sell or buy gear, including our A16 rental gear. Save up to 50% on store items. • The North Face parkas 30-40% off • The North Face synthetic sleeping bags 20% off • Mother Lode • Doufod Underwear 40% off • Patagonia shelled polypropylene jackets 25% off • Patagonia Baggie shorts 25% off • Assorted boots 25-30% off • Woolrich garments 30-50% off • Acorns 25% off • Up to 50% off on surprise odds & ends. Limited to stock on hand.

**&
SALE** Saturday May 12 10:00-6 P.M.
& Sunday May 13 8:00-Noon

Enter our "Guess The Weight Of The Pack Contest." Meet factory reps, taste samples, and see the latest ideas. Meet local representatives of our parks and wilderness organizations.
FREE Slide Show Saturday 8:00 P.M.
The American Men and Women's Mt.

Everest Expedition, The West Ridge.
An exciting account of the record-making attempt by a balanced team of American men and women to climb the difficult and long West Ridge of Mt. Everest, presented by Eric Reynolds.
Free popcorn and coffee!



San Diego
4620 Alvarado Canyon Rd.
San Diego, CA 92120
(Freeway 8 at Fairmount)
(619) 283-2374

READER'S GUIDE TO LOCAL EVENTS

(continued from page 2)

perform works by Beethoven, Schumann, Hindemith, and Boc-cini. Friday, May 4, 7:30 p.m., Habitar Bookshop and Cafe, 4711 Third Street, La Mesa. 697-7922.

Madrigal Performance, the UCLA Madrigal Singers will appear. Friday, May 4, 8 p.m., St. Regis Catholic Church, 4735 Cass Street, Pacific Beach. Free. 483-3030.

Yiddish Dance Music from the Twenties and Thirties is performed by the group Zimras. Friday, May 4, 8 p.m., 120 Robinson Avenue, Hillcrest.

Symphony Concert, the Palomar Community Orchestra presents two performances of romantic works, including Chopin's Piano

Concerto in E minor, Rostrop's Sentimentale, Ravel's Pantomime for a Doll, Prokofiev's and Variations on the Valse. Sunday, May 6, 2:30 p.m., Meeting House, First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978 or 268-4525.

Organ Concert, Richard Morris will perform works by Bach, Mozart, Liszt, and others. Sunday, May 6, 7 p.m., First Presbyterian Church, 320 Date Street, Hillcrest. 232-7531.

Spring Recital Series, pianist Pamela Stubbs will include in her program works of Bach, Mozart, Chopin, Liszt, and others. Sunday, May 6, 3 p.m., Mary Star-of-the-Sea Catholic Church, 7727 Girard

Avenue, La Jolla. 466-9437.

"Brass Finale," an ensemble of two trumpets, organ, and soprano voice will perform works by Bach, Handel, Purcell, Scarlatti, and others. Sunday, May 6, 7:30 p.m., Meeting House, First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978 or 268-4525.

Symphony Concert, the Civic Youth Orchestra will perform Bizet's Carmen Suite and Nielsen's A Midsummer's Dream. Monday, May 7, 7:30 p.m., Old Globe Theatre, Balboa Park. 244-7227.

Composer-in-residence David Wand-Steinman will present a program of his work. Wednesday, May 9, 8 p.m., Smith Recital Hall, SDSU. 265-5204.

Special

Guided Hikes, Walkabout Inter-national sponsors a hike through the public parks of central Tijuana. Thursday, May 3, 7 p.m. (230-2666 or 222-2244); a multi-modal, hostel-to-hostel walkathon offering a selection of hikes through San Diego will be held. Saturday, May 5, 7 a.m. (331-SHOE or 239-2644); for information on Walkabout International's many other planned hikes, phone 223-WALK.

Festival Musical Intercultural Latinas, a ten-day celebration of Latin American music, dance, and culture begins Friday, May 4, noon, with Cinco de Mayo celebrations.

and continues with concerts and lectures through May 12, UCSD. 452-3229 or 452-3230.

Cinco de Mayo, UCSD's Monumento Estudiantil Chicanos de Aztlan presents a cultural celebration with breakers, mariachi, buller folklorics, a Chicano dance band, fan-1, and speakers. Friday, May 4, noon, student center jump. UCSD. 452-4904.

"Spring Fiesta," San Diego's largest student-run festival features continuous entertainment, games, food, carnival rides, and fireworks displays. Friday, May 4, 6 p.m. and Saturday, May 5, noon, Aztec Bowl, SDSU. 265-4632.

Air Show, the Navy's Blue Angels (continued on page 6)

S.D. Chapter S.P.E.B.S.Q.S.A. presents their 36th Annual: BARBERSHOP HARMONY SHOW



"Family Album" featuring the San Diego Sun Harbor Chorus, local and international medalist quartets!

Friday & Saturday, May 11th & 12 at 8 p.m.

Downtown Civic Theatre (2nd & C Streets)
Call 295-5542 or 236-6510 for ticket info.
2 Free Cruise Tickets To Ensenada
on the S.S. Azure Seas will be given away
each night courtesy of Western Cruise Lines
and Explorer Travel Services.

COMING TO UHS! MAY SEMINARS AND FREE EVENTS

"Native-American Shamanism" with Terry Eaton
(12-year student of Native American Medicine) and Willard Johnson, Ph.D.
Weekend May 12-13 9 am-7 pm

***Free Seminar with Eaton and Johnson**
Friday, May 11 7-10 pm

***"Kahuna Shamanism" with Abraham Kawai'i**
(traditional Kahuna) and Willard Johnson, Ph.D.

***Free Seminar with Kawai'i and Johnson**
Friday, May 18 7-10 pm

Call for seminar fees and information
Ask about our degree programs in Psychology (including M.F.C.C.), Holistic Health,
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San Diego, CA 92110-2889
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UCSD University Events Office presents



JAZZ TAP ENSEMBLE

"WHEN THE Jazz Tap Ensemble comes to town again, I'd like to buy out the theatre for one night and invite all the people I know who need more happiness in their lives or people who need their faith in the powers of dancing restored."

Deborah Jewitt, Village Voice

GA. \$10.00, UCSD Fac. Staff St. \$8.00, UCSD St. \$6.00

MAY 6, SUNDAY, 8:00 P.M.

MANDEVILLE AUDITORIUM

UCSD Box Office & Ticketron: 452-4559

Discover SDSU's New Tradition



May 4 & 5
Aztec Bowl

- Food
- Games
- Rides
- Entertainment

Welcome to Spring Fiesta

San Diego's largest student-run event. The "new tradition" will prove to be the highlight of the year for all ages. This two-day celebration will include carnival rides, food & game booths, displays, entertainment, plus fireworks! You are invited to join in this fun and worthwhile event. All proceeds benefit Camp Able—a summer camp for handicapped youth and adults.

For more information call 265-4632

Tickets available at Ticketron outlets, Aztec Center box office, or at gate.
General \$2.00, children (under 12) \$1.00.

Friday, May 4
6:00 p.m. to Midnight

Saturday, May 5
12 Noon to Midnight



91X

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4pm

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Jorge
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Espinosa
"Armillita"

6 Bulls from
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Ticketron (619) 231-3554
Downtown ticket agency Tijuana

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NEURO-LINGUISTIC PROGRAMMING

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Tuesday, May 8, 1984 7-9 pm
Old Town Learning Center
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- Learn to use tools and techniques that enable you to:
 - establish instant rapport with anyone you meet
 - achieve desired objectives in personal & business life
 - eliminate resistance or objections to your proposals
 - change your state of mind & physiology at will
 - turn any fear experience into one of total confidence
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 - feel and look better than ever before... while eating!
- "NLP is the most powerful vehicle for change in existence" (PSYCHOLOGY TODAY) You are invited to learn practical skills and information you can start using immediately in your life.

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EXPERIENCE The San Diego Symphony

David Atherton, Music Director

KURK TREVOR JERRY FOLSOM

Kurk Trevor conducting selections by Schubert, Bart and Beethoven.
Hornist Jerry Folsom will perform Hindemith's "Horn Concerto"
Civic Theatre, Thurs., May 3, 7 pm; Fri., May 4, 8 pm;
Sat., May 5, 2:30 pm

DAVID ATHERTON WILLIAM HENRY

Back from his Metropolitan Opera debut, Mr. Atherton and the San Diego Symphony present selections of Beethoven, Haydn and Mozart.
Violinist William Henry will perform Bach's "Violin Concerto"
Civic Theatre, Wed., May 9, 7 pm; Sat., May 13, 2:30 & 8 pm;
East County Performing Arts Center, Sat., May 12, 8 pm

Tickets: \$6.50 to \$19.50
Change 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 563-5800.

THEATRE
283-SEAT

The San Diego Symphony
2100 La Jolla Village Drive
San Diego, CA 92037
Phone 736-9171

CINCO DE MAYO CELEBRATION

FOOD
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DANCING

Join the fiesta with a day of Mexican style celebration. Authentic food & drink, musicians & dancers. Mama Carrillo's Taco Eating Contest, 3:00 pm. Come hungry, and you may win 10,000 Pesos. All food and drink proceeds to Pacific Beach Town Council. Beer & Nachos



Garner & Lamont in Pacific Beach

(continued from page 41)
squadron will perform aerial maneuvers, Saturday, May 5 and Sunday, May 6, 10 a.m. Naval Air Station Miramar, Miramar. Free. 271-2230.

Political Theater, the San Francisco Mime Troupe will perform their new musical comedy *Steeltown*, Saturday, May 5, 2 p.m. and 8 p.m., California Theatre, 1122 Fourth Avenue, downtown. 232-5009.

Woodcarving Exhibition, the eighth annual San Diego woodcarvers show will feature works of sixty California craftsmen, Saturday, May 5 and Sunday, May 6, 10 a.m. Conference Building, Balboa Park. Free. 465-8937 or 466-6254.

Plant Bazaar, Quail Botanical Gardens hosts its annual sale of thousands of exotic plants, Sunday, May 6, 10 a.m. - 2:30 Quail Gardens, east of Interstate 5, Encinitas. Free. 297-6582 or 251-4432.

Puppet Show, the Kent family enacts *The Frog Prince*, Friday, May 4, 10 a.m., Saturday, May 5 and Sunday, May 6, 11 a.m., 1, 2:30, and 4 p.m., Puppet Theatre, Presidents Way, Balboa Park. 420-0794.

Bonsai and Sui-Seki horticulture will be on exhibit for the nineteenth annual spring show of the San Diego Bonsai Club, Saturday, May 5 and Sunday, May 6, 10 a.m. - 12 noon, Casa Del Prado, Balboa Park.

Israel Independence Day is celebrated with a food and activities bazaar, song, music, performance art, film, and a dramatization of *Golda: A Woman of Valor*, throughout the afternoon and evening, Sunday, May 6, 4 p.m., Naiman Social Hall, Beth Tefilah, 6911 El Cajon Boulevard, East San Diego. 463-0391 or 383-3300.

Festival de Primavera de Rosarito continues with parades, theater, dance, gallery shows, softball games, surfing competition, Mexican rodeos, a polo tournament, a bullfight, and a Puerto Nuevo Lobster Day through May 6, Rosarito Beach, 1-706-2-13-51 or 428-5923, box 675.

Sports

Bicycle Time Trials, a ten-mile time trial for all classes will be sponsored by the San Diego Time Trial Association, Saturday, May 5, 8 a.m., with registration beginning at 7 a.m., El Monte Road, Lakeside. 444-6425.

Soccer, more than thirty-five teams will compete in the Soccer League Tournament, Sunday, May 6, 10 a.m., Naval Air Station Miramar, Miramar. Free. 271-2230.

Tennis, Dorothy Fickler, Chenevix-winter of more U.S. Tennis Association events than anyone in history, will be featured among the competitors at the National Senior Handicap Tennis Championships, starting Wednesday, May 9, La Jolla Beach and Tennis Club, 2000 Spaulding Drive, La Jolla. 454-7126.

Radio/TV

"Star Wars," the radio adaptation of this intergalactic saga continues Thursday, May 3, 7:30 p.m., KPBS-FM (89.5).

Horse Racing, the 110th running of the Kentucky Derby will be televised from Louisville, Saturday, May 5, 4:30 p.m., KGTV, Channel 10.

"Action in the North Atlantic," Humphrey Bogart and Raymond Masey are featured in this 1944 movie classic, Sunday, May 5, 11 p.m., XETV, Channel 6.

"The Last Days of Pompeii," this adaptation of Edward Bulwer-Lytton's book stars Anthony Quayle, Ernest Borgnine, and Olivia Hussey, and includes a cameo performance by Sir Laurence Olivier, Sunday, May 6, 8 p.m., Monday, May 7 and Tuesday, May 8, 9 p.m., KGTV, Channel 10.

"Dirty Harry," Clint Eastwood stars in this 1971 drama, Sunday, May 6, 11:30 p.m., KGTV, Channel 10.

"Concealed Enemies," the trial of Alger Hiss is recreated in a four-hour presentation of "American Playhouse," Monday, May 7 and Tuesday, May 8, 9 p.m., KPBS-TV, Channel 15.

Science Fiction, the dramatization of Ray Bradbury stories continues Tuesday, May 8, 7:30 p.m., KPBS-FM (89.5).

"Doctor Zhivago" returns to the tube in a two-part presentation beginning Tuesday, May 8, 9 p.m., XETV, Channel 6.

Radio's Golden Age will be recaptured in thirty-one half-hour broadcasts of old comedy and drama programs, each evening throughout May, following the 6 p.m. news, KPOP-AM (1360).

Lectures

Poetry, reading from their own work will be Raul Jaques, sponsored by the San Diego Poetry Forum, Thursday, May 3, 7 p.m., Multicultural Arts Center, 425 Market Street, downtown. Free (236-1521). Christine Downing will read from her book, Sunday, May 6, 4:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Free (299-7059). Josie Graham will read, Wednesday, May 9, Revelle Formal Lounge, UCSD. Free. 452-6766.

The Case for Extraterrestrials, CSU professor Bruce Correll examines the possibilities of life in the universe other than our own, Thursday, May 3, 7:15 p.m., auditorium, Reuben H. Fleet Space Theater and Science Center, Balboa Park. 236-1213 x211.

Salvadorean poet (Claribel Alegria) will read from and discuss her work, Thursday, May 3, 7:30 p.m., Casa Real, Art Center, SDSU. 265-3337.

Futurist Alvin Toffler is the keynote speaker at a symposium on computers and utopia, Sunday, May 5, 9 a.m., Coleman College, 7380 Parkway Drive, La Mesa. Registration 465-3900.

Dead Sea Scrolls, Hebrew University professor Yigael Yadin will discuss his most recent acquisitions and scholarship, Tuesday, May 8, 8 p.m., Al Balz Shrine Temple, 5400 Kearny Mesa Road, Kearny Mesa. 593-8537.

"The Goddess: Mythological Images of the Feminine," Christine Downing discusses ancient and archetypal perceptions of women, Wednesday, May 9, 7:30 p.m., Tenenoco Gallery, 516 Fifth Avenue, downtown. 233-4925 or 232-0118.

Sculptor Dennis Oppenheim will speak in conjunction with the installation of his exhibit, Tuesday, May 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Jazz Women: The Performance Artists," will be discussed by musician Molly Stone in the continuing "New Views of Women" series, Wednesday, May 9, 3 p.m., room 221, Hefner Hall, SDSU. Free. 265-6274.

Galleries

Figurative Paintings of Frank

TO LOCAL EVENTS

Dixon will be displayed through May 5, 1984 Gallery, 664 Ninth Avenue, downtown. 238-5992.

New Paintings by Paul Knorr may be viewed through May 5, Patti Alsada Gallery, 460 Ninth Avenue, downtown. 231-9242.

"Villa Sin Miedo," a photographic documentation of a land rescue community in San Juan, Puerto Rico will be on view from Tuesday, May 8 through May 22, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"Unforgettable Fire," the traveling exhibition from Chicago's Peace Museum, including original drawings by survivors of Hiroshima and Nagasaki, will be on display through May 10, Grove Gallery, Revelle Campus, UCSD.

"California Inbers," the twelfth annual exhibit of fiber art is on display through May 10, Rechen Gallery, Palomar College, 1140 West Center Road, San Marcos. 744-1150 x2302.

Art Retrospective, "Eric Orr: A Survey from 1964-1984" will be on display through May 15, at the Wenger Gallery, Fine Arts Building, 6638 Cas Street, La Jolla. 454-4414.

"Russia," a photographic exhibit by Russian photojournalist and recent emigre Rudolph Pinks can be seen through May 16, Seewald's Gallery, 1114 North Highway 101, Leucadia. 942-5671.

Sculpture, two new pieces by New York artist Dennis Oppenheim will be installed from Tuesday, May 8 through May 22, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Found Photographs," an exhibition of the work of Boyd Rice will be on display through May 26, Richard Peterson Studio, 711 Eighth Avenue, downtown. 236-0284.

"The English School," more than one hundred works by nineteenth- and twentieth-century figurative artists will be displayed through May 31, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

"Nature in Architecture," a memorial to architect Sir Bruce Richards is on display through June 2, Main Gallery, San Diego Natural History Museum, Balboa Park. 233-3621.

Relief Prints by Margit Santonas and Domingo Ullas will be on view through June 2, San Diego

Print Club, 320 G Street, downtown. 231-4684.

"Architecture in Silver," an exhibition of silver tea and coffee services designed by eleven internationally recognized architects continues through June 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Shooting for the Gold," photographs of America's Olympic hopefuls by Walter Iones, Jr., will be on exhibit through June 4, Museum of Photographic Arts, Balboa Park. 239-5262.

"Expression Explosion," a mixed-media exhibition will be on view through June 9, Young Gallery, 7868 Grand Avenue, Suite 2, La Jolla. 459-5199.

"The Prints of Barnett Newman," the artist's lithographs, etchings, and aquatints will be on view through June 10, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

Lapp Art, an exhibit of Simi art and craftsmanship will be on display through July 2, Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, University Towne Centre. 451-5300.

Buds

(continued from page 1)
native to the rocky shores of coastal Europe. This succulent herb can be used as an ornamental, or pickled as a substitute for capers.

In addition to the hundreds of plants which will be available, the bazaar will also feature an arts and crafts boutique with many hand-crafted items, a gourmet section with home-baked pies, cakes, and cookies, and home-constructed jams and jellies. The library section will offer new and used books and magazines on gardening and horticulture.

The proceeds from the sale will help finance several Quail Gardens projects, including the long-hoped-for addition of a visitor information center and exhibit area. Come early. Coffee and donuts will await the early arrivals. It costs nothing to look, and parking will be available. Boy Scouts will help load your car. Quail Gardens is located at 230 Quail Gardens Drive in Encinitas, just east of

(continued on page 8)



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THIS WEEK'S SPOTLIGHT

San Diego's own
Mario Lopez
"Tomas"
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He was healthy till the day he died.

America's #1 killer, heart disease, often gives no visible warnings to its victims. One-third of those who suffer from heart disease never know it.

They just suddenly die. To avoid becoming one of a million Americans who have heart attacks each year, you need to take some positive steps. Now.

Refer to "The Day He Died."

The Center for Sports Medicine can show you how to modify your habits and significantly lessen your chances of developing or repeating heart disease.

Preventive health measures don't have to be difficult. All it takes is a little know-how and motivation.

The workshop supplies the know-how by giving you:

1. Relaxation technique
 2. Exercise instruction
 3. Nutrition survival skills
 4. The latest medical advice
- And the motivation? A healthy mind and body will make you feel stronger, more energetic. You'll look better and will improve the quality of your daily life.

For a cost of \$125, you can spend 4 hours on Friday night and 8 hours on Saturday, May 11 and 12, with diet, exercise and health management experts. Call the Center for Sports Medicine today to reserve a spot in the upcoming workshop. Don't procrastinate.

It could mean the difference between a long, full life and a premature death.



Center for Sports Medicine
8008 Frost Street, Suite 407
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Premiering new works by
Mieczyslaw Morawski
and
Patricia Rincon
also
works by Tania Michaels
Special performance by
Eddie Ellison

May 11 & 12 8:00 pm, May 13 2:00 & 8:00 pm/
City College Theatre/1434 G Street

Includes 110 dancers/16 students & seniors
in residency at PENINSULA DANCE ARTS
Sponsored by Southeast Community Theater
For further information call 457-5679/
A non-profit organization.

CINCO DE MAYO CELEBRATION

Sat., May 5th 12-4

Food
Drink
Music
Dancing

Join the fiesta with a day of Mexican-style celebration. Authentic food & drink, musicians & dancers. 15,000 free pesos given away during the celebration! (2 PM—must be present to win.)



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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 80860, San Diego 92188.

Solo artists are by nature creatures of whim, unencumbered by the pressures of handouts or partners who would temper their capricious inclinations. Without a steady voice, a foil, a sounding board, a solo artist is likely to surrender to fancy, to subjective, sometimes unrealistic notions of what is acceptable and good (the post-Beatles work of John Lennon and Paul McCartney are entered as Exhibits A and B). Left to his instincts, a solo artist can either develop an idiosyncratic style that forever marks him as an "original," or get lost in his own little, self-amusing curiosity shop of pop archetypes and self-conscious poses. An example of the former is singer/songwriter Stephen Bishop, who will perform his first San Diego concert in years this weekend. An artist who fits the latter description is also in town this week, but we'll get to him in a minute.

He has been characterized as a lovelorn wimp, both by some critics and by his own self-deprecating humor, but for my money Bishop is one of the best songwriters pop music has produced in the last fifteen years. Since the early-Seventies, when solitary singer/



STEPHEN BISHOP

songwriters broke from the group-dominated pack to create a new genre of personalized music, no one has brought more honor to the tunesmithing profession than Bishop. That's a strong statement to make about an artist with only three albums to this credit whose radio singles have been mostly pleasant fare such as "On and On," "Save It for a Rainy Day," "Everybody Needs Love," and "Send a Little Love My Way (Like Always)," and whose last two efforts, "It

Might Be You (theme from *Tootsie*) and the current "One Love (theme from *Unfaithfully Yours*)" were not even penned by Bishop. But I stand by my opinion. It's a simple case of what you don't hear having more significance than what you do hear. And what you wouldn't have heard if the radio has been your only means of measuring Bishop's talents are the songs on his albums that display Bishop's almost uncanny knack for assembling poignant melodies, shapely phrases,

irregular chord progressions, and painterly images into timeless evocations of love's pains and promises.

A hack songwriter is content simply to rehash situations and recall emotions that are not only familiar to all of us but similar in their expression to those described in other songs. A great songwriter will look for an unusual angle, an untold setting, and different language in which to present those same emotions so that they seem fresh, real, and immediate. And I can't think of another current songwriter who has come close to accomplishing that feat more affectingly and with more consistency than has Bishop. A perfect example is the song "Midge," from Bishop's first album, *Careless*. Probably every writer of love songs in the history of music has dealt with the subject of lost love, something that most of us can relate to and whose emotions are easy enough to evoke with a few trite words and the obligatory sad melody. But in "Midge," in which a plaintive vocal is supported by delicate acoustic guitar voicings and strings, we are privy to the private thoughts of an elderly man, a failed former architect who whistles away his last days in a rest home reminiscing about the woman he loved and lost a half-century earlier. They call this place "Sunny Side" but I ain't seen the sun in a long, long time. And my hands don't seem too

steady now. But they're still holding on to you... Ah, she's probably married now in a nice white house. Me, I just sit here in my room. Quiet as a mouse. And I got my TV turned up loud. I'm not gonna hear myself retreat. If only I'd have kept her I'd have stayed on my feet.

Like a storm in a teacup, like a smile sent down from heaven. Midge I loved you then. And I love you now... Take my word for it — anyone who can listen to this tune without getting a pomegranate-size lump in the throat has either never been in love or has had his or her heartstrings tied off.

But Bishop is much more than a peddler of musical tear-jerkers, as a sweep through *Careless*, *Bish*, and *Red Cab to Manhattan* would prove. There is a wide range of song styles on those albums that speaks of a restless creativity and an almost filmic preoccupation with mood-setting details and the personality quirks of characters who, to paraphrase Woody Allen's tag line to *Annie Hall*, persist in their search for idealized love because they "need the eggs." In fact, Bishop's songs are a lot like Allen's films, in which the protagonist is always the same neurotic plopped into different situations and time frames. Bishop's main, apparently autobiographical character is a cynical romantic who schleps

(continued on page 14)

WILLIE NELSON
WAYLON JENNINGS
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JESSI COLTER

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David Sanborn June 16

Ray Charles June 19

Lee Ritenour June 22-23

Ronnie Laws June 28

Dan Siegel July 8

Larry Carlton July 15

Jeff Lorder May 19

Chuck Mangione July 26-27

The Crusaders July 28-29

Sergio Mendes July 29

Hiroshima Aug 5

Dave Mason Aug 5

Rita Coolidge Aug 12

Jean-Luc Ponty Aug 13

Rare Silk Aug 24

John Klemmer Aug 25

Spyro Gyra Sept 8-10

B.B. King Sept 12-13

Patti LaBelle Oct 17

Judy Collins Oct 18

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SIMPLE MINDS

PLUS SPECIAL GUESTS CHINA CRISIS
SAT JUN 16 8:00 PM
FOX THEATER

ALL TICKETS AVAILABLE AT THE FOX THEATRE BOX OFFICE. SEARS AND ALL TICKETRON OUTLETS. FOR CHANGING TICKETS PHONE TELEPHONE AT 619/231-3534.

Motown Superstars

FOUR TOPS/ TEMPTATIONS

Thursday, May 17, 8:00 PM
Golden Hall

The Incredible

SMOKEY ROBINSON

Thursday, June 21, 8:00 PM
Golden Hall

Tickets on sale now at the Civic Center Box Office and all Telesat Outlets.

YOUR TELEPHONE IS YOUR TICKET OFFICE

TELESEAT: 619/231-3534

TICKET OUTLETS: CIVIC CENTER BOX OFFICE, SEARS, KROGER, WALGREENS, AND ALL TICKETRON OUTLETS.

It's the way he compulsively tries on different stylistic guises—from neo-Beatles pop classes—to spare, new-wave rock to doo-wop—rather than to do what he sufs his mood tomorrow—like a kid who quickly tries of each expensive new toy. Or maybe it's the way he plays with that international following as though it were a sock doll that Joel can prop up in a toy chair and spoon-feed his latest whimsy knowing that it will be received with an immutable, stretched smile. Or maybe I'm just jealous because Joel's girlfriend is the world's number one model, Christie Brinkley, who continues to spurn my offer of a drive-in movie and dinner at the

(continued on page 16)

JAV 3 1984

especially annoying to me, and has kept me from communion with those who would canonize Joel, is the fact that Joel has at times shown flashes of brilliance, an ability to combine arresting pop with pithy, often witty commentaries, only to subsequently counter such efforts with the sort of pandering inanities that bring one's index finger quickly to the radio's push buttons. I'm not sure which is the real Joel, the fine, creative song tailor or the self-indulgent, condescending pop star who produces what the

market will bear; but his latest album, at least, would tilt the latter.

In Joel's work there surfaces one of the worst tendencies of the autonomous artist: the predisposition to assume the characteristics of his major influences to an extent that would be unthinkable were he amenable to a hand or pointer. From his earliest days, Joel has done little to veil his stylistic "borrowings." One can hear the narrative folk style of the late Harry Chapin in early Joel songs

such as "The Piano Man" and "The Entertainer," the rolling, "Suzanne"-like poesy of Leonard Cohen in "She's Always a Woman," the bright pop bounce of Paul McCartney in "Movin' Out (Anthony's Song)," "My Life," and "Allentown," the ylling, misogynistic sneer of Mick Jagger on "Big Shot," "Stiletto," and "You May Be Right," and other influences almost too numerous to mention. In fact, one can listen to Joel's entire catalogue of albums without knowing what a "Billy Joel" song sounds like.

In the past that hasn't been an obstacle to appreciating Joel's talents, which are nothing to scoff at. A good keyboardist and vocalist who can croon or rock with equal authority, Joel's best moments on wax are reminders of why we like pop music in the first place. Even his ill-advised attempt at new wave, *Broken Glass*, had endearing qualities that for the most part compensated for the album's irritating I-can-do-this-stuff-too tone. But on his latest opus, *An Innocent Man*, Joel

(continued on page 181)



Ricky & the Jets

'50s Rock 'n' roll

Entertainment from 9:00 pm-1:30 am Tuesday through Sunday

Anthony's Harborside

Directly across from Anthony's Fish Grotto, on Harbor Drive. For reservations 232-0358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm. Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

What in heaven's name is there to do on Sunday nights in San Diego?



Enjoy! Goodtime gypsy renaissance jazz swing rock Music

Jeanne Reith and

Raggle Taggle

Sunday & Monday Evenings

8 pm to 12 midnight

Beginning May 6th & 7th

2040 Harbor Island Dr. San Diego, 291-8011 (On Harbor Island)

9IX welcomes

MICHELOB STREET SCENE

in the Gaslamp Quarter

A part of the San Diego Festival Of The Arts
Saturday, May 12

2 stages of continuous music • Rockin' 5th Ave. between J & K from 5 to 10 pm.



Los Lobos



The Blasters



Joey Harris

King Biscuit Blues Band

Rebel Rockers

Tickets available at all TELESEAT locations. Call 263-5647 for information. Writing the MICHELOB street scene will be 9IX DJs Russ T. Nollz, Steve West, Jimmy G. and Mad Max. An outdoor adventure, rain or shine. No bottles or cans allowed. Gates open at 4 pm. Produced by the San Diego Jazz Festival, Inc.

The San Diego Jazz Festival wishes to thank MICHELOB & Coast Distributing, the San Diego Festival of the Arts, 9IX and the Gaslamp Quarter Council for making this event possible.

5 hours • 5 bands • 5 bucks

Ad paid for by Gaslamp Quarter Council.



"MAKE MY DAY!"
This Saturday
Cinco de Mayo at
DIEGO'S
Be there!

SPECIALS ALL DAY LONG

Diego's
840 Garnet
Pacific Beach
Two Mission Road
P.S. "Club Diego" opens at 6:00 pm. Meet me there!

WE'RE DEALING
LIVE ROCK
TUESDAY THROUGH
SATURDAY FROM
8:00 PM NIGHTLY

AT **THE ALAMO**



**PARTY TIME
EVERY NIGHT,
MAY 8-MAY 12
2ND ANNIVERSARY**

FREE souvenirs, gifts & goodies
T-shirt and tank top giveaway
plus
super late night "Special"
to toast the Alamo & Flywell.

Tuesday is
**\$3333.33 CASH-
LIP SYNCH
CONTESTS**

\$150 weekly • \$435 semi-finals • \$750 finals.
Entry blanks and info at the Alamo.

Wednesday is
**\$200 LADIES' T-SHIRT NIGHT
CASH PRIZES**
Free long tops to contestants.
**75¢ ANY DRINK
IN THE HOUSE**
from 8:00 pm to 9:59 pm

Thursday is
**LADIES' NIGHT SPECIAL
\$1 DRINKS
ALL NIGHT LONG**

Friday & Saturday
BIG FUN ROCK WEEKEND
Door charge Tuesday-Thursday \$2; Friday & Saturday \$3.
Must be 21 with proper I.D.

**3093 CLAIREMONT DRIVE •
SAN DIEGO**
Adjacent to Glamour Bowl
276-0301 • 276-2240 • 276-3437

(continued from page 16)

Has taken too literally his self-assigned role as rock and roll curator with rote imitations of song types from the early Sixties. Remember those terrible albums they used to market wherein a nameless studio band would perform anemic versions of "Sixteen Greatest Hits of the Sixties" and whatnot? Well, Joel has gone one step further in cheapening our memory of that decade's sounds by reworking well-known musical trademarks into cloying pastiches of songs by Roy Orbison ("An Innocent Man"), the Tymes ("The Longest Time"), the Supremes ("Tell Her About It"), and the Four Seasons ("Uptown Girl"), in the process creating less a monument to the past than a testament to Joel's ego and, inadvertently, a parody of his own chameleon-like productivity. And, of course, by not singing covers of the original songs that inspired these charades but instead making them his own, Joel can pocket all the royalties from *An Innocent Man* in the finest grave-robbing tradition. In an inconsistent career marked by more artistic hills and valleys than a relief map of Tibet, it's too bad that Joel comes to town this week with his current product resting at the bottom of an abyss. He'll be at the Sports Arena tonight, Thursday.

In another active concert week, Gene Clark will bring his Firebirds back to the Belly Up Tavern tonight, Thursday; jazz vocalist Ella Ruth Piggee will continue the series of Friday afternoon concerts in UCSD's Triton Pub; Willie Nelson, Waylon Jennings, and Jessi Colter will perform at the Sports Arena Friday night; local jazz vocal group Indigo will perform at the Serra High School Performing Arts Center Friday night; and Tom Browne will perform two shows at Humphreys, also on Friday night.

The "Foreign Exchange" series of concerts by international jazz artists will continue on Friday night with a performance by the superlative violinist L. Subramaniam; and close on Saturday night with a concert by the Henry Threadgill Sextet. Both shows will be presented by the San Diego Jazz Festival and will take place in Sherwood Auditorium of the La Jolla Museum of Contemporary Art.

The Cinco de Mayo Music Festival will bring together a varied program of jazz, Latino, and rock artists on Sunday for a day-evening show at SDCCU's Open-Air Theater. Scheduled to perform are Tito Puente, Gil Scott-Heron, Placo Jimenez, Los Lobos, Pete Escovedo, and Califas. Also on Sunday, the Robert Cray Band will bring their blues to the Belly Up Tavern for a show with the Nighthawks; and country-folk singer Michael Martin Murphy ("Wildfire") will perform two shows with Stampede at the Del Mar Cattle Company.

The Hal Crook Jazz Orchestra will share the stage with the Palomar College Jazz Ensemble on Monday when the groups play at that school; Tuesday night brings guitarist Jim Stovey and Roadmap to the San Diego City College Theater for a "Jazz Live" show; and Judas Priest and Great White will prove that musical talent is not always a prerequisite to success in this business when they team for a show at the Sports Arena on Wednesday night.



143 SOUTH CEDROS BLVD. FOLIOSS BEACH CA 92075



FIRE BYRDS

Featuring Gene & Michael Clarke.
Founding members of the Byrds.
Mark Anders from Forest & Tom
Carroll Band, and Matt Anders
from Spirit with guests **THE HEATERS**



BRATZ



THE NIGHT HAWKS

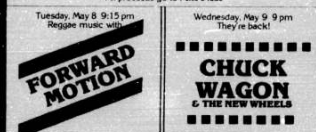


& THE ROBERT CRAY BAND

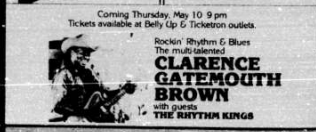


THE MAR DELS
and
THE RHYTHM KINGS

All proceeds go to Mike's kids



**CHUCK WAGON
& THE NEW WHEELS**



CLARENCE GATEMOUTH BROWN



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**FREE AFTERNOON CONCERTS 6 TO 8 PM
HAPPY HOUR 7 DAYS A WEEK 10 TO 7 PM**
Friday, May 4 **CHICAGO 6**
Wednesday, May 5 **BOB LONG**
FOR INFORMATION CALL 481-9022

A FEW WORDS ABOUT THE MAIN ATTRACTION...

Our hours
Monday through Saturday 11:30 a.m. until 2:00 a.m.
Sundays from 5:00 p.m. until 1:00 a.m. (except on
Padre home games—open at 4:00 p.m.)

For the ladies
Ladies' night 7:00 p.m. until 2:00 a.m. Tuesday &
Saturday nights.

Happy Hours
Daily happy hours—11:30 a.m. to 1:00 p.m. and 3:00 p.m.
to 6:00 p.m. (except Saturday).

Post game drink specials
We have happy hour drink prices for two hours following
each Padre baseball game.

Cuatro and Cinco de Mayo
On Friday, May 4th and Saturday, May 5th we are having
Mexican Fiesta Days & Nights with **Cuervo Gold for \$1.25**
per shot or \$2.25 for a shot and keep the glass... also
T-shirt and Padre ticket drawings—no purchase necessary.

**The MAIN
ATTRACTION**

10450 Friars Road, Mission Valley
280-1141 for information & reservations

CONCERTS

Billy Joel: Sports Arena, tonight, Thursday, 8 p.m. 224-4178.

Gene Clark and the Firebirds: Billy Up Tavern, tonight, Thursday, 9 p.m., 141 South Cedros Avenue, Solana Beach, 483-9022.

Ella Ruth Piggee: UCSD's Triton

Pub, Friday, May 4, 4:30 p.m., University of California at San Diego campus, La Jolla, 452-7221.

Willie Nelson, Warden Jennings, and Jessi Colter: Sports Arena, Friday, May 4, 8 p.m. 483-9022.

Indigo: Serra High School Performing Arts Center, Friday, May 4, 8 p.m., 3156 Santa Road, 279-3096.

1. Subramaniam: Sherwood Auditorium, Friday, May 4, 8:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 599-1404.

Tom Browne: Humphrey's, Friday, May 4, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAL.

The Henry Threadgill Sextet: Sherwood Auditorium, Saturday, May 5, 8:30 p.m., La Jolla Museum

of Contemporary Art, 700 Prospect Street, La Jolla, 599-1404.

Stephen Bishop: Humphrey's, Saturday, May 5, 8:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAL.

Cineo de Mayo Music Festival featuring Tito Puente, Gil Scott-Heron, Flaco Jimenez, Los Lobos, Pete Escovedo, and Callias: SDSU's Open-Air Theatre, Sunday,

May 6, 1 p.m., San Diego State University, 265-6947.

The Robert Cray Band and the Night Hawks: Billy Up Tavern, Sunday, May 6, 9 p.m., 141 South Cedros Avenue, Solana Beach, 483-9022.

Michael Martin Murphy and Stampede: Del Mar Cattle Company, Sunday, May 6, call for times (two shows), Carmel Valley

Road and Via Cortina, Del Mar, 259-8833.

Michael Martin Murphy: Del Mar Cattle Co., Sunday, May 6, 2 p.m. and 8 p.m., 12702 Via Cortina, Del Mar, 259-8833.

The Hal Crook Jazz Orchestra and the Palomar College Jazz Ensemble: Palomar College, Monday, May 7, 8 p.m., San Marcos, 284-5240 or 276-0657.

Flaiborne: Rodeo, Tuesday, May 8, 8 p.m., 9800 Villa La Jolla Drive, La Jolla, 457-5096.

"Jazz Live" featuring Jim Stuey and Roadmaps: San Diego City College Theater, Tuesday, May 8, 8 p.m., 14th and C streets, downtown, 238-2481.

Judas Priest and Great White: Sports Arena, Wednesday, May 9, 8 p.m. 224-4176.

Twisted Roots, Community FK, and Gary Heffern: Rodeo Club, Thursday, May 10, 9 p.m., 3645 El Cajon Boulevard, 454-0856.

Clarence "Galemouth" Brown: Billy Up Tavern, Thursday, May 10, 9 p.m., 141 South Cedros Avenue, Solana Beach, 483-9022.

Halla Gault: UCSD's Triton Pub, Friday, May 11, 4:30 p.m., University of California at San

Diego campus, La Jolla, 452-7221.

Thompson Twins and Re-Flex: Fox Theatre, Friday, May 11, 8 p.m., 720 B Street, downtown, 235-4203.

Agent Orange: SDSU's Backstage, Friday, May 11, 9 p.m., Artec Center, San Diego State University, 265-6562 or 265-6947.

Michalek Street Scene featuring Los Lobos, the Blasters, Joey

Harris and the Speedsters, the King Biscuit Blues Band, and the Rebel Rockers: Gaslamp Quarter, Saturday, May 12, 4 p.m., Fifth Avenue between J and K streets, downtown, 261-SEAT.

The Hal Crook Jazz Orchestra: Southwestern College, Saturday, May 12, 6:30 p.m., 500 Otay Lakes Road, Chula Vista.

James Taylor: SDSU's Open-Air

Mustang Club

is now
Rock n' Roll
with

IN COLOUR



No cover charge
Thursday, Kinkadee's \$1.00
Open Tuesday-Saturday 7 pm to 2 am
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Happy, happy hour
50¢ well drinks, beer & wine 8:00-10:00 pm

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Dance and party with the rock that
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\$1 drink specials 6 pm-10 pm Tues.-Thurs.

SATURDAY, MAY 5 CINCO DE MAYO CELEBRATION



Tequila
shooters
\$1.00!
ALL DAY
MARGARITAS

6PM ON \$1.00!
HAPPY HOUR 3 TO 6
BUILD YOUR OWN
TACOS FOR \$1.00!
LIVE ENTERTAINMENT
UNTIL 1AM!!!

BULLY'S DEL MAR MEXICAN CAFE

Breakfast • Lunch • Dinner
Serving daily-11 am to 11 pm
Sunday 10 am to 10 pm

225 15th Street, Del Mar
(619) 481-8843



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BOBBY CHEVROLET
& THE SHAMES WITH
KING BISQUIT HORNS
Sunday & Monday



THE SHERS BROS.
Thursday-Saturday



DAVID BRADLEY
Tuesday & Wednesday

Cinco de Mayo Bash

Saturday, May 5

- Open noon
- \$1 Margaritas
- \$1 Coronas
- Lots of munchies
- Cuervo shooters, keep the glass



DISTILLERY NIGHTCLUB

140 S. Sierra Ave. Solana Beach
755-6733

Thursday, Friday & Saturday, May 3-5

REFLECTORS



Congratulations winners of best New Music Awards '84.

Thursday is dollar night.
\$1 cover, beer, wine, well drinks only \$1.

Sunday, May 6



URBAN UMBRELLA
plus guests

Tuesday, May 8



NOTICE TO APPEAR

Every Wednesday is
BIG WEDNESDAY
Happy Hour 7-9 pm starting 9IX's Billy Bones
with 25¢ beer, \$1 wells, our famous taco salad
and music starting at 9 pm from...

DIRK DEBONAIRE

the =OLD= pacific beach =CAFE=

Thursday-Saturday

9:30 pm-1:30 am

Jim Hawley

Sunday

9:00 pm-1:00 am

Ella Ruth Piggee Jazz

Monday & Tuesday

9:30 pm-1:30 am

Features Rock 'n' Roll

Wednesday

Jim Hawley

Tuesday is

Restaurant Employee Night

Wear your T-shirt \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522

ESCONDIDOS DISTILLERY EAST

Ages 17 & up

Bill Covello presents

Tonight only

Thursday, May 3

From Hollywood

45 GRAVE



Friday and Saturday

Video Madness

The biggest dance party in Southern California

featuring our new DJ.

D.J. White

with V.J. Hollywood Hub

Rock of the '80s Night

Every Sunday

San Diego's own

★STAR SEARCH★

This week

Nimbus Obel

Strike Force

Outdoors



Next Thursday, May 10

plus guests

URBAN UMBRELLA

and a special

performance by

Soldiers

Coming attractions:

May 17 New Marines

May 24 Bang Bang

May 31

The Untouchables

All concerts minimum age 16. Mission & Metcalf, Escondido, 741-9393
8:30 pm until 1:35 am every night. All events subject to cancellation.

THE GREAT ESCAPE

RESTAURANT • MAGIC LOUNGE

Dress code: must have proper I.D.
6205 El Cajon Blvd., San Diego • 287-7332

TONIGHT THE ULTIMATE LIP SYNCH CONTEST

\$3,562.50
CASH & PRIZES

Sign up before 9:30 every Thursday
You may sign up as an individual or group
bring your own album

FRIDAY & SATURDAY • 25¢ MARGARITA SHOOTERS •



Columbia
Pictures

in conjunction with

FAMILY FITNESS CENTERS

presents

Hardbodies CONTEST

Bring your own reference, chance of swimwear
for contest

\$1000 IN CASH & PRIZES

Grand Prize Winners:
One-year membership to Family Fitness plus a
cash prize. Runners-up: 6-month membership to
Family Fitness. Other lucky people: One-year
membership to Family Fitness, T-shirts, & tote
bags. Compliments of Family Fitness Center of
Mission Valley

Last semi-finals—Friday, May 4
Finals—Saturday, May 5

TUESDAY STYLE MAGAZINE MODEL SEARCH FINALS

• \$1 ICED TEAS •

WEDNESDAY LADIES' NIGHT • 25¢ DRINKS •

10:30-11:30 pm

Theater, Saturday, May 12, 9 p.m.
San Diego State University.
265-6012

The Generation Band with Tom
Scott, Robben Ford, and Victor
Feldman: Humphrey's, Saturday,
May 12, 6:30 and 9 p.m., 2303
Shelter Island Drive, 283-SEAT

Los Lobos: Belly Up Tavern,
Saturday, May 12, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9022

American Girls: Spirit, Saturday,
May 12, 9 p.m., 1100 Buena
Avenue, 276-3993

The Beach Boys: San Diego
Stadium, Sunday, May 13,
immediately following the San
Diego Padres baseball game (the
game should be over by 4 p.m.),
Mission Valley, 483-6338

Taj Mahal: Belly Up Tavern, Sunday,
May 13, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022

Joe Stampley and Stampede: Del
Mar Cattle Company, Sunday,
May 13, call for times (two shows),
Carmel Valley Road and Via Cortina,
1st Mar, 259-8633

Max Christian and Ferret: UCSD's
Mandeville Auditorium, Tuesday,
May 15, 8 p.m., University of
California at San Diego campus, La
Jolla, 280-4029

Steel Pulse: UCSD Gym,
Wednesday, May 16, 8:30 p.m.,
University of California at San
Diego campus, La Jolla, 696-9986
or 239-5139

The Four Tops and the
Temptations: Golden Hall,
Thursday, May 17, 8 p.m.,
Community Concourse, downtown,
236-6510

The Blonde Bruce Band: UCSD's
Triton Pub, Friday, May 18,
8:30 p.m., University of California
at San Diego campus, La Jolla,
452-7221

The Hal Crook Jazz Orchestra:
O'Farrell Junior High School,
Friday, May 18, 8 p.m., 284-5240 or
276-0857

Suicide Tendencies, the Vandals,
and Neighborhood Watch:
Fairmount Hall, Friday, May 18,
8 p.m., 3670 Fairmount Avenue,
East San Diego, 281-3857

John Denver: SDSU's Open-Air
Theater, Friday, May 18, 8 p.m.,
San Diego State University, 265-6947

Thomas Dolby and Modern
English: SDSU's Open-Air Theater,
Saturday, May 19, 8 p.m., San
Diego State University, 265-6947

Angela Bowie: Spirit, Saturday,
May 19, 9 p.m., 1130 Buena
Avenue, Solana Beach, 481-9022

Rank and File: Spirit, Saturday,
May 19, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022

Jeff Lorber: Humphrey's, Saturday,
May 19, 6:30 and 9 p.m., 2303
Shelter Island Drive, 283-SEAT

Paul Rodriguez: Humphrey's,
Sunday, May 20, 6:30 and 9 p.m.,
2303 Shelter Island Drive,
283-SEAT

The Bellamy Brothers and
Stampede: Del Mar Cattle
Company, Monday, May 21, call for
times (two shows), Carmel Valley
Road and Via Cortina, Del Mar,
259-8633

The Burrito Brothers: Belly Up
Tavern, Thursday, May 24, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022

Joe Jackson and Howard Jones:
SDSU's Open-Air Theater, Sunday,
May 27, 9 p.m., San Diego State
University, 265-6947

The Spinners: Humphrey's,
Sunday, May 27, 6:30 and 9 p.m.,
2303 Shelter Island Drive,
283-SEAT

Rush and Gary Moore: Sports
Arena, Sunday, May 28, 7:30 p.m.,
224-4176

LEHR'S GREENHOUSE

TONIGHT!

Thursday, May 3
An early Cinco de Mayo
celebration

SWALLOW THE WORM NIGHT

Individual bottles of Guisano Roto Mezcal
with Agave Worm—\$2.25
plus
\$1.25 margaritas and 75¢ drafts until 10 pm

ROCKIN' WEEKEND

Friday & Saturday, May 4 & 5



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

SUNDAY

Sunday, May 6
Drink specials & surprises

TOYS



MONDAY

Monday, May 7

91X NIGHT with STEVE WEST
Drink specials, surprises, major premiere movie ticket giveaways
and 91X personalities

TOYS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, May 8 & 9

Leisure is...
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL

TOYS

Dress code & picture I.D. strictly enforced.

CABARET DRINK SPECIALS
SUNDAYS: Volodka \$1.25 Long Island Ice Teas \$1.25
WEDNESDAYS: Margaritas \$1.25
TUESDAYS: Irish Coffee \$1.25
Kazis \$1.25 Margaritas \$1.25

2828 Camino del Rio South, Mission Valley 299-1828

RODEO

457-5590

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
91X cheese. Concert tickets and
T-shirts to be given away.
Plus, 9:00 pm-close

THE LONDON BROTHERS



Friday, May 4

YUPPIE* HOUR

(*Young urban professionals)
5:30-8:30 pm

Easy listening music and dancing with
host DANNY WILDE. 25¢ beer and wine,
\$1.00 wells, free hors d'oeuvres.
9:00 pm-close



THE LONDON BROTHERS

Saturday, May 5

THE LONDON BROTHERS

Sunday, May 6
91X presents
POPULATION 5
with former members of
THE KNACK and THE JOSIE COTTON BAND
plus from LA.
CATCH 22

Tuesday, May 8

fishbone

Wednesday, May 9

Simply the best in dance music.
Plus **HAPPY HOUR PRIZES** all night long.
All beer and wine \$1.00.
**SOUP, SALAD &
PASTA BAR**
Rodeo is now open for lunch
11:30 am-2:00 pm, Mon-Fri.

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

Earl Kluge: Humphrey's, Monday,
May 28, 6:30 and 9 p.m., 2303
Shelter Island Drive, 283-SEAT

Jennifer Holliday: Humphrey's,
Tuesday, May 22, 6:30 and 9 p.m.,
2303 Shelter Island Drive,
283-SEAT

Phyllis Hyman: Humphrey's,
Thursday, May 11, 6:30 and 9 p.m.,
2303 Shelter Island Drive,
283-SEAT

Asleep at the Wheel: Belly Up
Tavern, Thursday, May 11, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022

CLUBS

Club listings are compiled by Ron
Arenberg. If you wish to be
included, please call 283-4042
Thursday afternoon or Friday
before 5:00 pm. The listings are
free.

North County

Barr-X Ranch House, 110 East
Broadway, Vista, 724-0516: Elton
J.R., and the Country Golds,
country, Thursday through
Saturday, dance instruction,
Tuesday

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022:
Gene Clark and the Firebirds, rock,
and the Heaters, rock, Thursday;
Bratz, rock, Friday and Saturday;
the Nighthawks, rock and blues,
and the Robert Gray Band, rock and
blues, Sunday; the Mar Dels,
vintage rock, and the Rhythm
Kings, rock and blues, Monday;
Forward Motion, reggae, Tuesday;
Chuck Wagon and the New Wheels,
rock, Wednesday; Allernoon
Concerts, the Chicago Six,
Dixieland, Friday; the Bob Long
Band, pop, boogie, and jazz,
Wednesday

Bobby G's, 445 First Street,
Encinitas, 436-7397: The Echoes,
'60s rock, Thursday through
Saturday; the Johnny Almond
Rhythm Revue, rock and blues,
Sunday through Tuesday; the
Source, rock, Wednesday

Bookworks/Panada Coffeehouse,
Flower Hill Center, 2670 Via de la
Valle, Del Mar, 755-5735: Linda
Chase and Roger Dempsey, light
classical and jazz, Friday

The Bridge, 1103 North Hill Street,
Oceanside, 722-3984: Denny Tymor,
country and contemporary, Tuesday
through Saturday; Don Tennison,
country and contemporary, Sunday
and Monday

The Captain's Anchorage, 180
North El Camino Place, Encinitas,
942-1400: Fran & Doran,
contemporary, Wednesday through
Saturday

Charlie's Nightclub, 680 West San
Marcos Boulevard, San Marcos,
744-4120: Wes Reno and the
Countrymen, country, Wednesday
through Saturday

The Chopping Block, 10783
Jamacha Boulevard, Spring Valley,
726-8776: Firewell, rock, Tuesday
through Saturday; Hit and Run,
rock, Sunday and Monday

The Country Side Restaurant and
Lounge, 450 Douglas Drive,
Oceanside, 757-0869: New Country,
country, Wednesday through
Sunday; Lane Star Country,
country, Monday and Tuesday

The Cupboard, The Vineyard,
1535-E East Valley Parkway,
Encinitas, 755-0421: Paul and
Carla Roberts, folk songs and
originals, Friday

The Del Mar Cattle Company,
12702 Via Cortina, Del Mar,
259-8832: Swamp-6, country,
Thursday; Friday, Sunday, Sunday
afternoon and evening, and

SPIRIT

1130 Buena Ave. 276-3993
Ford, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT ENUP TOUCHY SUBJECTS A.K.A. UNSTOPPABLE

FRIDAY, MAY 4 MOJO & MITCH'S R&B ROCK-A-LOVE ORCHESTRA



SATURDAY, MAY 5 SCREAMIN' SIRENS



THIS SUNDAY, MAY 6 BRO. YOUNG BAND SUBJECT TO CHANGE

TUESDAY, MAY 8 RICK GAZLEY & HIS BLUE BOO REVIEW

WEDNESDAY, MAY 9 THE SEVENTH WICKED FENCE and DRIVE-INS

TONIGHTS MAY 10th: Hotel Hanoi presents
RUBIE BLACK, NEAL SALEN, and BAND OF AGE. May 11th: From
New York LOVE TRACTOR with LAWS OF MOTION, and LENA.
May 12th: Ideas changes. Later, hot comedy from LA—
AMERICAN GIRLS with Louise Griffin, Carme King's
daughter, managed by Miles Copeland of IRS Records and signed by
PIL. You know they're going places—like opening up for REM on
English (her next month) plus PENETRATORS and MELLONKINS.
May 18th: From England ANGELA BOWIE,
David's ex-wife, with her band CANDY.

MOVING EYE MUSIC REPORTS: Wed. 10th:
Wet? It's not quick. Jim Call & Chris Brown covered the house. Then, 12th:
Pizzolotti's party for Jaws Burns & the Soundings was like a rite, who
collection of various prestigious apartments of junk mail. Bob Chris
Bennett, The Hags, were kicking in the very last chair in the back. The
looking not to anymore. Claude's stumbling over Corns. Big bad Don McLean
was mad and some after—the Lashie reflections stay. Sam Sabel giving
away not hot chili peppers, next week maybe diapers. Princess Pat looking
for her thong. On one Lashie's list of the engine and underwear, to go. Tim
Seaweed having an excellent while Lashie and the Mullins do nothing
about. Lashie & East representing Pats & Silas quite well. Leslie passing
herpet all over the place while Gail ate everything in sight including plates.
forks, so well, you couldn't even tell there was food. Don Mitch Marguerite
was screaming around. Ted Rogers's writing a card for Thomas R.
Arnold, an upside down stool. Where's Harlan been? Well, he's been in the
studio learning the fascinating technique. Bulfinch Jan from the Hilton
looking like it sang once too much. Steve & Claude Rumples celebrating his
birthday was begun at 12 noon missed the club. Jay Stone got into
ambulance by paying his year-old tab out, by watching my car and laundry.
Tex Riley's alive, happily. Last wearing Venetian blind got stuck on the
Rings. The King Beards horses opened with a smitten good. The Herald got then,
to direct you. Naps Naps—there's minds dressed in a. The Herald got then,
his would over in a formal dinner at the King Maui Bismara Cook Festival.
his resolution of "let's go Shreddie!" brought his house down. The Herald
and his, pouring the wine with Rick Tupper bringing on the lights (see of
change, pretty good ball). It's feature the head of the last house Jay Burns &
the Speculators put on the best, course they always had. The end was a
misadventure masterpiece delight. With all their friends and two sets of drums
and 12 songs on stage Chris Jackson from the Prince, Frank from the
Matthews Pray and Marco from Laws of Motion, Mitch Cornish, Country
Dicks, Paul and his from The Hound, Claude Cam, Jane from
Hellsbombs, Jeremy and Mary from the Puppies, even a couple of new Four
Spies were. The Herald got then, the Herald got then, the Herald got then,
Harris & the Soundings will be no more. Closing the show while looking at
his special led in the last 10th. 10th RADIANT 10th: Everyone coming
out one great, let the bag you a drink, open 1 almost tinged respect, never
mind, but Thanks!!!

Monday, with Michael Murphy, country and folk, Sunday afternoon and evening, White Lightnin' Express, country, Tuesday and Wednesday.

Distillery East, 755 Metcalf Street, Escondido, 741-8093: 45 Grave, rock, Thursday; recorded music, Friday and Saturday; the Four Soldiers, rock, Sunday; Nimbus (Oheal), rock, Strike Force, rock, and the Outriders, rock, Wednesday.

Distillery Nightclub, 146 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock, Thursday through Saturday; Urban Umbrella, rock, Sunday; Notice to Appear, rock, Tuesday; Dirk

Debonaire, rock, Wednesday.

El Comal, 12,845 Poway Road, Poway, 486-1010: Don Tension, country and contemporary, Wednesday through Saturday.

Firelake Lounge, 439 West Washington, Escondido, 745-1831: Bandit, rock, Thursday through Saturday; the Johnny Almond Rhythm House, rock and blues, Wednesday.

Fish House West, 2630 South Highway 101, Cardiff, 753-6438: Jason Chase, contemporary, Thursday through Saturday.

Glamo's, 380 North El Camino

Real, Encinitas, 942-1676: The West Coast Twisters, rock, Thursday through Saturday; comedy, night, Sunday; Random Sample, rock, Monday and Tuesday; the Reflectors, rock, Wednesday.

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

Hill House, 2730 Via de la Valle, Del Mar, 755-6614: The Roosters, rock, Thursday through Saturday; the Mark Lesman Band, jazz and blues, Monday; the Bruce Cameron and Hollis Gentry Ensemble, jazz,

Tuesday; the Heaters, rock, Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2623: Steve Morris, comedy and music, Wednesday through Saturday; John Barker, Top 40 favorites, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Terry Scheidt, contemporary, Wednesday and Thursday; the Rondeau Brothers, contemporary, Friday and Saturday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Russ Kirkpatrick and Dan Lehner,

contemporary and country, Wednesday through Saturday.

Muhoney's, 340 East Grand Avenue, Escondido, 741-0935: The Features, rock, Thursday through Saturday; C.C. Mauck, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Secret Service, rock, Wednesday.

Normandy Cocktail Lounge, 215 North 11th Street, Oceanside, 722-4771: Outta Control, rock, Tuesday through Saturday; the Echoes, 60s rock, Sunday and Monday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030:

Bob Sasse, cowboy and western songs, Thursday; Rick Buskin, finger-style guitarist, Friday; Stone's Throw, vintage jazz, swing, and rock, Saturday; the Paradise Street Band, Irish music, Sunday; Old Time Hoot Night, Tuesday; Bob Phelps, folk, Wednesday; Sunday Frunch Concert, Catherine Espinoza, Irish harp.

Pacific East Espresso, 235 North El Camino Real, Encinitas, 436-1248: Peter Sprague, Bob Magnusson, and Billy Mintz, jazz, Thursday through Saturday and Sunday morning.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296:

Thursday; the Rhythm Kings with the Bad Habit Horns, rock and blues, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday; recorded music, Monday through Wednesday.

Pia Soup Andersen's, 880 Palomar Airport Road, Carlsbad, 438-0880: Thursdays, contemporary, Thursday through Saturday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1133: High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Rancho Bernardo Inn, 17550

566-2070: Miss D'Meanor, rock, Wednesday through Saturday; live musical entertainment, Sunday and Monday, call club for information.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: The Belar Boys, vintage rock, Friday and Saturday; Insignia, rock, Sunday.

Ramada Inn, Scott's Pkwy, 2500 South Escondido Boulevard, Escondido, 747-8000: Just Us, contemporary, Tuesday through Saturday; live musical entertainment, Sunday and Monday; call club for information.

Rancho Bernardo Inn, 17550

Bernardo Oaks Drive, Rancho Bernardo, 487-1881 or 277-2146: Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marley Days Quartet, contemporary, Sunday and Monday; Dining Room: Peter Robberecht, contemporary, early evening, Thursday through Saturday; Jim Malone, contemporary, early evening, Sunday and Monday; Greg McGinnis, contemporary, early evening, Tuesday through Saturday.

Reuben's, 2535 El Camino Real, Carlsbad, 434-1766: Freestyle, contemporary, Tuesday through Saturday.

That Pizza Place, 2822 El Camino Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday.

Road, Penasquitos, 578-2144: Peter Jay, contemporary, Monday through Saturday.

Roddy's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656: Johnnie B., classical, contemporary, and ethnic music, Friday and Saturday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 737-7757: Premonition, rock, Thursday through Saturday; the Bad Boys, rock, Sunday through Wednesday.

PACIFIC ESPRESSO

235 N. El Camino Real, Encinitas • 436-1248



Pacific Espresso will bring
Bob Magnusson to San Diego to join
Peter Sprague during his
regular engagement
Billy Mintz, guest percussionist

Bob Magnusson, bassist from San Diego and L.A., just returning from international tour with Linda Ronstadt, and glad to be back. Also, Bob has recorded extensively on over 80 jazz records, including those with Sarah Vaughn, Herbie Hancock and Joe Farrell.
Billy Mintz has recorded with Chick Corea & Woody Herman.
Friday & Saturday, May 4 & 5, 8:00-11:30 pm.

All new menu

Sunday mornings are a special event at Pacific Espresso. Not only do we have the best contemporary jazz in town with Peter Sprague and Bob Magnusson, we also offer a great brunch, champagne, and a bright friendly atmosphere.

10:00 am-1:00 pm
Open Mon.-Sun. 6:30 am-9:00 pm. Fri. & Sat. 6:30 am-midnight. Sunday 9:00 am-4:00 pm.

SEXTON'S Restaurant & Nightclub

Tuesday-Saturday in the lounge.
Now appearing:

Chain Reaction

Tuesday Night
Ladies' Night 9:00 pm-1:00 am
Live, fun & up to 4 drinks \$1.50

Wednesday Night
Hops & Schnapps Night
Beer & apple Schnapps \$2.25 8:00 pm-1:00 am

Happy Hour Monday-Friday 4:00 pm-6:00 pm
Complimentary beer, \$1.00 off drinks, beer & wine

Banquet Room Available
7353 El Cajon Blvd., San Diego 460-1500

An undersea grotto...

Come early and enjoy

- Fresh Catch of the Day
- Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian Chicken
- Mahi Mahi
- Fish 'n' Chips

Your choice \$5.50

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday.

The Triton presents

Bruce Cameron Hollis Gentry Jazz Ensemble

Jazz Thursday-Saturday
9:00 pm-1:00 am



The Triton
6011 El Cajon Blvd., at College
Reservations for dinner: 583-3240, closed Mondays.
... truly distinctive seafood restaurant



Pancho's

In Del Mar
Award-Winning Mexican Food & Cocktails

May 2-5

CINCO DE MAYO FIESTA WEEK
\$1000 in gifts raffled off during fiesta!

May 3, 7 pm
FASHION SHOW
by Up Your Alley

May 4, 7:30 pm
MARTIAL ARTS
in Poetry

ALL WEEK—MARIACHIS STARTING AT 3 PM
plus

\$1 margaritas & tequila shooters

anytime day or night

Complimentary appetizers 3 pm 'til 7

CINCO DE MAYO 7:30

"Los Amigos" Dance Folklorico Group

May 4 & 5, 11 & 12, 18 & 19

RHYTHM KINGS

with **BAD HABIT HORNS**

1309 Camino Del Mar, Del Mar 481-0414

MONK'S

presents

Aria



Tuesday through Saturday

Jazz in the Valley
every Sunday & Monday

**Bruce Cameron &
Hollis Gentry**



Cinco de Mayo at Monk's

A Dos Equis, shot of Cuervo Gold and
you keep the unique glass—\$2.75
Tequila shooters—75¢ all night

Join us for the
"Fantasy Fashions" auction every Tuesday
Thursday is **Happy Hour** all night

Monk's
16475 San Diego Mission Rd.
563-0060

CLASSICAL MUSIC IS LIVE AND WELL IN SAN DIEGO

KFSD and the Padres present a summer
"Pops" concert after the game on
July First.

KFSD broadcasts live, eleven San Diego
Summer "Pops" concerts, every
Saturday evening through the
summer season.

KFSD-FM 94.1

Your Concert Music Station

HALCYON

4258 W. Point Loma 225-9559

Thursday, Friday, Saturday
May 3, 4, 5

ipso facto



Sunday, Monday
May 6, 7
THE HEROES

Every Monday Night

FIESTA NIGHT

In The Dining Room
Mexican entrees &
appetizers

In The Nightclub
Margaritas \$1.50
Tequila Shooters \$1.25

Every Friday
ROCK & ROLL HAPPY HOUR
T.G.I.F.

5:30-8:30 pm
FLEXIES

* Free food * Great drink specials *

Saturday, May 5
CINCO DE MAYO PARTY

Starting at 8:00
Margaritas and Tequila Shooters \$1.25 'til midnight.
Mexican Hors d'oeuvres. ¡Mucho ruido!

**Aloha
from the
Islands**

**Dance To Our
Sun. & Mon. Night
Specials!**

**Special Bands, Special Prices
and a Special Good Time!**

Featuring
May 6, 7—"MOMENTS NOTICE"
May 14, 20, 21—"THE FABULOUS
SPUD BROS."

**THE ISLANDS
Lounge**
HANALEI HOTEL
2270 Hotel Circle N.
Mission Valley, 297-1101

Cigmos
in Encinitas

LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Saturday, May 3-5
W.C. TWISTERS

Sunday, May 6
COMEDY COMES TO NORTH COUNTY
Professional comedians who have appeared in clubs from New York to Las Vegas.
M.C. TONY STONE

Monday & Tuesday, May 7 & 8
RANDOM SAMPLE

Wednesday-Saturday, May 9-12
THE REFLECTORS

DANCING
380 N. El Camino Real • 942-1676

Valley Center Inn Saloon, 27550 Valley Center Road, Valley Center, 781-1466. Steppin' Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club: Random Sample, rock, Thursday through Saturday; band audition night, Sunday; musical entertainment, night, Wednesday; Tuff Room: Image, contemporary, Wednesday, Friday, and Saturday; Derby Room: recorded music, Thursday through Saturday.

Whiskey Creek, 12140 Poway Road, Poway, 748-7531. Rock Backus and Harmony, country, Wednesday through Sunday; live country music, Monday and Tuesday, call club for information.

Whiskey Flats, 1290 West Valley Parkway, Escondido, 745-8646. Planet, rock, Thursday through Saturday; Automatics, rock, Sunday and Monday; Moving Targets, rock, Tuesday and Wednesday.

Winner's Circle, 250 Via de la Valle, Solana Beach, 755-6666. Precision, contemporary, Thursday; The Bob Long Band, pop, boogie, and jazz, Friday through Sunday; the Karoke Cabaret, contemporary, Tuesday and Wednesday.

rock, Friday and Saturday.
Carlos Murphy's, 4300 La Jolla Village Drive, La Jolla, 457-4178. Live or recorded music, seven nights, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. Touch, contemporary, Tuesday through Saturday; Polynesian Lounge: Stevie Woods, contemporary, Monday through Friday; happy hours.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Aubrey Faye, jazz, Wednesday through Saturday; Ziaji, jazz, Tuesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 439-0511. Jesse Davis, contemporary, Tuesday through Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday and Monday.

Halcyon, 4258 West Point Loma Boulevard, Loma Point, 225-8559. Ipsi Fato, rock, Thursday through Saturday with the Fleas, rock, Friday; happy hour, the Heroes, rock, Sunday and Monday.

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.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 221-3541. Sande and the Ram Band, variety stage show, Tuesday through Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Siers Brothers, rock, Thursday through Saturday; Bobby Chevrolet and the Shames, rock and blues, Sunday and Monday; David Bradley and the Maniac Band, comedy and music, Tuesday and Wednesday.

La Avenida, 1300 Orange Avenue, Coronado, 435-6252. Double Take, contemporary, Friday and Saturday.

La Valencia Hotel, 132 Prospect Street, La Jolla, 454-0771. Bob MacLeod, piano and vocal variety, early evening, Tuesday, and Thursday through Saturday.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-5300. The Hurricanes, blues and rhythm and blues, Thursday; the Heaters, rock, Friday and Saturday; the West Coast Band, rock, Sunday and Monday; the Echoes, 80s rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5286. Black Market, contemporary, Thursday through Saturday.

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

Mon's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737. Illusion, rock, Tuesday through Saturday.

Muhoney's, 1031 Orange Avenue, Coronado, 435-4992. John Ingman, contemporary, Thursday; Rick Coey, contemporary, Friday and Saturday.

Muhoney's, 4230 Mission Boulevard, Pacific Beach, 161-7261. Native Son, contemporary, Friday and Saturday.

Mustang Club, 3395 Sports Arena Boulevard, Loma Point, 227-5096. In Calaver, rock, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322. Jim Howley, contemporary, Wednesday through Saturday; Ella Ruth Piggie, jazz and blues, Sunday; the Features, rock, Monday and Tuesday.

Rodeo, 9890 Villa La Jolla Drive, La Jolla, 457-5398. The Dendrons, Brothers, rock, Thursday through Saturday; with Moving Targets, rock, Friday and Saturday; Population Five, rock, and Catch-22, rock, Sunday; Fishbone, rock, Tuesday; recorded music, Wednesday.

Rodriguez Inn, 2901 Nimitz Boulevard, Loma Point, 224-3655. Piano Bar Gary Narraume, Tuesday through Saturday.

The Salomon House, 1970 Quivira Road, Marina Village, 223-2234. Live jazz, Friday and Saturday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. True Spirit, contemporary, Tuesday through Saturday; Tab 3, nostalgia, pop, and blues, Wednesday.

Texas T, 4970 Voltaire Street, Ocean Beach, 226-8549. Tom 'Cat' Courtney, blues, Thursday; Michael Fleming, country blues, Saturday.

Uptart Crow and Co., Seacoast Square, 4471 Mission Island Boulevard, Pacific Beach, 272-8990. Light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630. Shine B On, contemporary, Tuesday through Saturday; True Spirit, contemporary, Sunday and Monday.

Victor's, 1003 Broadway Street, Point Loma, 226-1871. Uptart: Music Magic, contemporary, Thursday through Saturday; Norman Clifford, Sunday through Tuesday; Piano Bar Lusa Vasquez, seven nights, with Norman Clifford and Frankie Fetta, Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Dirk Debauchee, rock, Thursday through Saturday; the London Brothers, rock, Sunday and Monday; the West Coast Twisters, rock, Tuesday and Wednesday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. J.J. Frank and the Quailin', rock, rock, jazz, and contemporary, Tuesday through Saturday.

Black Angel, 10370 Friars Road, Mission Valley, 363-5862. The Buzz, rock, Tuesday through Saturday.

The Blarney Stone Pub, 5017 Balboa Avenue, Clairemont, 278-2597. Dan Connor, country originals, Wednesday through Saturday.

El Rico's, 5353 Mission Center Road, Mission Valley, 297-8241. Michael Edwards, contemporary, Wednesday and Thursday; David Fitch and Carlos, contemporary, Friday and Saturday; the Kehri Williams Band, jazz, Sunday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 296-7111. Piano Bar Jack Pollack, Thursday through Saturday; Sharon Skidgell, Friday through Monday; Kevin Nelson, Tuesday and Wednesday.

Haji Baba, 103 Mission Valley Center West, Mission Valley.

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Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 296-7111. Piano Bar Jack Pollack, Thursday through Saturday; Sharon Skidgell, Friday through Monday; Kevin Nelson, Tuesday and Wednesday.

298-2009. Live music and entertainment, Thursday through Tuesday; Lollapalooza, belly dancing, Wednesday.

Holiday Inn/Mission Valley, Crick's, 365 Hotel Circle South, Mission Valley, 291-5729. Fortune, contemporary, Tuesday through Saturday.

Islands Lounge, Haukei Hotel, 2770 Hotel Circle North, Mission Valley, 297-1010. Bogart, contemporary, Tuesday through Saturday; Moment's Notice.

Lehr's Greenhouse, 2528 Camino

contemporary, Sunday and Monday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 278-1501. Triple Play, contemporary, Thursday through Saturday.

La Hacienda Cantina, 875 Hotel Circle South, Mission Valley, 296-8281. Mike Murphy, comedy and music, Wednesday through Saturday; live musical entertainment, Sunday through Tuesday; call club for information.

Lehr's Greenhouse, 2528 Camino

WANTED

Bands, managers, agents: Distillery East will be auditioning new bands every Wednesday in May. Bands selected will be included in the regular Distillery East talent roster. Ask for Bill 741-9394

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001. Fred Land, contemporary, Thursday through Saturday; Jimmy Fendaine, contemporary, Tuesday and Wednesday; 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, Thursday through Saturday; Paul and Kathy, contemporary, Tuesday and Wednesday.

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

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 Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-8822. The Breakers, rock, Thursday; Jagwire,

Now appearing
SIGNED, SEALED AND DELIVERED

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

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

The Del Mar Cattle Co.

MICHAEL MARTIN MURPHEY
May 6, 2 shows, tickets \$8.00

THE BELLAMY BROTHERS
May 21, 2 shows, tickets \$8.00

JOE STAMPLEY
May 13, 1 show, tickets \$8.00

Watch for national acts appearing weekly throughout the year.
Live music 7 nights a week.
STAMPEDE Thursday • Monday • **WHITE LIGHTNIN EXPRESS** Tuesday & Wednesday.
FREE DANCE LESSONS Tuesday & Wednesday • **CLOGGING LESSONS** Monday & Thursday.
Steak • Seafood • Spirits
Lunch & dinner served 7 days.
Carmel Valley Road & Via Cortina, Del Mar 259-8833.

San Diego North

The Ahlens Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Cinnamon, contemporary, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

The Alamo, 3993 Clairemont Drive, Clairemont, 276-2240. Fowlie, rock and roll, Tuesday through Saturday.

DOS AMIGOS MAY NEWSLETTER
"Our 22nd Consecutive Monthly Publication"

Volume 2, No. 10
1904 Quivira Road, (Marina Village) San Diego, CA 92109
(619) 223-8061

Special 2-day event CINCO DE MAYO

This year, May 5th falls on a Saturday, so we're celebrating this annual holiday on both Friday and Saturday. Join the fun:

FRIDAY, MAY 4th

- Hudson & Bauer show—Broadcast live, 6-10 a.m.
- Breakfast—during the broadcast (\$3.76)
- Miss Tecate-Ensenada Race Queen—6 p.m. (autographs)
- Mariachi Real—5:30 to 8:30 p.m.
- Drink Specials & Prize giveaways—all day.

SATURDAY, MAY 5th

- Food & Drink Specials—Noon to close
- Miss Tecate-Ensenada Race Queen—6 p.m. (autographs)
- Mariachi Real—5:30 to 8:30 p.m.
- Gala decorations & prize giveaways—evening

Meet our May CELEBRITY BARTENDERS

...every Wednesday 5-7 pm., pouring for their favorite charity during Happy Hour:

May 1—OPEN
May 4—Football's Ben Davidson
May 16—Karl's Jeff Prescott & Gabriel Wisdom
May 21—SPECIAL EVENT (The John Darty Show)
May 30—Suckers Alan Mayer & Liza Munell lookalike Sheridan Barker


Don't Forget MOTHER'S DAY BRUNCH

We'll have a free flower for Mom, to go with Chef Rodriguez's great Sunday Brunch Fiesta—including champagne, strolling mariachi and our incomparable marina view. **Bueno!**
\$6.95 per person

Join Us For These May SPECIAL CANTINA EVENTS

May 23—Special Screening of "The John Darty Show" with Johnny's guest Bill Kolender (S.D. Police Chief)...starts at 5:30 pm.
May 27—Our annual Memorial Day Weekend Party...featuring drink specials, prize giveaways and more...starts at 9 pm.

for those not afraid to show MUSCLE



club I-D
new music

EVERY MONDAY!

CLUB I-D MONDAYS at Copa Club (El Cajon Blvd. & Mississippi).
The Roxy Club opening soon... keep your eyes peeled. 454-0856.

Mike's Back...

And just in time for our Cinco De Mayo Weekend Fiesta

MIKE MURPHY
Performing in the Casino Wednesdays thru Saturdays
Beginning at 9:00 p.m.


Our celebration begins Friday May 4 at 4:00 p.m. and continues through Saturday May 5. In our dining room we're featuring a La Hacienda Cinco De Mayo Special. CARNI, ASADA with rice, beans and soup or salad, and complimentary Quesadillas served as weekend only.

\$5.95 per person

Join us after dinner in the Casino for Dos Equis 11, with the huggers 12-50, free nachos, 15¢ tacos, 15¢ quesadillas, fresh oysters, jumbo shrimp, ceviche and HAPPY HOUR BOTH NIGHTS.

LA HACIENDA
RESTAURANTE
MISSION VALLEY INN 875 Hotel Circle North
298-8281

Free Parking



JESSE DAVIS
Tuesday-Thursday 8:30 pm-12:30 am
Friday & Saturday 9:00 pm-1:00 am

STONE'S THROW
Sunday & Monday 9:00 pm-1:00 am

Clarico
RESTAURANT
Summer House Inn 7955 La Jolla Shores Dr.

del Rio South, Mission Valley, 299-2828. The Ron Bolton Band, rock, Thursday through Saturday; with Automatics, rock, Friday and Saturday; the Toys, rock, Sunday through Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0909. Aria, contemporary, Tuesday through Saturday; the Bruce Cameron and Hollis Grady Ensemble, jazz, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Old Ridge, comedy and music, Tuesday through Saturday; L.A., rock, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1822. Justice, top 40 and oldies, Tuesday through Saturday.

Navajo Inn, 5315 Navajo Road, San Carlos, 465-1706. R&K, rock, Thursday through Saturday; Bandit, rock, Sunday and Monday; Quest, rock, Tuesday and Wednesday.

Pat Joey's, 5147 Waring Road, Allied Gardens, 296-7873. The Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwind, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217. The Bobby Adado Trio, jazz and contemporary, Thursday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7178. The Rockaways, music and fun from the '50s to the '80s, Thursday through Saturday.

Spiriti, 1130 Buenos Avenue, Bay Park, 276-3993. Unstoppable, rock, and Touch Subjects, rock, Thursday; Mojo and Mitch's Rockaling Orchestra, rock, Clear Spot, rock, Wicked Fence, rock, and Nimbus Obeah, rock, Friday; Scramin' Sirens, rock, Urban Umbrella, rock, the Hard, rock, and Numbers, rock, Saturday; the Brother Young Band, rock, and Subject to Change, rock, Sunday; "Peanut Butter and Blues Jam" Night, Tuesday; the Seventies, rock, the Drive-In, rock, and Wicked Fence, rock, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. Jo Teanor, piano bar, Thursday through Saturday.

The Leo's/Mix Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, contemporary, Wednesday and Thursday; Expresso, contemporary, Friday and Saturday; Danny Lopez, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Costa V, contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

Wrinkler's Roost, 6609 Mission Gorge Road, Mission Gorge, 280-6263. Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-4358. Ricky and the Jets, vintage rock, Tuesday through Saturday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3155. Live contemporary music, Friday and Saturday, call club for information.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673.

MOM'S

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

Thursday-Saturday, May 3-5



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, May 8

The 4th 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. Soon to be seen on Playboy.

Tuesday & Wednesday, May 8 & 9



Wednesday, May 9

Amateur T-shirt Contest
Cash prizes: **\$400**

May 11

Dr. James Down, Ph.D.,
Rock & Roll Hypnotist
May 17-19



May 22

Air Guitar Contest begins
1st prize—\$800 guitar from John's Guitar & Drum

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

Wednesday through Saturday.

Roat House, 2040 Harbor Island Drive, Harbor Island, 291-8016. The Squid Brothers, 50s rock and comedy, Tuesday through Saturday; Raggle Taggle, variety—Renaissance to jazz, Sunday and Monday.

Rodde's, 6149 University Avenue, East San Diego, 580-5706. Lone Riders, rock, Wednesday and

Thursday through Saturday, and blues, Friday and Saturday.

Cafe del Rey Mesa, 1549 El Prado, Balboa Park, 234-8511. Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Crossroads, 145 Market Street, downtown, 232-7656. Andy James, piano variety, Sunday through

Thursday 8:00 pm through 11:00 pm and blues, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Wheels, rock, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday.

Doodle's, 4225 El Cajon Boulevard, East San Diego, 283-6581. Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drowny Maggie's, 31st and University, North Park, 298-8584. Two Magicians, Irish folk and original music, Thursday; Dancing Bears, country, folk, and bluegrass, Friday; Paul and Carla Roberts, folk songs and originals, Saturday; Paco Sevilla and Rodriguez, flamenco guitar, Sunday; Old Time Hoot Night, Monday; Siamas Gael Ceili Band, Irish music, and Dancing Bears, country, folk, and bluegrass, Tuesday; Bluegrass Jamboree, Wednesday; Early Evening Show, Thursday; Lynn Hall, Latin American harp, string originals, Friday; Tom Calhoun, folk, Saturday.

The Escape Lounge, 421 University Avenue, Miramar, 295-8282. Eddie Gold, pianist, organist, and vocalist, Friday through Sunday and Sunday brunch.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-6686. Most Valuable Players, jazz, Friday and Saturday.

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

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Juke Box Lounge, Skip Garcia, contemporary and originals, Continental Room: The Big Little Band, swing, Friday happy hour; Ira Cobb's Jambie, Dixieland, early evening Sunday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Piano Bar, Larry Page, Wednesday through Saturday; Lynn Cherry, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy hours.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest, 234-3525. Wayne Jure and Richard James, jazz, Friday and Saturday.

"The Invader", at the dock at 1066 North Harbor Drive, downtown, 298-8066. The Invaders, contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Sausalito Village, 233-4306. John Barker and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 508 University Avenue, Hillcrest, 297-3817. King Alcott Blues, blues and rhythm and blues, Thursday through Saturday; the Blonde Bruce Band, blues and rhythm and blues, Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktail, 2061 India Street, downtown, 234-4693. Gay and Jackie with Old Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1778. The Ernie Hughes Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-8039. Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II, 428 F Street, downtown, 233-3677. The Sy Raiter 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.

Le Chalet

Entertainment by the Sea

DANCING
LIVE ENTERTAINMENT
7 NIGHTS A WEEK

HAPPY HOURS:
WEDNESDAY, 8-9, 70¢ Schnapps
THURSDAY 7-9, \$1.00 import beer
FRIDAY 4-5, 95¢ well drinks
MONDAY-SATURDAY 5-7, \$1.35 well doubles



HURRICANES
One night only, Thursday, May 3



HEATERS
Friday & Saturday, May 4 & 5



The West Coast Band
Sunday & Monday
May 6 & 7. No cover.



THE ECHOES
Tuesday & Wednesday
May 8 & 9. No cover.

Sat. & Sun. Pool Tournament 2 pm

5046 Newport Ave. • Ocean Beach
222-5300

Wind rose

presents

Wednesday-Saturday, May 2-5
A hearty congratulations from
the staff of the Windrose to

DICK DEBONAIRE



Winner of the 1984
Entertainer of the Year Award

Sunday & Monday, May 6 & 7

LONDON BROTHERS



9IX's Jim LaMarca

presents

Nostalgic Rock 'n' Roll
Every Tuesday—No cover



Boige says, "For all the gold in the Sierra, I wouldn't miss Nostalgic Rock and Jim LaMarca at the Windrose."

Wednesday-Saturday, May 9-12

ipso facto

Every Friday at 7 pm



International Fashion Auction by

FASHION INTERNATIONAL

You name the price! (Free giveaway every show)

The Windrose weekly drink specials:

Sunday: Cuervo Gold \$1.25

Monday: Heiniken on draft \$1.25

Tuesday: Margaritas \$1.25

Wednesday: Stoly Kanes \$1.25

Thursday: Iced Teas \$1.25

Wind rose

223-2335

The best of live rock & disco in San Diego
At Windrose, we serve fun!
Banquet facilities available.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448: Lori Bell and Friends, jazz, early evening Thursday; the Ovin Duo, classical guitar, early evening Wednesday and Friday; Walter Clark, classical guitar, early evening Saturday; Lori Bell and Sheryl Meyers, jazz, early evening Sunday.

Sakano's, 3102 University Avenue, North Park, 280-6163: Richard Jarnes and Friends, jazz, early evening Tuesday through Thursday; Anna Harrison, Herman Salomo, and guests, opera highlights, pop, and slow tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1280 Harbor Island Drive, Harbor Island, 291-2900: Trilogy Five, contemporary, Tuesday through Saturday; Ducktail Blues, vintage rock, Thursday and Friday happy hours and Monday evening.

Sealed's, 425 West B Street, downtown, 232-7588: Impulse, jazz, Friday and Saturday.

Tom Ham's Lighthouse, 2150



FLACO JIMENEZ, Sunday, SDSU's Open-air Theater

Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through

Sunday, Donna Cote, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 325 Torrey Street, Hillcrest, 295-2181: Mard McGinn, contemporary guitar and sing-along, Thursday and Friday happy hours and Saturday evening.

Trifon, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce C. McNamee and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 585-1070: Presence, rock, Thursday through Saturday; Messenger, rock, Sunday through Tuesday; the U's Band, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: The West Coast Band, rock, Saturday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 688-0042: Tobacco Road, vintage jazz and boogie-woogie, Thursday; recorded music, Friday, Monday, and Wednesday; the Chicago Six, Dixieland, Saturday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700:

Jarrett, oldies and reviews, early evening Tuesday through Saturday.

East County

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

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9277: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1009 Graves Avenue, El Cajon, 440-5055: Diamond, rock, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 465-2553: Irish music with Brian Connelly, Wednesday through Saturday; the Hiramans, Irish folk music, Sunday and Tuesday.

The Bonedicks Restaurant, 3230 Parkway Drive, La Mesa, 465-3660: Jerry Burchard, contemporary piano, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore,

Understand, perform and create any music better.

JazzSchool
creating musicians

a nonprofit organization
Hal Crook, Director
284-5240

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Every Monday, 8 pm at the Bacchanal

The **CLUB ZU**

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

135 North Highway 101 • Solana Beach
481-6221 • Minimum age: 18

BEACH CLUB
Ocean Beach, California

1921 Bacon Street (Newport and Bacon)
Ocean Beach 222-6822

Thursday, May 3

BREAKERS

Remember late night happy hour 1 am-10 closing

Friday & Saturday, May 4 & 5

Friday night \$1.10 Main night
Saturday night \$1.50 Tequila girl

Next week **VIBEZ** & TRANZACTION

Friday and Saturday Extravaganza

CINCO DE MAYO

FRIDAY, MAY 4TH—Watch former Miss San Diego, centerfold pet RHODA SWANSON pour 1000 bottles of booze to make **THE WORLD'S LARGEST PERMANENT MARGARITA!**

ONE TON MARGARITA! 1000 BOTTLES!

LA MUSICA!!!
Our town's number one disc jockey from **KGB-FM 101**

PAT MARTIN
live at BACCHANAL Saturday night and—

Playing May 3rd, 4th and 5th
J.J. FRANK AND THE COALITION ORCHESTRA
with 1983's award-winning female vocalist **TAMRE**

J.J. Frank and the Coalition Orchestra—suprema musica por la cinco de mayo blas!

Coming up Monday, May 7th—**JAZZ!!**
HAL CROOK AND HIS 14-PIECE JAZZ BAND

CINCO DE MAYO BACCHANAL CELEBRATION!

SATURDAY MAY 5TH

Help celebrate Mexico's Independence Day in the traditional fashion

MARGARITAS! ONLY \$1.01
between 8:30 and 9:30 pm.
After 9:30 pm—you get to **KEEP** your Margarita glass
... a memorable souvenir of **CINCO DE MAYO!**

Bacchanal
8022 Clairemont Mesa Blvd.
(Between 163 & 805 off Mercury St.)
560-8069

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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 Americain 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

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Wednesday • Friday • Sunday
High Tech • High Energy
Funk • Progressive
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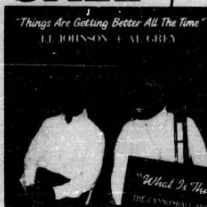
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776 Fletcher Parkway
across from Parkway Plaza
Opens 10 AM to 10 PM

COLLEGE AREA
6405 El Cajon Blvd.
Next to the Art St. P.O.

contemporary, Tuesday and Wednesday.

Bull and Bear, 890 North Second Street, El Cajon, 440-5737: Clutch Cargo, contemporary, Tuesday through Saturday.

Cajon Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Martin, contemporary, Friday and Saturday.

Chico Club, 7366 El Cajon Boulevard, La Mesa, 474-9555: Tim Knorr, one-man variety, Friday and Saturday.

Circle D Corral, 103 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Cottonwood, country, Sunday and Monday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258: Piano Bar, Joe Ches, Wednesday and Thursday; Joey Ches and Steve Adams, Friday and Saturday; Duke Pearson, Sunday through Tuesday.

Dan's West, 5286 Baltimore Drive, La Mesa, 462-0323: Southern Comfort, country, Tuesday and Wednesday.



L. SUBRAMANIAM, Friday, Sherwood Auditorium

through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Rein,

country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158:

variety, Thursday through Saturday.

The Horseshoe Tavern, 7064 Broadway, Lemon Grove, 499-6348: The Smith Brothers, country rock, Friday and Saturday.

The Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0317: Tony Irvine, country and contemporary, Thursday through Saturday.

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

Lakeside Hotel, 9940 River Street, Lakeside, 443-8591: Red Lane and Ramblin' Fever, country, Friday through Sunday.

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

Lorenz's, 1596 Broadway, El Cajon, 442-9909: Hitch and Woe with Jerry Woe, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Detschland jazz, Sunday and Monday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4509: Hutson and Best with Dave Siemore, contemporary and variety, Wednesday through Saturday; Steve Mors, comedy and contemporary, Sunday through Tuesday.

Nite Owl East, 667 North Holliston Avenue, El Cajon, 447-3554: Vision, contemporary, Tuesday through Saturday.

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

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9816: Center Stage, country and music of the 40s and 50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

South Bay
Bavarian Inn, 1410 Broadway, Chula Vista, 425-4006: The Gene

Park Plaza, 1280 Fletcher Parkway, El Cajon, 445-1111: Prophet, rock, Tuesday through Saturday; Circles, rock, Sunday and Monday.

Secton's, 7353 El Cajon Boulevard, La Mesa, 460-1509: Chain Reaction, contemporary, Tuesday through Saturday; live musical entertainment, Sunday and Monday; call club for information.

Silver Spur, 7941 Mission Gorge Road, Sanate, 448-4482: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1535: Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Sanate, 449-0660: California, country, Thursday through Saturday.



HENRY THREADGILL SEXTET, Saturday, Sherwood Auditorium

Devea Polka Band, polka music, Friday; live polka bands, Saturday.

Black Angels, 707 E Street, Chula Vista, 425-6206: The Baja Strings, Top 40 dance music, Tuesday through Saturday; Wally and the Weasels, rock, Wednesday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330: Transaction, rock, Thursday through Saturday; recorded music, Sunday through Tuesday; Wally and the Weasels, rock, Wednesday.

China Five Restaurant, 569 H Street, Chula Vista, 425-5951: Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1461:

Lanay Fruit, country, Thursday through Saturday; Gail Lee and Firecracker, country, Sunday and Monday; Tall Cotton, country, Tuesday and Wednesday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1461: RPFM, rock, Tuesday through Saturday; live rock, Sunday and Monday; call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1568: Rick Lyons, contemporary, Tuesday through Thursday; Lonnie, contemporary, Friday and Saturday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0933: Eddie Cummings, 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, 429-4828: Louie and Pina, contemporary and Latin, Thursday through Monday; Tapestry, country, Latin, and blues, Tuesday and Wednesday.

La Maison
5th Avenue
presents

Peter Sprague
Wednesday, May 9
7:00-10:00 pm

3881 5th Avenue Hillcrest 298-0119

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presents Thursday—good music
MAGIC GOLDEN
Friday & Saturday
KAY BEES
Variety of music

Every Sunday—Wet T-Shirt Contest
Special drink prices when you wear the bell ring
Every Wednesday night 2 for price of 1 drink
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TICKET EMPORIUM

BILLY JOEL May 3
WILLIE NELSON & WAYLON JENNINGS May 4
VAN HALEN May 20 (2-2)
DAN FOGLERBERG May 11
JUDAS PRIEST May 9
JOHN DENVER Irvine May 19, S.D. May 18

THOMAS DOLEY May 19
RUBIN May 28
42ND ST. & SUGAR BABIES
L.A. THEATER ALL PADRE GAMES
How accepting deposits for:
Frank Sinatra, Michael Jackson, Pink Floyd, Elton John, Rod Stewart

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\$78-79.99 (also a 24-hour concert line)
331 W. Broadway, San Diego 92101
232-4166

Swing Dance Classes

STARTS THURSDAY, MAY 17
Beginning Jitterbug—7:30-8:30 pm
Beginning Swing—8:30-9:30 pm
Learn to dance to rock, country, western.
40s swing, rockabilly music.
For information on classes or Jitterbug Club, call 281-6361.

Salerno's
restaurant with live entertainment

Live Jazz
Tonight, Wednesday & Thursday 8:30-11:30 pm
May 11 Jazz with the Renshaw and Jeff Ross bands
with piano
May 12 Richard Evans, guitar and bass
May 13 Richard Evans, guitar and bass
May 14 Richard Evans, guitar and bass
May 15 Richard Evans, guitar and bass
May 16 Richard Evans, guitar and bass
May 17 Richard Evans, guitar and bass
May 18 Richard Evans, guitar and bass
May 19 Richard Evans, guitar and bass

Opera & Show Tunes
at your tables Friday & Saturday
Seating limited. Reservations suggested—call 280-6163
3102 University Ave., San Diego, CA 92104
Your hosts: Herman & Rose Salerno

TUBAMANS GRANDSLAM SALOON

Dixie Jazz
Now serving cocktails
Tonight, 8 pm—Tobacco Rock
Friday, 7 pm—Top 40 Rock DJ
Saturday, 9 pm—Chicago Six Jazz Band

7149 El Cajon Blvd.
(just east of 70th St.)
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- * **HARD PROMISES** Tom Petty & the Heartbreakers
- * **GOLD** Steely Dan
- * **STANDING TALL** Crusaders
- * **WHO'S NEXT** The Who
- * **GREATEST HITS** Elton John
- * **AJA** Steely Dan
- * **MOONTAN** Golden Earring
- * **MORNING DANCE** Spyro Gyra
- * **VERY BEST OF...** Conway Twitty/Loretta Lynn
- * **CHANGES IN ATTITUDES, CHANGES IN LATITUDES** Jimmy Buffett
- * **GOLD** Neil Diamond
- * **I BELIEVE IN YOU** Don Williams

Offer good through May 15, 1984.

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Transaction: Bull N' Stick
Urban Umbrella: Spirit, Distillery
Nightclub
Unstoppable: Spirit
The Us Band: Trojan Horse
Wally and the Wessels: Bull N' Stick
The West Coast Bands: La Chait,

SYNDICATE NIGHTCLUB
Friday Heavy Metal Rock 'n' Roll
2176 Chatsworth Blvd.
At corners of Lanesdown & Voltaire in Point Loma, take Rosecrans exit from I-5, go right on Lytton, follow to Chatsworth. For more information: 226-4578. Doors open at 9:00 pm. Ages 17 and up welcome.

Contemporary/Top 40

Bobby Adalo Trio: Peter D's
Judy Ames: Henry's
Aria: Monk's
The Baja Strings: Black Angus/Chad Vito
John Barker: Hungry Hunter/Oceanside
John Barker and Melissa McCracken: Kelly Roger/Southern Village
Blade Marker: McP's
Boogar: Islands Lounge
Jeff Bryan: Duck's Cocktails
Jerry Burchard: The Boomchick Restaurant
Chain Reaction: Saxtons

Jason Chase: Fish House West
Norman Cliff: Twisters
Windrose: Ozmo's
Clutch Cargo: Bull and Bear
Rick Cosey: Mulhenny's/Coronado
Costa V: The Lido/Mira Mesa and Mission Gorge
Danna Cote: Tom Ham's
Lighthouse
Eddie Cunningham: Hungry Hunter/Imperial Beach
Jesse Davies: Barrio's
Marley Days Quartet: Rancho Bernardo Inn
Double Take: La Avenida
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Maze
Michael Edwards: El Rico's/Mission Valley
Expresso: Tib's/Los Mira Mesa
David Fitch and Carlos: El Rico's/Mission Valley
Jimmy Fontaine: Jimmie's
Fortune: Holiday Inn/Mission Valley
Forward Motion: Betty Up Towers
Fran & Doran: Captain's Anchorage
J.J. Frank: Jimmie's
J.J. Frank and the Coalition Orchestra: Harlan Henry's, Barchana
Freestyle: Barchana
Skip Garcia: Hotel San Diego
Jim Gales and Sound Investment: Harlan Henry's
Wayne Gire: Old Bonita Store Restaurant
Jim Hawley: Old Pacific Beach Cafe
Rich Hunt: Mulhenny's/Escondido
Hutton and Best with Three Sisters: Mr. Bull's Backroom Saloon
Images: Vista Entertainment Center
John Ingram: Mulhenny's/Escondido
The Invaders: The Invader
Tony Irvine: Hungry Hunter/El Cajon
Jarrett: Viscount Hotel
Peter Jay: Regue Still
Justice: Vantage
Just Us: Rancho Bernardo Inn
Karole Cabaret: Warner's Circle
Russ Knapnick and Dan Lehner: Kelly Roger/Oceanside
Fred Land: Jimmie's
Danny Lopez: Tib's/Los Mira Mesa
Louise and Pina: Kelly's
Rich Lyons: Duck's Cocktails
Main Street: "Bella Belle"
C.C. Maude: Mulhenny's/Escondido
Gloria Michaels and Spring Fever: Atlanta
Marli Willigan: Top of the Park
Monet's Notice: Islands Lounge
Jim Moore: The Boomchicks Restaurant
Larry Moore: Humphrey's
Kim Owens: Calligan Lounge
Music Magic: Victor's
Gary Narramore: Highway Inn
Native Son: Mulhenny's/Pacific Beach
Neutral Ground: Antonia's Hacienda
Nitebirds: Patrick's II
Rev Parts: Chita Five Restaurant
Paul and Kathy: Atlanta
People Movers: Hilton Hotel
Pitch and Woe with Jerry Woe: Lovers
Precision: Warner's Circle
Eddie Preston: Loma Linda Bill's
Peter Robb: Rancho Bernardo Inn

Bruce Robbins: Boomchicks Restaurant, La Maze
The Rockaways: Smuggler's Inn
The Rockaways Brothers: Hungry Hunter/Rancho Bernardo
Terry Scheidt: Hungry Hunter/Rancho Bernardo
Shine It On: Vacation Village Hotel
Signed, Sealed, and Delivered: Bahia Hotel
Tommy Sorel and Co.: Henry's
Bob Sortillon and Key Largo: Car Favorite Place
Southside: Pacific Lounge
Joe Stewart: Tib's/Los Mira Mesa and Mission Gorge
Take Threes: Sandtrap Lounge
Ted and Dave: Rancho Inn/Escondido
Don Tomlinson: El Comal, The Bridge
Third Degree: Mexican Village
Alicia Thomas: Humphrey's
Danny Tupper: George Joe's Restaurant
Touch: Catamaran Hotel

Trilogy Five: Sheraton Harbor Island
Triple Play: Kearny Mesa Bowl, Hilton Hotel
True Spirit: Sandtrap Lounge, Vacation Village Hotel
Tunesmith: Poo Soap Anderson's
Denny Turner: The Bridge
Verge and the Orient Express: The New Trophy Lounge
Visions: Nile Out East
Steve Woods: Catamaran Hotel

Keyn Lettau & Ron Satterfield

Every Friday & Saturday through the month of May



Restaurant specializing in vegetarian and homemade falafel

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San Diego's finest Thursday-Saturday

Fine Line



Tuesday & Wednesday
J.J. PAIGE

Happy Hour 4:00pm-7:00pm Monday-Friday
Free munchies

BILLY JOEL WILLIE & WAYLON

Tonight, Thursday, May 3

May 4

VAN HALEN May 20 & 21

RUSH May 28

On sale now

SAN DIEGO JAZZ FESTIVAL 6/1 & 6/2
JAMES TAYLOR 5/12
TEMPTATIONS & FOUR TOPS 5/9
JOE JACKSON 5/27

JUDAS PRIEST 5/9
DAVID GILMOUR 6/20
JOHN DENVER 5/18
ALL PAIDLES GAMES

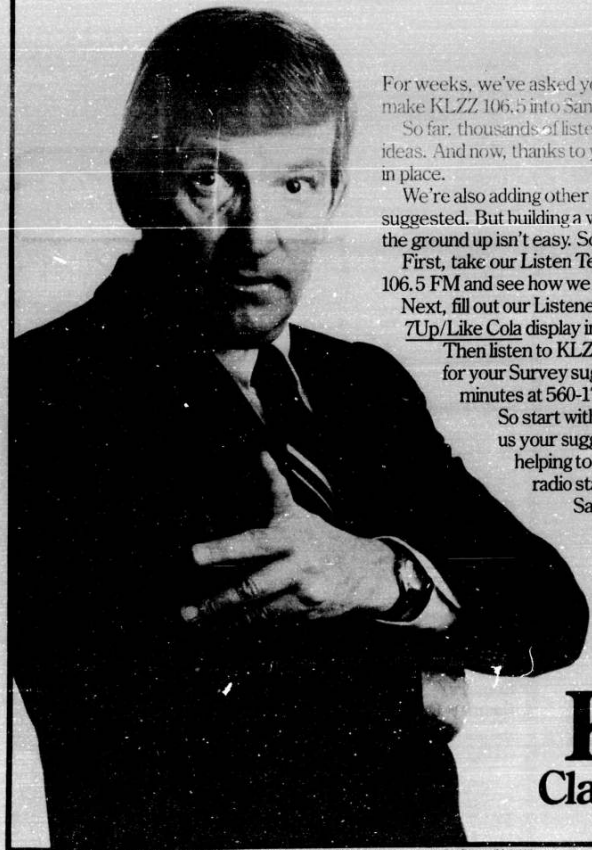
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"Build your own FM radio station!"



For weeks, we've asked you for suggestions on how to make KLZZ 106.5 into San Diego's Class FM.

So far, thousands of listeners have called with their ideas. And now, thanks to you, most of our music is in place.

We're also adding other programming ideas you've suggested. But building a whole new radio station from the ground up isn't easy. So we still need your help.

First, take our Listen Test. Tune in KLZZ at 106.5 FM and see how we sound.

Next, fill out our Listener Survey, available at the 7Up/Like Cola display in all Big Bear Supermarkets.

Then listen to KLZZ. If you hear us thank you for your Survey suggestions and call us within 15 minutes at 560-1765, you'll win a valuable gift!

So start with the Listen Test. Then give us your suggestions. And you'll be helping to build KLZZ into your kind of radio station.

San Diego's Class FM.

KLZZ

Class FM 106.5

Complete contest rules available upon request at KLZZ studios, 6905 Gibbs Drive #201, San Diego, CA 92123 or on contest forms at participating Big Bear Supermarkets.



GUITAR SALE FROM \$199!

Gibson

Fender

Roland KORG MOODY SYNTHESIZERS

from \$289!



AMP SALE FROM \$75!

Peavey • Roland • Marshall



MIC SALE!

Reg. Now \$45... \$25
Sony F303H... 69... 39
Peavey CD30HS... 158... 105
Peavey CD30LS... 147... 99
Shure SM222CN... 180... 119
REPEAT OF A SELLOUT!

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Open Mon.-Fri. 10:30 Sat. 10:5

Ensemble: Triton, Hill House, Salerni
Cochran's Jazz Quartet: Rubin Hotel
The Chicago Six: Billy Up Tavern, Tuba Man's No. 2
Ira Cobb's Jubilee: Hotel San Diego
The Hal Crook Band: Bacharach Aubrey Faye: Chuck's Steak House
The Fine Line: Bunkhouse
J.J. Frank: Alvin's
J.J. Frank and the Coalition Orchestra: Harpoon Henry's, Bacharach
Ernie Hughes Trio: Our Place
Mel Cook: Pacific Wine Bar and Bites
Impulse: Soledad's
Richard James: Imperial House, Salerni
Wayne June: Imperial House
Mark Lesman Band: Hill House
The Bob Long Band: Warner's
Circle: Billy Up Tavern
Most Valuable Players: Fat City, Chili Camp
Ella Ruth Pigeon: Crossroads, Hill House, Old Pacific Beach Cafe
The Sly Rainy Trio: Funnicks 1/2
Peter Sprague, Bob Magnusson, and Billy Nixons: Pacific East Express
Stone's Throw: Elwyn's, Old Time Cafe
Tobacco Road: Tuba Man's 2
Kohn Williams Band: Elwyn's, Nixons Valley
The Zongolani Jazz Quartet: Tarpom Henry's
Zag: Chuck's Steak House

Blues/R&B/Reggae

from \$289!

The Johnny Almond Rhythm Revue: Rocky G. Pineside Lounge
The Blonze Bruce Band: Mandala Wind, Jove Room
Bobby Chevrolet and the Shames: Joe Murphy's
Tom "Cat" Courtney: Texas Tuleance
Robert Gray Band: Billy Up Tavern
The Five Cakes: Lovers: Pancha's
Fueled Mandala: Billy Up Tavern
The Haricorns: Mandala Wind, Le Châlet
King Blacout Blues: Mandala Wind
Molo Ninos: Spirit
Nighthawks: Billy Up Tavern
Ella Ruth Pigeon: Crossroads, Hill House, Old Pacific Beach Cafe
The Rhythm Kings: Billy Up Tavern
Big Little Bands: swing, Hotel San Diego
Tapestry: Joey's

Folk/Ethnic

Ken Baerle: Drousy Maggie's
Tom Cabaret: Drousy Maggie's
Suzanne Cell Band: Drousy Maggie's
Brian Connolly: Barney Stone Too
Dancing Bears: Drousy Maggie's
Lynn Hall: Drousy Maggie's
The Hintonas: Irish harp music, Old Time Cafe
Paul Gregg: piano bar, Drousy's
Patti Glenn: piano bar, Drousy's
Eddie Gold: piano, organs, and vocals, Jove Room
Paradise Street Band: Jove Room
Paul Phelan: Old Time Cafe
Paul and Carla Roberts: The Cupboard, Drousy Maggie's
Two Magicians: Drousy Maggie's

Country/Country Rock

Alton and the Ox Bow Country Lads: Ox Bow Inn
Rick Backus and Harmony: Whiskey Creek
Jerry Bane and a Touch of Country: Silver Star
The Beat Farmers: Boudie's
California: Von Kink's
Center Stage: Ox Bow Inn
Cimmaron: Mileva Country
Solon
Don Conner: Carriage House
Cottonmouth: Circle D Corral

Country Casanova: Circle D Corral
Country Connection: Lase Oak Springs Resort
County Line: The Outpost
Coyote: Stage Coach Inn
Dancing Bears: Drousy Maggie's
Frank Dixon and Country Nightlife: Landmark Cocktail Lounge
Wayne June: Old Bessie Store
Elton, J.R., and the Country Goldie: Harp & Ranch House
Fortune: New Tophy Lounge
Fox Star Country: Ox Bow Inn
Free Rem: Film Springs Inn
Wayne June: Old Bessie Store
Elton, J.R., and the Country Goldie: Harp & Ranch House
Fortune: New Tophy Lounge
Fox Star Country: Ox Bow Inn
Free Rem: Film Springs Inn
Wayne June: Old Bessie Store

Goodall Boys: Pufumino Star
High Stapples: Pufumino Star
Tony Irvine: Hungry Hunter/El Coton
Russ Kirkpatrick and Don Lehner: Billy Up Tavern
Red Lane and Ramblin' Fever: Lakeside Hotel
Cal Lee and Firesteel: Country Bumpkin
Lone Star Country: The Country
Sole Restaurant and Lounge
Ron Morris: Calypso Lounge
Michael Murphy: Del Mar Cattle Co.
New Country: Country Side Restaurant
Lanny Pratt: Country Bumpkin
New Rex and the Countrymen: Charlie's Niteclub
Shadow Riders: Kentucky Stud
The Smith Brothers: Horseshoe Tarpom Henry's
Southern Comfort: Don's Wild Stampede, Del Mar Cattle Co.
Stephen's: Oak Valley Center Inn
Sullivan
Steer Crazy: Wrentham's Road
Joe Stewart: To Live/In My Mind and Mission Grove
Supercock: Catamaran Hotel
Tall Cotton: Country Bumpkin
Tapestry: Joey's
Don Tension: El Coton, The Bridge
Drousy: Tarpom Henry's
Whits Lightnin': Express, Del Mar Cattle Co.

Everything Else

Johnnie B.: classical, contemporary, and ethnic music, Red's Hidden Acres
Tom Barkley: classical guitar, Elwyn's
Phil Beebe: guitar variety, Mile Flours, El Fandango
Big Little Bands: swing, Hotel San Diego
Tapestry: Joey's

Folk/Ethnic

Ken Baerle: Drousy Maggie's
Tom Cabaret: Drousy Maggie's
Suzanne Cell Band: Drousy Maggie's
Brian Connolly: Barney Stone Too
Dancing Bears: Drousy Maggie's
Lynn Hall: Drousy Maggie's
The Hintonas: Irish harp music, Old Time Cafe
Paul Gregg: piano bar, Drousy's
Patti Glenn: piano bar, Drousy's
Eddie Gold: piano, organs, and vocals, Jove Room
Paradise Street Band: Jove Room
Paul Phelan: Old Time Cafe
Paul and Carla Roberts: The Cupboard, Drousy Maggie's
Two Magicians: Drousy Maggie's

Country/Country Rock

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Rick Backus and Harmony: Whiskey Creek
Jerry Bane and a Touch of Country: Silver Star
The Beat Farmers: Boudie's
California: Von Kink's
Center Stage: Ox Bow Inn
Cimmaron: Mileva Country
Solon
Don Conner: Carriage House
Cottonmouth: Circle D Corral

stage show, Islanda Hotel
Shane Scully and the Muggles: Muggie's
Rob Sasse: cowboy and western songs, Old Time Cafe
Sharon Skidell: piano bar, Gold Coast Lounge
Joe Treaner: piano bar, Springfield
Wayne June: Old Bessie Store
Elton, J.R., and the Country Goldie: Harp & Ranch House
Fortune: New Tophy Lounge
Fox Star Country: Ox Bow Inn
Free Rem: Film Springs Inn
Wayne June: Old Bessie Store

Goodall Boys: Pufumino Star
High Stapples: Pufumino Star
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Tall Cotton: Country Bumpkin
Tapestry: Joey's
Don Tension: El Coton, The Bridge
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Whits Lightnin': Express, Del Mar Cattle Co.

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WILLIE NELSON
WILLIE NELSON
JUDAS PRIEST
Saturday, May 12, 8:00pm
JAMES TAYLOR
Sunday, May 13, 8:00pm
JAMES TAYLOR
PAGES & BEACH BOYS \$12.50

FOUR TOPS/TEMPTATIONS
Friday, May 18, 8:00pm
JOHN DEVER
Saturday, May 19, 8:00pm
THOMAS DOLBY
MODERN ENGLISH
Sunday, May 20, 8:00pm
VAN HALEN
Monday, May 21, 8:00pm
JOE JACKSON
RUSH
Tuesday, May 22, 8:00pm
MOODY BLUES
Wednesday, May 23, 8:00pm
DAVID GILMOUR
THOMAS DOLBY
Thursday, May 24, 8:00pm
RUSH
Friday, May 25, 8:00pm
JOHN DEVER
Saturday, May 26, 8:00pm
THOMAS DOLBY
MODERN ENGLISH
Sunday, May 27, 8:00pm
VAN HALEN
Monday, May 28, 8:00pm
JOE JACKSON
RUSH
Tuesday, May 29, 8:00pm
MOODY BLUES
Wednesday, May 30, 8:00pm
DAVID GILMOUR
THOMAS DOLBY
Thursday, May 31, 8:00pm
RUSH
Friday, June 1, 8:00pm
JOHN DEVER
Saturday, June 2, 8:00pm
THOMAS DOLBY
MODERN ENGLISH
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VAN HALEN
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JOE JACKSON
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The Rain People — Francis Ford Coppola's *rain* is a movie that's a program in itself, playing away from rock and LSD in the quiet of a wet morning while only the mikam is used, and hitting the road to achieve a certain "rainy day" effect. The film is a play on words, performing a character of caricature after caricature, goes chopped off at the knees. Or, as Coppola says, "it's not about enough good moments here than their revolving around John Gierst, a.k.a. Dudley Dornig, Harry Harshart, and The Clean Man." To sustain a movie, it's not about the rain, but the book one twice that long. Based on the story by Tom Wolfe, with Ed Harris.

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Splash — Romance between man and mermaid — and the tail of the latter, which gives way to a serviceable pair of legs when dry, will do quite nicely as a symbol for all the unnamed somethings which one partner in a relationship worries that the other won't tolerate. It's a Thorne Smith-ian premise, but without any real feel for fan-

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cinemas. New Valley Drive In.
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nardo 6. UA Glasshouse 6. UA Movies
(University Towne Centre)

Stationmaster's Wife — Local premiere of Rainer Werner Fassbinder's 1977 portrait of a crumbling marriage; with Kurt Raab. (En, through 5:5)

Living Shift — Or **GOLDIE THE VETER**, for those who need Goldie to own and marital infidelity to perk up

Terms of Endearment — Jan Brooks's first feature seems so what presumptuous, or maybe overgeneralized, about the bond between a single mother and an

daughter (Shirley MacLaine, Debra Winger, respectively) though no special insight were called for. None is called for very often, in event, since the movie chooses to concern itself not so much with mother-daughter relationship as the mother's relationships, on the one hand, and the daughter's relationships on the other. The genera-

gap, together with the geographic gap, the society gap, the sexual gap, and various other gaps, afford plenty of variety, at least, as we swing between two lives and two milieus over a period of more than a decade.

And variety is enriched, in a sense a method of characterization, it tends to festoon the people with centricities, quirks, quips, quote

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quotes, unique styles of dress, and other attention-getters rough, equivalent to the novelty-store arrow through the head. This method, which betes honest observation and bel-speaks a nervous need to fill a prescribed "entertainment" quota is a

Oceanic 8: Plaza Bonita, San Viliago, 8: Sports Area & Village, from 5:14

This Is Spinal Tap — Spoof of rock documentaries, starring and directed by Rob Reiner, with Christopher Guest, Michael McKean and Harry Shearer. **PG-13** (Rena 2) • Oceanic 8

Where the Boys Are — An update of the 1960 movie, with Connie Francis, Jo Boyce and the Beach Boys. **PG**

Tokyo Story — Yasujiro Ozu, sometimes called the most Japanese of Japanese directors and sometimes (usually at the same time) called the most universal, transforms an elderly

Unfaithfully Yours — Remake of the 1948 Preston Sturges comedy about a symphony conductor's revenge-scheme against his wife. **Watch** if you're a fan of the young maestro's music (he still composes piano music as if in competition with Beethoven), or anyone who just wants to get depressed. **Like** Hoffman, Jane Fonda, Chess.

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Yentl — As Barbra Streisand has gone from more ambitious, more powerful

to my mom one day, she said she hadn't gotten any more disposed to incorporate these characteristics into her coach screen persona. We are asked to accept her here not only as an adult, but as a woman, and she is, in fact, with a haircut, can pass herself off as a boy, in order to enter the yeshiva (and later, wedlock with Amy Irving). It probably took much to ask that of her, but she did it. And she was not her seminary classmates, but honest about a few offensive men scattered among them to make her a bit less of a pure human. The transparency of her face, her hair, her body, her voice, and the woman's lib: Some of the pieces were not treated with such gravity. But that scenes aren't often played for their best, or don't elicit them whether the director or the audience is aware of them, even grimmer, of the project is brutally apparent in those introspective musical soliloquies (with unmemorable melodies by Michel Legrand), in the series that Michael L. Lyrics, in the series that Michael L.

ble trauma would be memorable, but Alan and Marilyn Bergman. "It seems this little game I play. Becomes more risky every day"). One can't fail to find a parallel between the heroine's incursion into the masculine world and Streisand's seizure of the director's chair. But her actual dictates from that post-musky telephoto shot: slushy dissolves, buttery yellow light, countless closeups of the star — ensure that her victory is purely personal. 1993.

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