



# Saturday morning is storytelling time at El Sombrero. The breakfast mash is over and the small cafe next to the Imperial County courthease in El Centro is nearly empty. The Bureau of Land Management rangers — the federal copy for misst of the desert land drained by the lower Colorado River — um down to their me to the colorado River — um down t

## City Lights

#### Princess Hasn't The Vegas Idea

To the hundred or so high-stakes gamblers aboard Lines's first San Diego-based cruise ship through constant press reports describing it as a "gambling ship." the vessel's Fridays ago to Ensenada and wall-to-wall slot machines and card tables, as some say they had been led to believe, they with only one roulette wheel, six blackiack 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 blackiack tables, for Vegas casinos and on a par with that on other cruise saips 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 th 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 each time bets between \$10,000 and \$15,000. "I knew the casino couldn't be as grand as those in Vegas, bu quebt at least the betting ould 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 man factor behind not just gambler dissatisfaction, but the whole brougaha about gambling offshore initiated by such voices as Police Chief Bill Kolender and anticrime activist Mike Aguirre. '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 entertainmen that's aboard, like our disco just as on other cruise ships

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



Dawson Cuts Off Rosie

Such is life in the public eye that when alliances snap and friendships dissolve, all the squirmy 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 nis 600-member fan club, Fun Lovers and Truth Seekers, has left bitter feelings in its wake and a number of regular no formal relation with the

The club was started by a call-in regular who identifies herself as Rosie th: 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 bis 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 announced her intention to his and printed concerned the listening audience. Although the KSDO management told her that the station would have Mideast. Club members me monthly at the Sir George 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 club, and advised Dawson to steer clear of it, Rosie's idea caught on. Within a month after its

invited them to the home he

income tax repealist. Dawson himself came to these meetings on at least two occasions. As the club grew, Dawson inception, the club had more than 120 members, and a monthly, four-page newslette was in the works. Listeners now club members - who and Rosie had more and more were originally attracted by Dawson's pro-Palestinian contact. He and his wife casually socialized with Rosie and her husband, and he even

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, omic ties to the state of Israel, as speakers to the Sir George's mec'ing. 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 national publication of the right-wing activist Liberty Lobby in Washington, D.C. Valentine had closely follow Dawson's and the club's

been filled with private phon calls between Dawson and Rosie, with Dawson urging he to tone down the newsletter's increasingly anti-Israeli tone or else he would disassociate

development and arranged for a \$300 grant from The Spotlight to underwrite the debate. The week of March 19 had

organization. He was already familiar with The Spotlight, and his rebail 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. 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 Navonal Enquirer, but shortly after the article appeared (which covered the anti-Israel flap in 1981), he started to receive congratulatory mail from what must have been ever 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* copies of books put out by The Sportight's sister publishing company, Noontide Press, such as Debunking the Genocide Myth and The Great Holocaust Debate. Dawnow was quite eager to distance himself from the controversial paper and its readership. The Sportight'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. wersation in late March, wson told Rosie that cause 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

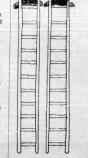


## City Lights

## PITE AREA THE PAR Give Us A Sign

Those San Diegans who live in unplanned 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 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 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 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 bided its time. Then in a sneaky maneuver on February 20. maneuver on February 20, Presidents' Day — a bank holiday — Great Pacific hired

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 vatched the sign twenty-four hours a day for two weeks.

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

#### 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 th past three years, the joke abou

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 Loux 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 newly 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, Firs 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 amicable: 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 som of his would-be members are simply shopping for the best loan rate. "Unfortunately you get the garbage first." Stephen says of these families. And many of the preferred customers remain loyal to their bank or savings and loan, even though a nonprofit, sharcholder-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

#### **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 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 asid money to construct a 5000-foot submerged breakwater to protect against shoreline sand erosion. The proposed reakwater has suffered numerous delays as opponents challenged its environmental soundness, and though city manager Sherman Stenberg uction should star

challenges from opponents. Twice in 1982 residents and requested that the erosion project money be used to fund the police department and rehire some laid-off city workers. But the council majority resisted. The police department was disbanded and



I.B. subcontracted its law 1.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

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 of 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 built. fattening the city's tax rolls But opponents of the crossion 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

unknown and irreversible, and argue that it will destroy water sports.

Imperial Beach's determination to safeguard the

project funds and fight off the opponents has taken its toll on the opponents. La Jolla mentalist William Kellogg continues to commit time and money to fighting the erosion project, but a local group of anti-breakwater

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.

Paul Krueger, Thomas K. Arnold, and Randy Opincar



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A W VERIFIED

When Kids Get A Cuff

Lin Jakary's "Off the Cuff" is a real treat, especially when it covers children. The responses to her recent topic, "My favorite holiday ecipe" (April 19), are absolutely conderful. I think you should devote a special segment of a future issue to the best of "Off the

Beware The Noose That Chokes

Paul Krueger's expose ("The Inside Story," April 19) of the hydra-headed Union-Tribune Publishing Company, owned and dictated by Mrs. Helan Copley. distance by Mrs. Helm Copley, deserved the Paluser Prace. There is a near-monopoly of the press by Mrs. Copley to suncerhip of the newspapers which have the ion's Mrs. Copley to suncerhip of the newspapers which have the ion's Dept County. They set the standard, tone, and tempo of the political life within their domain. The cause and effect is that San Deep has an effect us that San Deep has an effect us that San decembed upon it, resulting and decembed upon it, resulting used. Mrs. Copley prima all the news she doems fit. The unchallenged

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SAN FELIPE

position of the Union-Tribune axis mediocrity. In another environment, this style of urnalism would be Jabeled udicrous.

San Diego is a tale of two cities.

San Diego is a tale of two cities, one segment of its society not knowing how the other half lives. The Copley twins have fostered a climate of amable indifference to the San Diego populace that lives in static misery. The Copley editors fall to champion the social issues on their behalf, such as involuntary and property and the component of th involuntary unemployment, hunger, homelessness, affordable

housing, health care. Nearly a third of San Diegans are Hispanic. black, and Asian, and are encircled by a white media noose that chokes by a white media nose that choke them off from mainstream America and its quest for upward connonic mobility. The influence of the Copley papers far exceeds the acrual circulation or its readership. Helen Copley and her press are the bastion of the radical Pengan and the Right into the position of national power should be acknowledged as her greatest achievement.

Surprise

I was surprised by Duncan
Shepherd's inaccurate review

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New") of El Norte in the April 26 issue of the Reader. The review is so off-base that I figure obviously you must not be interested in a ood review or even in the facts but nonetheless I feel a duty to

Letters

The Guatemalan military has been the leading violator of human rights in Central America, rights in Central America, according to Ammesty International and other internationally respected groups (AI was awarded the Nobel Peace Price in the mid-1970s), and the Officially sanctioned violence agrinst the protagonists' family at the outset of the film was actually very mid by Guatemalan

citizens who lived in Guatemala during the 1970s before they, too, had to flee. They went down as part of "Plenty," a Peace had to fiee. They went down as pure of "Petry," a Peace cache Curps-type organization. On the Course of the Course

sources of food and shelter for rebels in the hinterlands. Officially sanctioned violence has been consistently used on all scales in Guatemala since democracy was overthrown there

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allegedly orchestrated by the CIA (according to recently declassified Pentagon documents) in which a perpetual military detatorship was installed and since has been heavily supported with open U.S. training and aid.

Since that coup, the government has been effective in quashing.

has been effective in quashing opposition with a reign of terror that kills many innocent people. In El Norte, the protagonists' father, who was ambushed by soldiers while holding a secret meeting. was not even "innocent," since was not even "innocent," since the meeting was held to discuss the purchase of guns to fight the government. The government therefore had legitimate excuse (by mainstream standards) to mainstream standards) to exterminate those traitor and their families, whereas in reality that type of violence is less mild and much more indiscriminate. You don't even need to be slightly

guilty — you just need to be available. Clearly your writer, and perhaps you yourselves, are very unaward of what goes on in Central America, and Guatemala in particular. You might know about Mexico a little, but that is not Mexico a little, but that is not Central America; the land, climate, and people are very different. Your lack of knowledge

Kick Your Doctor's Tires

Re: April 12 article on Dr. Virginia Livingston-Wheeler ("Has This Woman Found a Cure ("Has This Woman Found a Cure for Cancer"): if the subject were used Caditines instead of cancer, we would more easily recognize the cancer-quack charges as money-orienced. But it is difficult for the public to recognize our doctor-gods when they assume the characteristics of used-car salesmen, meanwhile using the (continued on page 28)

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ART DECO LAMPS



Straight from the Hip

Dear Matthew Alice: Ever since I was about nine years old (I'm forty now), I have been cus one 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 Alther

For thirty years people have been giving you a logical answer and you've refused to you a logical answer and you 've refused to believe it. Now it's time you stopped your footishness 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 col-laborates with Mike Gersher on the strip. Young said that the circle is an elongated button that was born of necessit. When button that was born of necessity. When 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 Bunstead's shirt would become tedious. For simplicity's sake Young drew a single large circle, the Bunstead symbol. I suppose, for all buttons. The archetypal button, maybe? Anyway. over the years the button has become elon gated, and sometime in the Forties the horizontal line was added. (Incidentally, Roger, the button is not red; it's Dagreoger, the button is not red, it is Dag-wood'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 char-treuse shirt, I'll bet the button will be chartreuse 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



attired in the Burnstead mode, to no avail Take Herb Woodley, for example. Dag-wood's neighbor, like Dagwood, is no fashion plate, but in the few instances in which he wears a necktic and it happens to flop aside to show his shirt front, what do you think is revealed? Nothing. Herb Woodley has no buttons at all! On occasion woodiey has no buttons at air: 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

complement of shirt buttons doesn't seem to exist in the Bunstead universe.

Lest some readers scoff at the seriousness of this subject, people do care about this sartorial matter. The story is told that at one time Chie Yeung grew tired of the single-button shirt front and drew Dagwood in normal attire, but such a public outery arose that he was forced to reinstate
Mr. Burnstead's singular shirt fastener.
Young was more successful at slipping
other changes by the vigilant public. Some

**Challenge Court** 

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, it had a small museum several years ago, but because the nay 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 Washington, D.C. (the only official navy museum in the country, by the way). Or pethage 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 citimilitary/maritime Havor of our burg. Again, I respond in the negative. Our citizens have always had a curious relation-ship 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 hereabouts are definitely lying down on this issue. The Maritime Museum may not count in

you 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 up in the support of citizens such as you who feel the need for a showcase of navy

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

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.



Bumstead's husband still has only one Blondie is the most widely read comic strip in the world, so there must be someone out

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 Dithers is not sufficient.) Secondly, what was Blon-die's maiden name? I'll publish the first correct answer I receive. Dear Dr. Alice. 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. Curi-ous, don't you think?

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## THE INSIDE STORY

WHEN IMPERIAL Bilbray ran for state assembly two years ago, he received an endorsement from the twentyfive-member San Diego Log Cabin Club. This group of gay Republicans found Bilbray sympathetic to their concerns, end some members walked precincts for the candidate. who was eventually defeated in the Republican primary by Sunny Mojonnier. So support from the Log Cabin Club which functions as a political counterweight to the 200-member gay San Diego Democratic Club — would seem a natural for Bilbray's current campaign against county Supervisor Tom Hamilton. Bilbray, however, now

wants nothing to do with the club. He recently told Log Cabin spokesman Allan Giesen that he opposed State Assembly Bill I (AB I), which would have given job protection to gay workers. And the aspiring supervisor also derided the Log Cabin Club's past endorsement as "something arranged by my enemies." Bilbray says he's always

opposed gay-rights and job protection measures, which are major priorities of the Log Cabin membership. But an interest in pleasing San Diego County Sheriff John Duffy is also evident in Bilbray's current statements. He says he led the Imperial Beach City Council in going on record against AB 1 because of the difficulties it would cause for

Duffy, who has resisted hiring acknowledged homosexuals as deputies. Log Cabin Club spokesman Giesen says Bilbray's current position is also motivated by poiling results taken by the Bilbray campaign. Those surveys. which Giesen was privy to. showed a majority of South Bay voters rejecting both gay rights and abortion. "Brian's coming out hard against both those issues because his campaign consultant figures it'll help get him elected,' Giesen says. Bilbray refutes this logic, arguing that his surveys showed gay rights and abortion aren't issues in the campaign. While Bilbray's antigay

position has angered Giesen, it has had little effect on Meyers Jacobsen, a Log Cabin member Jacobsen, a Log Cabin mem and Bilbray supporter. Jacobsen was unaware of Bilbray's opposition to AB i when he gave the candidate \$125 and wrote a letter published in the weekly

Gayzette endorsing Bilbray.

Jacobsen now says his

knowledge of Bilbray's antigay stance may "put a chill on further financial support for Brian, but I still think he's energetic and speaks his own mind. I'm not going to dash out and ask for my money back." ...

Their decision last week to endorse the controversial San Diego-to-Los Angeles "bullet train" should have been a difficult one for state Assemblymen Pete Chacon and Steve Peace. All their local legislative colleagues -



Republicans and Democrats have come out against the multibillion-dollar project. Opposition to the train from Republicans Sunny Mojonnier and Bob Frazee and Democrat Lucy Killea was expected, since they represent districts where influential antitrain organizers have sworn to turn out of office any renegade politicians. (Fear of reprisal also convinced Third District supervisorial candidates Lynn Schenk and Susan Golding to oppose the train.) Even
Democratic state Senator
Wadie Deddeh, whose South Bay constituency would not be directly affected by possible environmental problems created by the project, authored an antitrain bill. In doing so, Deddeh slapped the faces of organized labor, the American High Speed Rail Corporation

Brown, who strongly favors construction of the train route After hearing arguments from lobbyists for American High Speed Rail, however, Chacon and Peace came down on the side of the train. They on the side of the train. They didn't contact San Diego City Councilman Mike Gotch, a fellow Democrat and train opponent who has studied the issue in detail; nor did they call county Supervisor Pat call county Supervisor Pat Boarman, who represents the North County coastal area and whose staff has spent the past year gathering information on the rail project. Bob Bonde, a North County resident who has whipped up community opposition there, says neither his group nor representatives of the five cities that have formed an informal antibullet train coalition were contacted by either Peace or Chacon.

Peace, who was unavailable for comment, has argued that the train would provide an

alternative to crowded freeways and poor San Diego/Los Angeles air service. Chacon says he made the endorsement because of the job possibilities the project offers. He says Assembly Speaker Brown never lobbied him, and he defends his decision not to talk with opponents. "I read talk with opponents. "I read the papers," says Chacon. "If they I ballet train opponents] want to tell me more, it's their business to get to me. I don't hav: a responsibility to go around the state seeking out the pro and con."

Opponent Bonde doesn't think much of that reasoning.

He also believes Chacon and Peace may benefit from future campaign donations courtesy of American High Speed Rail and Speaker Brown's fat legislative campaign fund. Says Bonde, "Local legislators who spout that [pro-bullet train] attitude will be looked on with favor." □



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(developers of the proposed

bullet train), and powerfu Assembly Speaker Willie

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ALSO ON SALE: 5/18 JOHN DENVER

ert 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 demthat he was beyond the normal restraints of time and space, he would point to one of the distant and inacces-sible peaks south of town and say he was going to drive his Valiant to the top of it. The people of Ocotillo fig-ured he was a little strange, but then, so were a lot of other people who passed through town on their way to

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.



same restraints as everybody else. He unloaded the goat and Doberman pinscher that were riding in back, fas-tened 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 burn-ing corpses while he chanted magical

recentations.

"People like that are drawn to the desert ali the time," Kevin says wear-ily. "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 they were angry and disgusted. A

Kevin says, shifting the subject to a different class of dirtbag. "It seems

peeking over the back fence, so it goes unchecked for a while. Then it be-

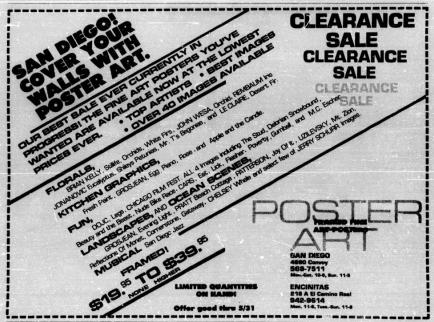
there are certain kinds of people who like to drive around until they find an abandoned car; they'll spend some time shooting out all the windows and times, then when they get bored with that they figure they might as well torch it off. It happens to almost every car left out there for more than a day or two. It's kind of like the Wild West out

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 activ-ity people like to pursue in the desert,"

Kevin (who asked that his real name 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 campfire lecture on the desert totoise, to making a felony arrest, and back to the campfire senior file every 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-

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, sprin-kling salt over the mounds, then set-ting the nearby crosote bushes ablaze. He spent four days in jail before being released. "Most law enforcement people won't put much effort into an in-vestigation 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 nowa-days, they'll never keep him in jail, just keep kicking him out again."
When the residents of Ocotillo heard about Michael's animal tortures,





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## **WHERE DEMONS**

want to rape. It's the place for com-panies 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 des-ert pigs, so they should at least use the proper terminology and call us

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 pa trol 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



deeming qualities whatsoever. It was

the scraggly, alkaline, wind-whipped

tracts of America's Southwest un-

wanted and unloved by everyone ex-

cept Sierra Club members, who mostly

enjoyed it at a distance through slide-show lectures given by anarchist writ-ers 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 waste-land. In Southern California, en-

land. In Southern California, en-vironmentalists began pushing for pro-tection of the Mojave Desert's archae-ological, biological, and geological resources, such as the ancient intaglios (earth carvings) left by the Yuman In-dians near Blythe, the bighorn sheep,

and the Imperial sand dunes, the largest mass of sand dunes in Cali-

fornia. The recreationalists - off-road

vehicle users, hunters, and hikers

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.

p until a few years ago, most of the land managed by the BLM was considered to be worthless. It was America's waste-land, what the original settlers didn't want or couldn't use, frequented only by miners, hermi's, or people on their way to someplace else. The BLM's role was something like that of a reluctote was sometring like that of a retoc-tant slumlord stuck with a property he couldn't get rid of. "We have always protected the truly unique places," Vermon 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 retheir particular activity. With changing technologies, what had once been only marginal mining claims became in-creasingly 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

all wanted more space set aside for

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 or public land is there for the taking. For example, there are professional land scapers who go to the desert to gather the rocks, fill dirt, eactus, 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 gather 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 "herpet patrols" trying to catch the thieves in the act. Vernor

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The rangers say industrial dumping is increasing, too. "One company left two fifty-gallon drums of cleaning 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

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-

Glami 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 negli-gent. So what can we do to regulate their safety?" Most of the BLM's eftheir sarety? Most of the BLM's ef-forts 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 fourpart interpretative brochure," Vernon says, flapping through the pink, blue, white, and yellow pages of his citation

111111

Another example of the Wild West mentality is the public's use of fire-arms 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, "Ver-non 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 pactice. and we do encourage that as a legiti-mate 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 Mc-Cain Valley, east of Ocotillo, there is an old miner whom we shall call Her-bert. 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 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 compart-ment in the body of his jeep where he could deposit the reptiles as he collec-ted 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 hem — 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.

"Americas, Dumn," and underine by that the BLM should be nicknamed "America's Dump," and judging by the hundreds of pickup-size loads de-posited along the d.sert's highways, they are right. "I suppose," Vernon sighs, "in a thousand years from now the archaeologists will be calling them middle events." midden deposits and sorting through them to see how we lived. But for now,

pounds of copper wire drove out to the desert to torch it, leaving the burned rubber behind. The farmers of Im-perial County have been using the des-

ert as a place to unload excess pes-ticides for years. "Some of that 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

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."

waste.

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

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

# **WHERE**

claim of questionable validity which he uses as an excuse to occupy BLM land. It is a common ploy 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 1981 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. Techni-

cally 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 qual-ified him for the category of dirtbag. '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 mes-sages. He's still out there. He'll probably kill somebody else one of these

Besides the typical weekend plinkers. Kevin says there are other people who go to the desert to practice a more uncommon to be driving along a wash 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 renning 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 shrappel and blackened craters behind for the rangers to marvel over briefly before adding one more item to their

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 coming 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 of the pilots go ahead and fire anyway, trying to make exam-ples 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 then are scrappers trying to collect aluminum or steal batteries and such

growing list of dirthag activities.



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# WHERE DEMONS

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

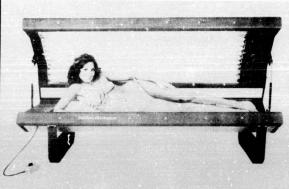
cause of the desert's mild rs see a lot of the people they nost affectionately, "pil grims." Most other cops would call them vagrants, or even bums, but Vernon doesn't think most of them would fit into the category of dirtbags. "We see a lot of these people during hard times when the unemployment level 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 some body down on their luck and a dirthag? It's our job to stop and talk to everybody, 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 is 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, say-

ing 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 dis-cretion, the BLM can issue long-term visitor permits to accommodate the



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'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 as cused 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

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 the back of his pick-up with a family of dogs. Even though he lived the life of a gypsy. Henry had a passion for neatness and order, and kent himself, his dogs, and his truck perfectly clean at all times. After his fourteen days at McCain Valley had expired, the BLM rengers told him he would have to move on. But Henry didn't want to leave, and with his background in law. opinionated, knowledge of American he decided he would circumvent the

BLM's regulations by homesteading the public campground; after he in-formed 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 citins 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 pre-paring to invade California from Mexico - that it would be easy for stead on the McCain Valley came weren't willing to cooperate, he would

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## WHERE **DEMONS**

thing 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 Mc-Cain 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 in-volved," 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 scarred, bitter, and insanc. 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 ragpicker, 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

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 fearing 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 let themselves in to have a look round. They found, among other things, a warm icebox full of rabbit heads, jars of human feces, and a rot ten 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 lewish

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 Man son. We don't know what their history is. If someody looks dangerous, or un-able to take care of himself, we take them in for seventy-two hours of ob-servation. 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.













## Play On Conventions



ISEE SMITH

This just in: a political convention is Ins. just in: a political convention is a laking 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 new feel and an one 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 harmmer out resolutions and a party platform, and to

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

A military coup? More commis subversion? The anguished grassrosts cry of disaffiliates from the political status quo? Well, no — and ma, \*2. Actually it's Cigars and Stripes: the 7ther Comentina, 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 high? sudience 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 con-stituents 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 the presidency. Most decline, elaiming 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 Plackseley it is often the case that several initially heart spectators will holdly amountee their candidacy on the convention floor.

The scene encourages involvement. The interior of the Adams Avenue Theatre is desirable than the processing the processin

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 white, and blue banners and placards are everywhere; partnetic music hellows from an unseen pipe organ. Amid this blur of sights and sounds, eight floor leaders briskly roam about, eyeing each other sus-pticiously and greeting the delegates to their regions. Each delegate receives in-sured the superior of the superior of the processing and a list of possible adoption. During these briefings, the word "theseter" is never meatinged. Instead, the delegates are invited to "speak up. Anything you want to say is "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

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discruptled Athenian threw olives at a badly performed Electra, the idea of par-ticipatory theater was not attempted in earnest urtil the late Sixties in New York. At that time the Open Theatre, the Living Theatre, and several other companies pro-duced plays that sought to crase 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 defi-nite 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 geoduction of The Seepont as the Open Theatre, these attemps were more interesting in theory than in practice. They rarely crossed the border between wasching and acting. In covere and manipulate people into performing against their wishes, they even strengthened the barrier they wanted to break. how about a play, they asked, that includes

"Most of what they were doing was unfamiliar to the audience," says director unfamiliar to the audience, "says director Todd Blakesly, 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 the-co fit is predecessors. In language surprisingly devoid of heady large the properties of the properties o

as his vehicle because its structure, both familiar and flexible, is a combination of formal procedures and a undant oppor-tunities for the audience to become in-



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A military coup? More commie subver-sion? The anguished grassroots cry of dis-affiliates from the political status quo. Well, no.—and maybe. Actually it's Cigars and Stripes: the Other Convention. Cigars and Stripes: the Other Convention, a piece of paticipatory 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

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a convention hall. An enormous American a convention half. 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 eigar 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 sights and sounds, eight floor leaders briskly roam about, eyeing each other sus-piciously and greeting the delegates to their regions. Each delegate receives instructions about procedure and a list of resolutions (some silly, some serious) for resolutions (some stily, some serious) for possible adoption. During these briefings, the word "theater" is never mentioned. Instead, the delegates are invited to Instead, the delegates are invited to "speak up. Anything you want to say is fine." Then the party chairman, played by a sly, cigar-chompin, and possibly cor-rupt) 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.

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disgruntled Athenian threw olives at a badly performed Electric, 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 duced plays that sought to erase the distinct new form argued, encouraged passivity Spectators came to the theater with a defi Spectators came to the theater with a defi-nite role; to accept or reject from a safe distance the illusions offered them. So how about a ptay, 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 Seepern at the Open Theatre, these at-tents were more interesting in theory. tempts were more interesting in theory than in practice. They rarely crossed the than in practice. They rarely crossed the border between watching and acting. In many cazes, because cast members would coerce and maniputate people into per-forming against their wishes, they even strengthened the barrier they wanted to break.

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 confronta-Blakesleys aims are much less controtta-tional 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 notto, fine. How they react is up to them."

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



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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 parmary function is to facilitate audience par-ticipation and then abandon the spotlight at any given moment in favor of the dele-gates. "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 not to disastic into the score and become got to dissolve into the scene and become

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

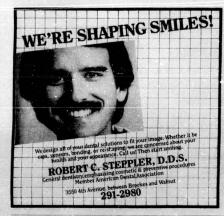
The script for the convention includes a The script for the convention includes a full agenda. After the chairman's gavel comes down, delegates sing the party song and are offered the option of pledging allegance to the flag. Then the treasurer, played by Bella Abzug-lookalike Jeannette Saylor, reads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

Bailey) gives an impassioned keynote ad-dress, 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. Throughout the proceed-ings, 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 bribing 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 re-

hearsals." 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 toflow the lead of the audience. This to each situation in the script. Blakesley de-vised 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, inwever, 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 plugs 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," exhorted a woman, looking at her feet); and the Unit ed Nations ("let's withdraw from the damn thing," a delegate shouted, "it's just a pinko dumphole 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 injus-tice 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 reg-ions for his election. But we began to have second thoughts when he kept coming around and promising to turn Camp Pend-leton over to us — for private development — if we could sway other voters to his

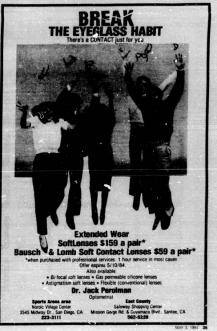
Walter Lippmann once said that "you can't be in the play and see it too." At the Adams Avenue Theatre the opposite is the

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 pro-vide 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 lighthearted one at that. But the last thing one sees, upon leaving the convention, ar











# A tune or two with Tijuana's roving minstrels

t 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 Olmo violinist for the 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 gavanes, were also gazing expectantly at each car that turned off Re-olucion into First Street, hoping that the driver would slow down and wave them over. Another musical group, a tri romantico, 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 or 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 instrum concrete encasement that protected a

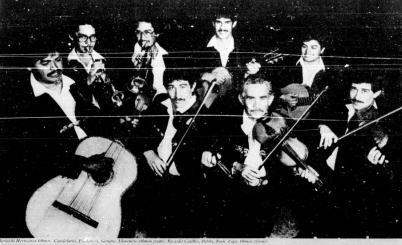
Finally a Chrysler station wagon unred the correr and the driver rolled down the window. None of the Olmos moved quickly enough; the leader of one of the other groups attached himself to the door of the vehicle and began the regation, the bugaining process. It was clearly a buyer's market, and the haggling didn't take very long. The eight mariachis crammed themselves and heir instruments into the station

wagon and headed to a frest accold wagon and headed to a frest accold be a fresh and the set of the Marian's Hermano. Olmos, stood of the set of the Marian's Hermano. Olmos, stood of the set of the particular that the 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 Za-atceas, northwest of Mexico City. Like his father, Juan labored in the fields and also did

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 ons 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 vibuela (a









small, five-string guitar); Florencie Olmo, the cousin, is on the guitar, and friend Ricardo Casillas handles the guitarron, 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 ttached to Tijuana's Fifth Regiment and traveled the country with them.

The Cimos don their mauve 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 Cecelia 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 quine caneras (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 five music. Many fourists possing through downtown. Figuran have beard the Marachi Continental, the group currently working Le. Drugstore, the large glass structure on the corner of Fourth and Revolucion. This mine piece group (which alternates on weekends with a combo playing South American music) is paid 180,000 pesos (about 1800) per weekends with a combo playing South American music is paid 180,000 pesos (about 1800) per weekends with a combo playing South American music is paid 180,000 pesos (about 1800) per weekend with a combo playing South American music is paid 180,000 pesos (about 1800) per south of the weekend with a combo playing South American music is paid 180,000 pesos (about 1800) per south of the weekend with the weekend weekend with the weekend with

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

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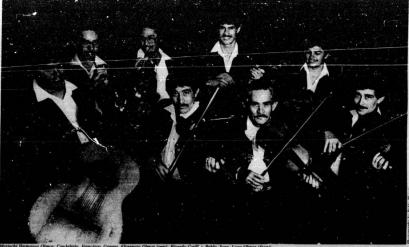
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— it all works out. Juan plays the violin and does a lot of the singing in his band, although all the musicians will take a turn at the vocal solos. Juan Olmo learned to play his instrument at the feet of his father, a farm hand on one of the large estates of Mexico City. Like his father, Juan sabored 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 Obrcra, 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 vihuela (a









small, five-string guitar); Florencio Olmo, the cousin, is on the guitar; and friend Ricardo Casillas 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 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 mauve charro costumes and red and white sarapes five times a week (resting

they have work already scheduled. arrive in their Dodge van at the Plaza Santa Cecelia between 7:00 and 8:00 p.m. There they wait for a customer, meone who desires mariachi entertainment for a party, a wedding, a baptism, a quinceoneras (the traditional party for a girl turned fifteen) or any festive occasion.

Lupe Olmo guesses that his group is 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 peacs an hour fabout \$90 is \$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, her'll try their luck in the bars of the 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 permanen positions with restaurants or bars.

On these jobs there is a small minimum hourly guarantee granted by the owners, but the bulk of the hand's income is supplemented by

stomers 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 Revolución. 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 Carnitas Uruapan 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. Stiil, the steady flow of esos and dollars allows the musicians to support their families comfortably and to meet certain

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#### Allililililili

the lessons or rehearsal hall, the cost the cost of the charro outfits. This attire is the same as that worn by the fancy rope-slingers at a Mexican . Each member of the Olmos owns three separate outfits. "One of us will go to Mexico City to buy them." says Lupe "They cost different prices, but the ones we wear are about \$120 in Mexico City. You can get them here in Tijuana but

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-cents-a-beer dim bar eopled 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. 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 and ne 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

mariachi music: ranchero, clasico, bolero, polka, balsa, 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 coples, and a device known as coples 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

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" Mexican version of "My Way," tells of a man who walked an independent path in life although he "didn't have a threne . . . no queen, and no one under ands me, but I'm still the king." And so loved is he, 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 fiesta," says Lupe. "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.



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more popular in San Diego - at ions, 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 hey are a highly competent and professional group, the mariachi ompetition 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 5.

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.

t 10:30 the Olmos left the plaza to try the bars. They hit five or six places lowntown 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 aficionados of mariachi music are. "Once in a while we nave trouble."
Pablo says. "Somebody drinks too much and wants to fight us. We can usuairy smoothe 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 policia and keep him in jail until

'We don't like to do that," Lupe interjects, "and we hardly ever have

to, but this is our work and we must 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

PRÔVA SALON

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 ongs, the mariachi leader must ask the uncomprehending and embar rassed gringo for fifteen or twenty

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 Eighteenth Century) or "La Cucaracha," one of the melodies that swept Mexico during its twentieth-century revolution. Only the Americans ask for "Cielito Lindo" or "La Cucaracha." Often naive visitors will innocently ask a mariachi or a trio romantico 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

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. But 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 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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Ambilililili into the Zona Norte. It was due to

the Lenten season, they agreed. ariachi ensembles and
Mexican folk music have
an interesting if
somewhat clouded history. They
seem to have developed from the old 'ariachi ensembles and trabes, 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 abes came the son, generally considered to be any instrumental foik 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 cucated classes were absorbing French culture, the falisco musicians who played at weddings were called "mariachi." owing to the difficulty ost 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 urpas grandes) were composed only of stringed instruments - violin. vihuela, 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 1930 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

flutes, marimbas, and saxophones. Some purists show 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 unwieldiness of the

sound waves. Today some of the large mariachi ensembles also have

strument makes it an impossibility for the modern strolling mariachi

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 Norteños" 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 tarola. a small wooden and leather drum. Marimba bands are also popular in Mexico. and are an old and established tradition in Veracruz, Chianas, Oaxaca, and Tabasco, as well as in many countries of Central and South America. Modern marimba groups





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also have drums, a saxophone, and a clarinet. Trios romanticos 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 trio romantico 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

ven 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. Some of 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

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 snootful of Carta Blanca parked himself next to Francisco Olmo and burlesqued the unruffled trumpeter with a rolled-up newspaper. What he assumed was just innocent fun turned to a baffled chagrin when the Mexican

aficionado angrily shooed 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

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

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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## A Bad Trip



and situations seeming like first drafts of

developments in the more thoroughly real

JONATHAN SAVILLE

developments in the more thoroughly real-ized later plays. The country estate of im-poverished gentry becomes much richer in atmosphere and meaning in The Cherry Orchard. The unsentimental doctor of The Sezgall seems a rough and rather unin-teresting sketch for Uncle Vanya 's Astrov. The flamboyant, passionate, middle-age actress of The Sezgall becomes a full human being only as The Cherry Or-chard's Ranevskaya. The love triangle of Masha, unhappity married to a pathetic schoolteacher and in love with another man, is a faint pre-echo of the similar situa-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 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 wharmy. man, is a faint pre-echo of the similar situa-tion in The Three Sisters (where the young woman is once again named Masha). The off-stage gunshot at the end of *The Seaguil* is corny melodrama; the off-stage gunshot at the end of *The Three Sisters* comes as an for the conference of a SCR double wharmy, 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 inevitable (and deeply moving) conse-quence 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 equiva-lents in the dramatist's later masterpieces: the shot (and later stuffed) symbolic sea-Newport's "Villa Nova") and by some delighful coaversation 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 gull, the boring parody of symbolis 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 himself"), and with many of its characters



approaches are possible. The first is a full, rich, meticulous rendering of every detail rich, meticulous rendering of every detail—
the gesture, the mannerism, the sound of voice, the texture of a costume, the knickknack 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 atbeganization of character, action, and amosphere according to 1 powerful, central, unifying conceptul, contral, unifying conceptul, central, unifying conceptul, central, unifying congain meaning to all those apparent flaws. SCR's production falls to take either route toward viability. The realism is blurred, slipshod, like a pholograph out of focus where no details can make any impact on the imagination. A couple of the actors know what they are toward to the contral toward to the contral toward to the contral toward toward to the contral toward tow ternals of a convincingly re-created Russian-gentry style. Andra Akers, suita-bly elegant and languid, is skillful in show-ing us how Madame Arkadina, the actress, ing us now 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 Trigo-rin) carried out much too crudely, with the sim evidently being immediate laughs rather than a deepening of characteriza-

tion. Ron Boussom does a deft job, as usual, in the small role of the

schooliteacher.

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 directory 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 Russiat. There are characters that are lifeless, characters that ear caricatures, characters that leave and different country, class, and perfod. There are caricatures, characters that like as the sad, fockless, topeless, suicidal Konstanion, and in the case of May Beth Fisher's. sad, feckless, hopeless, sulcidal Konstan, And in the case of May Beth Fisher's Nina, there is an assistant and assistant assistant assistant and assistant and assistant assistan 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 on 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 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 wariously stage right, stage left, and in the uditorium; 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.

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. humorruss. compassionate. draws.

about ordinary people trying to work out-their relationships; and this theater has regularly succeeded in finding talented ac-tors 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 boy-friend, and a pal helping the retarded brother find a job). The acting has the ring of truth throughout, with authenticseeming emotions and an impeccable un derstanding 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 brainis Mr. Evans, whose role as the brain-damaged brother demands immense skill in making the character speak and move naturally and convincingly, without cari-cature or exaggeration. There is a beauti-fully shabby set by John Iv of Gilles, a Mas-sachusetts shack that seems like the real thing transporte to Costa Mesa and artful-ly fitted into the small thrust stage: Barbara Cox 'construes have the same uporbrusive Cox's costumes have the same unobtrusive

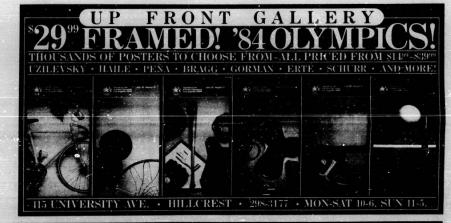
with a complete command of this style of theater and of the resources of his actors

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 searcely 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 unconscionably with repetitious, padded conversation. And that conversation has no stylisiation. of the social and historical world in which sation. And that conversation has no stylis-tic vitality; the naturalistic cliches of lan-guage are not converted into an expressive medium with its own aesthetic properties. What is missing, above all, is theatricality,

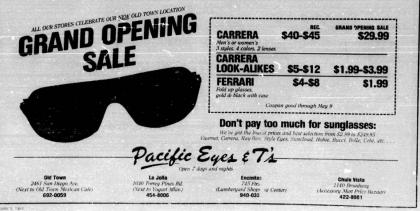
perience in a way no other artistic mediun can. Bing and Walker would really do a lot

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 wearving of the spirit, that recognition that wearying of the spirit, that recognition that your needs are not being satisfied, that spreading, dulling must of mild, painless despair as you learn more and more defini-tively that things are not going to get better — all of which, combined, we designate with the rather undifferentiated word "disannoitment."

I would like someday to explore the I would like someday to explore the phenomenology of theatrical disappoint-ment: 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 pup-pies. 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







## Chinese Addition



Chinese cuisine, and many people will admit that they could eat Chinese food

every night and not tire of it. We can never

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 (tohn 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 en-

been quality control. I remember how en-husiastically 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 furry 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 management to open a branch on Fifth

#### ELEANOR WIDMER

The Restaurant: San Pan The Location: 315 South Highway 101, Solana Beach (755-0112) Type of Food: Gourmet Chinese fish and

Price Range: Luncheon buffet. \$3.95; gourmet dinner entrées. \$6.95 to

\$14.95 Open daily. Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m. Dinners, Sunday through Thesis day 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 tire of their own cooking, the selection of dieters, the cihnic food that has the widest appeal. Both the east and the

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

Avenue and then another in Solana Beach,

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 1839, "We're so happy that Jerry went back to Soanaa Beach. We need an intelligent man who knows how to serve customers. We arrive partners. We could use three Jerrys." San Pan is a gournet seafood Chinese restaurant. As you enter, you will see tunks filled with both fresh loboters and form the customers as were from the east and the fish is until Jerry left and went back to the Fifth

times a weak from the east and the fish is purchased daily. In San Diego the word "gournet" is applied somewhat indis-criminately to everything from hamburg-ers to tacos, but San Pan may be de-

chimilately to everyning from anioneters to tacos, but San Pan may be described as gournel because of its unique recipes, the splendid ingredients, and the integrity of preparation. On both my visit and the properties of the pro shrimp balls you won't be able to do justice to the excellent entrées. We also had a

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 deli cacy that one comes upon at catered cock-tail parties but rarely in restaurants. There-fore 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

On one of the occasions that I visited upon was there twice; I hought it would be a good idea to ity a sective of sough thought of the decisions age drop sough make the decisions age drop sough make with the decisions age drop sough make with the decisions age and the decisions are decisions a

chuan style, but I had chilies omitted from all my entries. 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 advelvet dishes too bland, but their one ad-vantage is that they complement spicier fare. Unlike the velvet dishes at Chu Dynasty which swim in oil, the Ocean Velvet at San Pan is greaxeless and won-ferful. It contains crab mee; skringe, and scallops held together with egg whites. People with sensitive stomachs should note that while the food appears creamy here isn't at race of milk products in it. Lovers of molten fire, however, should swid 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. Ours 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 the nignt 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 grifte fish from whitefish, using an old-fashioned single-blade hand chopper. But even in my haleyon days I never produced the delicacy of the stuffed scallops which was the suffed fish hall. It is wanter to be a suffed fish hall. It is wanter to be a suffed fish hall. It is wanter to be a suffed fish hall. It is a wanter to be a suffer fish hall. It is a wanter to be a suffer fish hall. It is a wanter to be a suffer fish hall. It is a wanter to be a suffer fish hall. It is a wanter to be a suffer fish hall. It is a wanter to be a suffer fish hall the same than the suffer fish that the suffer fish the suffer fish that the suffer resemble a stuffed fish ball. It's a wonder of lightness that would appeal to those who prefer nonspicy 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 lob-ster (\$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 was most outstanding.
When my children vere 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 quarpieces, the portion weights one and a quar-terto 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 59.95 lobster specials that taste like you're earing white socks, this lobster really was a killer dish. One lobster served three of us, but enchol or water friends on the conference 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 Pisces in Carlsbad are asking for lobster dishes these days (twelve dollars a pound with a three-pound minimum or hirty-six dollars a lobster at Remington's. and \$22.50 at Pisces), the price of \$14.95 is reasonable 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 snash 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 mid-week is less heetic than weekends. The dinner menu is available daily from 2:30 p.m. to closing, a boon for those who like to dine early.

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## **OUARTER NOTES**



## & VERRETT

KPBS-TV showed Grace Bumbry and Shirley Verrett in a joint concert taped last December at Covent Garden in honor of the house's 250th 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 Bumbry). What was particularly fascinating about this program was the fact that both singers began their careers as mezzos, both conquered the top register and 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 Bumbry sang Amneris (mezzo); in the Norma excerpt,



Verrett who sang Adalgisa

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 ir 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 Bumbry, 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 th thrust of a blade. It is an ideal dramatic mezzo voice, perfect for Amneris. When she becomes a soprano. Miss Bumbry does not merely add on some pitches at the top of the range. She casts the mezzo voice away entirely. The timbre 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 netamorphosis from Amneris to Norma — and even more so the limpid, luminous. lyric-soprano tones of Adriana Lecouvreur's "lo son l'umile ancella."

Whatever their differences in their ways of negotiating the two kinds of roles, the singers seemed to have identical ideas about interpretation in their duets, where their unanimity produced musical and dramatic effects of the highest order.

#### DANCE THEATRE OF HARLEM

Verrett, incidentally, are black It is a sign of how far we have come in climinating racial barriers in the performing arts that this fact was by far the that this fact was by far the least important element in the Bumbry-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. 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.



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 Streetear Named Desire (to a movie-music score by Alex North); and Stravinsky's Firebird, in the chorcograph 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

reformance, though perhaps the ultimate grace and ease, as though Tchaikovsky's music were speaking unimpededly through the dancers' bodies eluded this relatively young ompany.

Nothing was lacking in

Streetcar, however, when

Lowell Smith's terrific

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 Firchird, 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 naiveté of the story, and this atmosphere was beautifully enhanced by the evocative oriental sets and costumes (by Geoffrey Holder).

## WITH SYMPHONY



Last week's performances of the San Diego Symphony were among the best in recent among the best in recent memory. Violinist Zina Schiff appeared as soloist in the rarely performed Violin Concerto by Ernest Bloch. This is a rientalizing 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

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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 Bartók. Miss Schiff played it with a full sense of its rich expressive possibilities, bringing out its nuanced color scheme, and emphasizing above ail 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 today's concert halls, and it was a pleasure to hear her devoting her high talents to a work 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, Siegfried's Rhine 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 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 solicits fourthly first born 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 composers themselves

#### ANDREA MAYS

Orchestra began its latest program at the Old Globe with the omission of the opening work announced in the program, Charles Ives's The swered Question. Why the Ives piece was left out and why no announcement was made of the change in program - remains itself an unaswered 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 Flut "Dove sono" from The Marriage of Figaro, and the cantata Exsultate, jubilate, is a singer of considerable gifts. Her voice is warm, rich, well produced, and comfortable 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 unality that comes from minute. quality that comes from minute adjustments of rhythm within the phrase and appropriate (but not exaggerated) ritardandos

where text and melodic shap 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. arising from different standings of the music stylistic requirements, then in



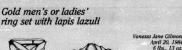
soloist must necessarily prevail. The conductor may, of course, be wiser, but the audience is listening to the singer, and the orchestral part
for example, in the two
Mozart arias on this program
is perceived mainly as an
accompaniment. Miss Mays
had her own ideas about how this music should be perfor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

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 bringing in 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 nterpretations. Things were less chaotic in Exsultate less enaoute in Examate, jubilate, not because Mr. Ingrande became more resilient but because Mirs 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. Mi 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 fai-ly short supply, but Mr. Ingrande's dynamism and vitality gave the score a straightforward power that brought out a side of the music often downplayed in more romantic performances.





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your kind of morality in the skid
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Lanuse Reddell

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

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article. "Moving In, Moving Out" (April 12) is great Robert Obsich Jr.

#### Moved By Piece On Moving

"Moving In Moving Open" a

a very impressive piece of
literature. Not only was it well
written but it served a purpose a

helped to make a better work.

I don't have to wish the author
lock, because he's displayed his

ability to carn it.

William D. Bende's

Pucific Beach

Ex-Puppy Has New Pet Project

In reference to the "Local Groups Grope" article ("City Lights," April 5). I speak from the viewpoint of someone who's been there. I was a member of the Pupples, who were first to get signed, first to get the shift, and some San Diego curse is curious because you're dealing with a very ledged, and the shift of the some San Diego curse is curious because you're dealing with a very ledged are cort industry. The best talent doesn't always get the best talent doesn't always get the best In reference to the "Local

deal first time out. It takes many years of hard work, sacrifice, and personal evolving as an artest to present an appealing product to the flustery. The rejections are a part of it. It's no reflection on the quality of San Diego bands. In fact, what is a "San Diego" band's. This area is so into the cover band mentality that originol musses represents a could transton of the represents a small fraction of the entertainment scene here. That's why we only have the Sprit, 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

whole, is and has always been complacent when it comes to supporting original oands. And it has nothing to do with the quality of the muse. The shadow from L.A. and the industry, whether we like it or not, seems permanently cast over the cars of the Sam Diego audience. No matter, though. In my case, I have formed a new band, Sheff Life, and intend on starting the process of developing with or without local awareness. 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 source!

yourself.
Richard Filaccio
San Diego

City Lights

group publicly. It was during this conversation that Dawson claims Rosie admitted to him that the club was anti-Zionist, a

charge Rosic flatly denies.
"We're not anti anything,"
Rosic 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 the debate's still on. 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 Rosic. 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-boat 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

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 crushed. I'm still his loyal fan. I thought he was next to God.

club will continue, as will the





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## Off the Cuff

What anon mous person would you like to thank?



I went from Mission Valley to Cardiff and Lhad to com 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 CalTans workers were working on the road and I asked them if there was a phone nearby. One of them said, "What is 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. of CalTrans workers were 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 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, haddely have happened.



#### 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 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 gay walked out of the 7-11. We idn't know him from Adam. He had just gotten off of work and he walked up to us and said. "Looks like 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.



#### Cardiovascular Technologis. 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 up to the road and probably spend 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 up 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 ketail Store Manager San Diego I came home from school

one winter day to find that my father had given my dog awa I was really depressed. I wen 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 kind of odd. 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 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, plani-looking guy with glasses but whoever he is and wherever he is. thank you. — Lin Jakary.

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Section 2

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

#### Rare Buds

In the early 1900s, a family of dry farmers called Ingersoll lived or 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 flourished. If not, the seeds dired up before they sprouted or the seedlings withered and died. In the Thirties the lugersolfs were replaced by the Larabees on the land. Buth Larabee loved to travel and the loved 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 Flores. In 1957 Mrs. Larabee died and she bequeathed Rancho de las Flores to the Country of San Diego with rhree stipulations. The first was that the land be develiped as a botanical gasden. Second, that remain chaparal to provide refuge for the quali, other brids, and wildlife that lived three. Finally she specified that an extrance fee never be charged so that anyone might come and the strong of the country accepted the gift with the stipulations and assigned the country despread the gift with the stipulations and assigned the country despread the gift with the stipulations and assigned the country despread to the state of the stipulations and assigned the country despread to the stipulations and the stipulations and assigned the country despread to the stipulation and the stipulations and assigned the country despread to the stipulation and the stipulations and assigned the country despread to the stipulation and the stipulations and assigned the country despread to the stipulation and the stipulations and assigned the country despread to the stipulation and the stipulation an 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 Land together to form an advisory committee on the development of the botanical gardens, and thus was the Quail Gardens Foundation created

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

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

hold its annual spring bazaar. Though the Quail Gardens docent 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 fruit trees for the bazaar sale. Some of the most unusual and exotic ground covers, shrubs, and trees have been propagated from Quail Gardens's own collection. Among these exotic offerings is the Geranium meanum, with fine, lavy foliage and lavendar flowers. This plant is also know as an African craneshill because of the shape of its seed pod.

A very rare ground from the Quall Gardens collection. This plant has tiny, carnationlike flowers, and blooms from spring through

A rare tree, Tabebuia chrysostrica, the Golden Trumpet chysostrica, the Golden Trumper ree, 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, trumper-shaped flowers. Another exotic offering from the park gardens is in ancient heby from the carrot tamily Crithman mariamum, (continues on page 7, ed. 20)

#### Scholars & Scrolls

One of the most dramatic 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 Aria shepherd dound 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 covenant that God had established with Israel at Mount Sinai needed realifirmation, and this could be done only by Jews who understood the true meaning of God's laws and who would seenfice all their worldly walks et al. of the or the country of the country of the property of the country of the country of the country of the seen of the country of the country of the country of the country of the seen of the country of the co

would sacrifice all their world welfare in order to obey them. The Qumran sect believed they were doing just that, that they were the elect, the saving remnant, the chosen bearers o God's word. They thought of their ascetic life in the their ascette life in the wildern-ss as part of the preparation of Israel for cataclysmic events that would soon take place. There would be an extended war between the "sons of light" and the "sons of



reconstruct the historical events that led to their writing and then to their being hidden in the

There is by now a general scholarly consensus as to the origin of the scrolls. At some origin of the scrous. At some time in the last couple of centuries B.C., a group of intensely pious Jews established a religious community at Qumran, beside 'he Dead Sea. reachings of God had been corrupted by the venal priests in charge of the religious institutions in Jerusalem. The

the "wicked priest" of Jerusalem and the "righteous teacher" at Quman. These battles would, they believed, calmanate in the trumph of Ocd's elect and the trumph of Ocd's elect and the profit of the properties of the profit of Lording overred by an anointed King ("messah"). Then an rat of righteosaness would begin, in which evil, false belief, and corruptions of the true law would be eliminated, true the profit of the p the "wicked priest" of Jeru

The numerous documents

#### From The Lower

Latitudes Lovers of serious music might isk themselves how many of the Lovers of serious insus emgnt ask themselves how many of the following names they recognize the following names the follo taste and to satisfy every kind of

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 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, Argentii and Brazil there is trouble attribute or the composers of the properties of the composers of the properties of the trouble attribute or the composers of the properties the properties

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 Chab-cha-cha, goujier, rango, chamenco, traditional music of the Lotter. flamenco, traditional mus the Indians, Afro-Cuban mestizo music, popular and folk and ethnic groupings — these are some of the musical styles

that will be represented at the UCSD Festival.

In a festival of this length, and so dense in events (there are eighteen of them), there is bound to be music to suit every

Thursday, May 3 at noon in UCSD's Third College Plaza with a concert of wind and percussion music by Gomez, Revueltas, Kagel, Villa-Lobe and Chavez, composers who (continued on page 8, col. 3





## READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mud no later than the Friday preceding the Transfay issue in order to be considered for publication. Please do not plane. The Events Editor teseries the reliable to sole all associated Send complete information, including a description of the event, the data and time it is to be held, and a contact plane time to the held, and a contact phone number for publication to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA

#### Dance

live music with caller Joseph Taulane will be held, Thursday, May 3, 8 p.m., United Commer-cial Travelers Hall 4569 Thirtieth 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., Mayan Hall, Southwest-em College, 421-0595.

Dance Concert, New York's Rod Rodger Dance Congain performs a repertoire ranging from jazz baller to dance drama, Friday, May 4, 8 p.m., Mandeville Center Au-diceium, UCSD, 452-4559.

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

Modern Dancer and Choreographer David Lundis presents three evenings of his own choreography. Friday, May 4, Saturday, May 5, and Sunday, May 6, 8 p.m., Westminster Areno Theater, 3598 Talbot Street, Point Loma. 222-429

will perform excerpts from Swan Luke, An Arabian Fantasy, and Carnival of the Animals, Saturday, May 5, 2:30 and 7:30 p.m., Recital Hall, Balboa Park, 463-7529 or

"Freeform Delight," an evening of spontaneous. improvisational dance will be held. Saturday, May 5, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach. 273-2461.

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

Film

with the showing of M\*A\*S\*H. Friday, May 4. noon, Flower Hill Cinema Three, 2630 Via de la Valle, Del Mar. 275-0070.

"The Sorrow and the Pitt," Mar-cel Ophul's documentary about French life under the German oc-cupation screens Friday, May 4, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 454-4450 or 452-2016.

452-2016.

For Children, films will be shown Friday, May 4, 3:30 p.m., Chula Vista Public Library, 555 F Street. Chula Vista, Free (691-5062); Josh Foster appears in The Sectre Life of T.K. Daming, Thursday, May 10, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado.

"The Violent Earth," active voi-canoes around the world are examined, Saturday, May 5 and Sunday, May 6, 1 and 2:30 p.m., auditorium, Natural History Museum, Balboa Park. 232-3821.

Ozu's most famous film will be shown in Japanese, with subtifes, Wednesday, May 9, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla-

#### Music



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

San Diego Art Institute 1449 El Prado, Balboa Park



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ng Hollywood stunt driver Brian Carson (stunt driver in key and the Bandit"), who will attempt to jump 10 cars ramp to ramp.

dule: Gates open 8:10 am, time trials 9:00 am, first round 12 noce ipscial flowur for the foreignest, wildest funny car hurmout.

Over 16 funny cars

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Spart-Horwing, wheel-standing "bonanza"

Bracket bonanza 8: "timet grudge racing"

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For additional information call 727-1171



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## READER'S GUIDE TO LOCAL EVENTS

continued from page 2)
erform works by Beethoven,
chumann, Hindemith, and Becchin, Friday, May 4, 7:30 p.m.,
abitar Bookshop and Cafe, 47II
hird Street, La Mesa, 697-7922.

Madrigal Performance, the UCLA Madrigal Singers will appear, Fri-day, May 4, 8 p.m., St. Briggd's Cartholic Church, 4735 Cass Street, Pacific Beach, Free,

Concerto in E minor, Rossimi's Scritianaide, Fawel's Pauce for a Dead Princess, and Variations on the Anatomy Cheed: by Brahim, Saturday, May 5, 8 p.m. and Sunday, May 6, 3 p.m. Palomar College Theater, 1140 West Mission Road, San Marcos, 744-1150 or 727-7529 x2317.

amela Stubbs will include in her rogram works of Bach, Mozart, hopin, Liszt, and others, Sunday,

"Brass Finale," an ensemble of two rumpers over and oppare voice will perform works by Bach, Handel, Purcell, Scarlarti, and others, Sunday, May 6, 7,30 p.m., Meeting House, First Unitarian Church, 4190 Front Street, Hill-crest. 298-9978 or 298-4522.

lectures through May 12, UCSD 452-3229 or 452-3230.

Guided Hikes, Walkabout Inter-national sponsors a hike through the public parks of central Tijuana. Cinco de Mayo, UCSD's Movimientio Estudiantil Chicano de Artlan presents a cultural cele-bration with breakers, mariachis, ballet folklorico, a Chicano dance band, fowl, and speakers, Friday, May 4, noon, student center hump, UCSD, 452-4994. the public parks of central Hjuana. Thursday. May 3, 7, p. m. (230, 2666 or 222-2224); a multimodal, hostel-to-hostel walkarthon offering a selection of hikes through San Diego will be held, Sarurday. May 5, 7, a.m. (331-SHOE or 239-2644); for information on Walshout Licernationals many other planned hikes.

"Spring Fiesta," San Diego's display, Friday, May 4, 6 p.in. and Saturday, May 5, noon, Artec Bowl, SDSU, 265-4632.

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

## **BARBERSHOP**



ny, May 11th & 12 at 8 p.m. ntown Civic Theatre (2nd & C Streets) 5-5542 or 236-6510 for ticket info

#### **COMING TO UHS!** MAY SEMINARS AND FREE EVENTS

'Native-American Shamanism" with Terry Eaton

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"Kahuna Shamanism" with Abraham Kawai'i

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



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For more information call 265-4632— Tickets available at Ticketron outlets, Aziec 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





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## READER'S GUIDE

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> **KURK TREVOR** JERRY FOLSOM

DAVID ATHERTON

**WILLIAM HENRY** 

Back from his Metropolitan Opera debut, Mr. Atherton and the San sego Symphony present selections of Beethowen, Haydin and Mozart. Violinist William Henary will perform Bach's Violin Concerto in A minor". Civic Theater Wed., May 9, 7 pm / San., May 13, 2-30 & 8 pm. East County Performing Arts Certer. Sat., May 12, 8 pm.

Tickets: \$8.50 to \$19.50
Charge your tickets: Call 283-SEAT Tickets also available at Civic Theatre. East County Performing Arts Center and all Teleseat outlets. For up-to-date and outlet information call 563-5800.

Kurk Trevor conducting selections by Schubert, Bizet and Bo Hornist Jerry Folsom will perform Hindemith's "Horn Conce Civic Theatre: Thurs.," May 3, 7 pm/ Fri., May 4, 8 pm/ Sun., May 6, 2:30 pm

squadron will perform aerial ma-neuvers, Saturday, May 5 and Sun-day, May 6, 10 a.m., Naval Air Station Miramar, Miramar, Free. 271-2250.

Political Theater, the San Fran-cisco Mime Troupe will perform their new musical comedy Sted-toun, Sartiday, May 5, 2 pm. and 8 pm., California Theatre, 1122 Fourth Avenue, downtown. 232-5009. Woodcarving Exhibition, the eighth annual San Diego wood-carvers show will leature works of stry California craftsmen, Satur-day, May 5 and Sunday, May 6, 10 a.m., Conference Building, Bulboa Park, Free. 465-8937 or 466-6054.

Plant Bazaar, Quail Botanical Cardens hosts its annual sale of thousands of exotic plants. Sunday, May 6, 10a.m., 230 Quail Gardens Drive, east of Interstate 5, En-cinitias. Free. 297-6582 or 753-4432.

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 Theater, Presidents Way, Balboa Park. 420-0794.

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

"Star Wars," the radio adaptation

Horse Racing, the 110th running of the Kentucky Derby will be tele-vised live from Louisville, Satur-day, May 5, 4:30 p.m., KGTV, Channel 10.

"The Last Days of Pompeii," this adaptation of Edward Bulwer-Lytton's book stars Anthony Quayle, Ernest Borgnine, and Olivia Hussey, and includes a cannoo performance by Sir Laurence Olivier, Sunday, May 6, 8 p.m., Monday, May 7 and Tuesty, May 8, 9 p.m., KTV, Channel 100

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

"Concealed Enemies," the trial of Alger Hiss is recreated in a four-hour presentation of "American Playhouse," Menday, 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).

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

#### Lectures

Poetry, reading from their own work will be Raul Jaquez, sponsored by the San Diego Poetry Forum Thursday, May 3, 7 p.m., Mul-ticultural Arts Center, 425 Market ticultural Arts Center, 423 Market Street, downtown. Free (236-1521); Christine Downing will read from her book, Sunday, May 6, 430 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Free (299-7089); Jorie Graham will read, Wednesday, May 9, Revelle Formal Lounge, UCSD, Free, 452-6766.

The Case for Extraterrestrials, CSU professor Bruce Cordell camines the possibilities of life in the universe other than our own, Thursday, May 3, 7:15 p.m., au-ditorium, Reuben H. Fleet Space Theater and Science Center, Bal-boa Park. 238-1233 x213.

Salvadorean poet Claribel Alegria will read from and discuss her work, Thursday, May 3, 7:30 p.m., Casa Real, Aztec Center, SDSU. 265-5337.

Futurist Alvin Toffler is the key-note speaker at a symposium on computers and utopia, Saturday, May 5, 9 a.m., Coleman College, 7380 Parkway Drive, La Mesa. Registration 465-3990.

Dead Sea Scrolls, Hebrew Univer-sity professor Yigael Yadin will dis-cuss his most recent acquisitions and schularhip, Tuesday, May 8, 8 p.m., Al Bahr Shrine Temple, 5440 Kearny Mess Road, Kearny Mess. 583-6537,

"The Goddess: Mythological Images of the Feminine," Christine Downing discusses ancient and archetypal perceptions of women, Wednesday, May 9, 730 p.m., Temenos-Gallery 516 Fith Avenue, downtown, 233-4925 or 232-018.

Sculptor Dennis Oppenheim will speak in conjunction with the installation of his exhibit. Tisesky May 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Centemporary Art., 700 Prospect Street, La Jolla. 454-3541.

"Jarr Women: The Performance Artists," will be discussed by musi-cian Molly Stone in the continuing "New Views of Women" series, Wednesday, May 9, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

Galleries Figurative Paintings of Frank

#### Radio/TV

Soccet, more than thirty-five teams will compete in the 1984 Budweiser Soccet League Tournament, Sun-day, May 6, noon, Larsen Park, Sun Ysidro, Free, 690-1838.

Tennis, Datothy Dodo' Chemey-winner of more U.S. Tennis As-sociation events than anyone in history, will be featured among the competitors at the National Senior Hardcour Tennis Championalups, starting Weslinesday, May 94, and Jolla Beach and Tennis Club, 2000

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

denne Way, Balboa Park. 4200794.

Bonaal and Sui-Seki horticulture will be on exhibit for the will be on exhibit for the state of the San Dego Bonaa (Club, Saturday, May 5 and Sunday, May 6, 10 a.m., room 101, Casa Del Prade, Balboa Park.

Israel Independence Day in celebrated with a food and activities bazaal, song, music, performance art, film, and a dramatization of Codda; A Woman of Vator, ming, Sunday, May 6, 4 p.m., Naiman Social Hall, Beth Teftish, Naiman Social Hall, Beth Teftish, Poll IE Cajon Boulevard, Earl San Diego, 643-0391 or 883-3300.

Dego, 403-0391 or 508-3300.
Festival de Primavera de Rosarito continues with parades, theater, dance, gallery shows, softball games, suring competition, Mexican rodeos, a polo tournament, a bullfight, and a Puero Nuevo Lobster Day through May 6, Rosantro Beach, 1-706-2-13-51 or 428-5923, box 675.

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

## TO LOCAL EVENTS

Dixon will be displayed through May 5, Quint Gallery, 664 Ninth Avenue, downtown, 239-8592

New Paintings by Paul Knotter may be viewed through May 5, Patty Aande Callery, 660 Ninth Avenue, downtown. 233-9242.

"Villa Sin Miedo." a, photographic documentation of a land rescue comaunity in San Juan, Puerto Kico will be on view from Tuesday, May 6 through May 22, Multicul-tural Arts. Institute, 425 Market Street, downtown. 236-1521.

"Unforgetable Fire," the travel-ing exhibition from Chicago's Peace Museum, including original drawings by survivors of Hiroshima and Nagasal's, will be on display through May 10, Grove Gallery, Revelle Campus, UCSD. 452-2021.

"California Fibers," the twelfth annual exhibit of fiber art is on dis-play through May 10, Boehm Gal-lery, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 x2302.

Art Retrospective, "Eric Orr: A Survey from 1964-1984" is on exhibit through May 12, Univer-sity Art Gallery, SDSU. 265-5171 or 265-5204.

or 285-5204.
Kinetie Sculpture, works by George Baker will be on display househ by 15, at the Wenger Callery, Fine Arts Buikling, 4638.
Casa Street, La jolla. 454-4414.
"Russia," a photographic exhibit by Russian photogramaist and recent emigne Rudolph Pinkas can be seen through Mey 16, See walf & seen through Mey 16, See walf See Seen through 1891.
Lexacadia. 942-5671.

Sculpture, two new pieces by New York artist Dennis Oppenheim will be installed from Tuesday, May 9 through May 22, La Jolla Museum of Contemporary Arr. 700 Prospect Street, La Jolla. 454-3541.

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

"Nature in Architecture," a memorial to architect Sim Bruce Richards is on display through June 2, Main Gallery, San Diego Natural History Museum, Balboa Park. 232-3621.

"Architecture in Silver," an exhi "Architecture in Silver," an exhi-pition of silver tea and coffee services designed by eleven inter-nationally recognized architects continues through June 3, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

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

"Expression Explosion," a mixed-media exhibition will be on view through June 9, J. Young Gallery, 7868V. Girnd 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 Jolfa Museum of Contemporary Art, 700 Prospect Street, La Jolfa. 454-3541.

Lapp Art, an exhibit of Sāmi art and craftsmanship will be on dis-play through July 2, Minger Inter-rational Museum of World Folk Art, 4405 La Jolla Village Drive, University Towne Centre. 453-5309 University 453-5300.

teanment from page 11 native to the ricky 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 beause will also feature an the beause will also feature and the beause will also feature and the beause will also feature and the beause will be available, the beause will also feature and the beause will also feature and the beause will be available to the beause will be available to

many hand-crafted items, a gournes exciton with home-baked pies, cakes, and cookies, and home-concocted jams and jellies. The library section will offer new and used books and magazines on gradening and horticulture.

The proceeds from the sale with the pin fances everal Quality of the pin fances are the first pin fances and the pin fances everal quality of the pin fances are the pin fances and the pin fances are the pin fances exhibit area. Come early, Coffee and donus will await the early arrivals. It costs nothing to look, and parking will be available. Boy Scouts will even help load your car. Quail Gardens is located at 23 Quail Gardens Drive in Encinities, just east of Constituted as easy.



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#### He was healthy till the day he died.

America's 1 little: heart disease, often gives no visible warming to the viction. Described of drome who safe them belong disease were about it.

To send becoming one of a million Americans who have heart statche each year, you need of take now possible states. Now.

The Center for Sports Medicine can those you have to modely your labels and agrifficantly lessers your chances of developing or gives heart disease.

The Center for Sports Medicine can those you have to modely your labels and significantly lessers your chances of developing.

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Exercise instruction

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And the motivated? A healthy man and only will make you feel stronger, more menerative. You'll look before and will improve the qualify for a court of \$152. you can are suited. Some on Prides oping that and house on Saturday. Not I and I 2, with diet, exercise and health management apports. Call the Center for Sports Medicine

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FOOD DRINK

MUSIC 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** 



Samet & Lamont in Pacific Beach

**CINCO DE MAYO CELEBRATION** Sat., May 5th 12-4 Food a day of Mexican-style Authentic food & drink musicians & dancers. Music 15,000 free pesos given away during Dancing the celebration! to win.) The Right Place—The Right Price
CLAIREMONT SOUARE

The San Diego Jazz Festival in association with the La Jolla Museum of Contemporary Art



#### Subramaniam Indian violinist Friday, May 4, 8:30 pm

iam, greatest of classical Inc both Paganini and poet." —San Francisco Chronicle

KFSD-FM94.1

#### Foreign Exchange



#### Henry Threadgill from New York

#### Saturday, May 5, 8:30 pm

orse and consistently inventive; the shouting and standing ovation that followed the set were well earned." —Robert Palmer, New York Times

All performances at Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect St., La Jolla

Tickets available at all TILESEAT 3 locations ilickets available at all TELLSZA; > locations \$10 general admission, alsocunts available for S.D.J.F. and L.I.M.CA members. For further information call 459-1404. Funded in part by a grant from the California Arts Council. \*Copyright 1979, 1984 San Diego Jazz Festival, Inc.

91X

Jamaaladeen Tacuma

ith special guest Trowse Friday, May 25 at Spirit.

#### **EVENTS**

presstate 5 at the Encinitas Boulevard exit. For more information call Jay Fair at 297-6582.

— Tina Kafka

#### Scholars

uncovered in the Dead Sea caves uncovered in the Dead Sea Cavo outline the beliefs of the sect and describe their communal organization. They give an unprecedented insight into the religious atmosphere within religious atmosphere within Judatom in the period which saw the formation both of the Rabbinie movement and of Christianity I seem possible that the Qumran sect is to be identified with the Essenes, a pietistic Jewish group known from other sources and perhaps associated with the movement led by John the Baptist. Among Jerusalem, purified of its doctrinal and institutional doctrinal and institutional corruption, and regulated by a strict code of holiness reflecting the doctrines and practice of the Quintan community. One of the

investigations into the career of the second-century (A.D.) robel leader Bar Kokhba. He is

header Bar Kokhitu. He is professor of archaeology at the Hebrew University in Jerusalem. Yigael Yadin will lecture on Yigael Yadin will lecture on Sec-1-control they be a second for the professor of the profes

#### Latitudes

(continued from pege 1) represent Brazil, Mexico, and Argentina, the three Latin American nations with the most active concert life and the greatest number of professional

composers.
On Friday, May 4, beginning on riday, May 4, beginning at noon and lasting till 7:00 p.m., there will be (a bit prematurely) Circo de Mayo celebrations at the student center, with music performed by well-known Chicago ensembles.

Saturday, May 5 will offer a concert of music for church bells by Spanish composer Llorenc Barber. Time and place: 8:00 p.m., Center for Music Experiment (CME), 408 Warren On Sunday, May 6 there will

On Sunday, May 6 there will be two concerts. At 2.50 p.m., in the Third College Plara, an ensemble from UCLA (called, amusingly, the Uclatino musicaris) will perform Mexican, Chicano, and other Latin American songs and Latin American songs and Jances, both popular and folk. Then at 8:00 p. m. m room B210; Mandeville Center, there will be a concert of tangos and of Peruvian, Mexican, and Cuban

them located at CME. The Monday lecture will be on "New Music of Spain." Monday evening at 8:00 p.m. a concert at CME will feature Latin

American electroacoustic mus The poon CME lecture on Tuesday, May 8 will be on Black Music in the North and "Rlack Music in the Notification South American Continents." Tuesday events at 8:00 p.m. in Mandeville Auditorium, chamber mus. of Saucedo, Estrada, Nobre, Villa-Lobos, and Orbon will be performed, including one world and one

U.S. premiere.
The lecture of Wednesday
May 9 (noon at CME) will deal
with the music of Brazil. That

softh the music of Bratil. That evening at 800 pm. in Mandeville Auditorium the Larin American String Quarter will perform music by Carnillo, Gimstern, Halffrer, Amacravo, and Base Lovens.

And State Lovens.

Lecture on Larin American music at the usual time and place (nown at CME). Thursday evening at 850 pm. one gain in Mandevick of the Medical Control of the Co Revueltas, and Orrego Salas. On Friday, May 11 ar.

on Saturday evening at on Saturday evening at 8:00 p.m. at Mandeville Auditorium, with music from four different musical traditions of Latin America: Indian music and dance, flamenco music and dance, mestizo music from Mexico, and Afro-Cuban lrumming and singing. For further information phone 452-3229 or 452-3230.

- Thomas Arne

Old time rsday COWBOY & WESTERH SONGS **BOB SASSE** FINGERSTYLE GUITARIST **RICK RUSKIN** STONE'S THROW THE PARADISE STREET BAND

SINGER-

BOB PHELPS

COVER CHARGE HIGHTL

Homemonia



#### READER'S GUIDE TOTHE THEATER

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

and the box office.

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realistic believable, and sympathetic. His solid cast carries out this emphasis very effectively. If you require theater is brain with moral troths and clues for the proper conduct of your life, then says DEcyprol Therapy, its depths are more ice cube than leebing. But if you

BING AND WALKER Revessed this issue South Coast Repettor, Thesire Second Stage, through May 13, Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m.

THE BOORS THE BOORS
The USAL School of Performing and Visual Arts is staging the faces by Caffolder. Oxforder of the Caffolder of the C Sunday at 8:00 p.m. Matinee Sunday May 6 at 2:30 p.m.

CATSPLAY
Reviewed this issue.
Old Globe Theatre, through May 20,
Tuesday through Saturday at
8:00 p.m. Sunday at /300 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

CIGARS AND STRIPES: THE OTHER CONVENTION Rentewed this issue. Adams Avenue Theatre, through May 27: Wednesday through Sunday at 800 pm. For information call 292-1984.

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The San Dega Janior Theorer
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by Octave Harmerstein — educate
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Improvisational Comedy Troupe Forming

with Don Victor Bill Withers, director Auditions

May 6, 7 & 8

#### Theater Directory

THE BOWERY THEATRE

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SAN DIF GO MESA COLLEGE 7250 Mesa Coffege Drive, Sun D 279-2300 x236 SAN DIEGO PUBLIC THEATRE

SAN DIEGO PEPERTORY THEATRE

UNIVERSITY OF SANDIEGO

CRITIC'S CHOICE

The Alpha Omega Players begin their thirty-eighth continuous season with the cornerly, by Ira Levin, about the dilermma a New York drama critic faces when he is forced to review a play — reputedly, a disaster — his wife has written. Walter Kerr, husband of has written. Walter Kerr, husband of playwright Jean Kerr and one of American theater's most astute critics, served as the prototype for this comedy. Jack G. White directs the production. (Sm.) Alpha Omega Players, 1531 Tyler

Avenue, San Diego, through May 26: Friday and Saturday at 8:00 p.m. For information call 466-1710.

THE PAYDASTORS
The Lyos Framer Phaster is staging the propaler masked by Naney.
Schmidt and Tom Jones (stiff running in Year Note, it wall celebrate its productors in elected and choreographed by Boad Plassages, with musel direction by Nero Cater.
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The san Diego State University
Theatre presents the musical — lyrics
and music by Stephen Sondheim —
based on the book by Jumes
Goldman. Set against the background
of the crumbling Weismann Theatre,
the musical depicts the fading hopes the mascal depicts the finding hopes and dreams of a bygone era. James C. Christian directs the production. Members of the cast are Staten Annette Wisson. Maria Ostapiej. Elizabeth Sverener. John B. Warriner. Lisa Fly. Michael Ganglaten. George Brys, and Bran Dog. (Sm.). Brys, and Bran Dog. (Sm.). Sandoy, May 4 through May 12 Finding, May 4 through Saturday, May 3 and Tisessay. May 8 through Saturday, May 12 et 800 p.m.

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# READER'S GUIDE TO THE THEATER present, and passibly future town in the casting part for the part for the casting part for the part

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Information call 481-8996.

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Hartman Marc Devid Simmons, Internal Called Sansa Internal C

J.B.
The San Diego City College Players are staging the verse drama, by poet Archibald MacLeish, that reaches into the Book of Job to examine the

to the injustices of the universe. The play which won the Pullicer Phile in 1958 general seasons of the con-position of the control of the con-formation in the control of the con-loces all And, as with Job, he sittlering to stendy those reasons, Lyman Memores of the cost include Richard Guzzes Richard Bostleid, Thomas Charloter, As all Agland, Arrian Reliance, Expland, Arrian Railer, Expland, Arrian Baller, Expland, Arrian Sea designs for the production are by Lians Gillment, 15m. San Depp Chi (Oligo Theater, San Depp Chi (O

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A LIFE
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THE MIDDLE AGES
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#### READER'S GUIDE TO THE THEATER

and a 1 v game show host. Overall, the show has many furny moments. But, in spike of efforts to switch it off, the little light of Tinisched slowly dominates the Ingurentary scenes and blinds one in the end. (8m.) Gaslamp Quarter Theatre, through June 2; Wednesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

and 223-3556.

MY ASSMACASS IS CROWING PIPE.

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accidite — who broad an impossibly lofty set of more iterated and imposed proportion and selectuating photographer from a national gorsip magazine, alto secretary as a member of the case of the production. Annual profits of the case of the production. More layer l

Information ail 465-6962.

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THE SEACULL
Reviewed this issue.
South Coast Repertory Theatre,
through May 13, Tuesday through
Saturday at 800 pm. Sunday at
830 pm. Matines Saturday and
Sunday at 200 pm.

Powell Harrison, Wendy Cullum, Richard Seymout, and Tira Castle Nine. The sceric design is by Dan Cork, and the columns are by Joyce Namedisk, (Sm.). Thesis of the Seymouth S

THE SECOND TIME AROUND THE SECOND THE ANCIRON
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The Coronado Playhouse presents a new cornedy, by George Furth, about Ellen, wife of a successful author, who

has eccardly written a very revealing book a load the four closes filtereds, all of whom the found the feel of the closes. She has waited until the book is on the way to the lockwishes before bringing to the closes before bringing which was the closes of the feel of the closes of the feel of the closes of the feel of the closes and to have been sign waiters in order for the book in go on sale or have been sign waiters in order for the book in go on sale or manual to go a brankline on one sale of the house and a landside on the other. Anter Sing direct the production. Anter Sing direct the production. Centrols, richard Cardone, Phillip Hoffman, Tamara Sing, and Margaret Tale. (Sm.).

#### WINNEY -- THE --PACIFIC CHAMBER ---- OPERA --

RITA

#### LA CAMBIALE **DI MATRIMONIO**

Friday, May 4, 8:00 pm. Sunday, May 6, 2:30 pm. OLD TOWN OPERA HOUSE

4040 Twigg St. 290-0002 Fickets available at Telepast and Old Town Opera House box office.



Funny and fascinating."
—Hilliard Harper, L.A. Times Exquisite satirists brings us closest the spirit of the absurd — Lawrence Christe L.A. Times



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May 3, 4, 5, 11 & 12 - 8,00 pm Matiness May 12 & 13 - 2,30 pm Adults \$8.00, Seniors 77,00, Students/Military \$6,00 Box office hours: 12,00 to 6:00 pm Parker Community Auditorium 750 Nauthus Street - 1a Jolla Charge by phone 459-7773

BOWERY THEATRE ALATE by Jane Carriers

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and the Carriers ... In this production, at times us hear the sound of our own hearts speaking. Hittland Harper, L.A. Three



Saturday, May 12, 8:00 pm Sherwood Auditorium at The La Jolla Museum of Contemporary Art 700 Prospect Street \$9.00 general \$7.00 students & seniors All seats reserved - For information—270-9110.

## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert internation and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

Solo artists are by nature creatures of whim, unencumbered by the pressures of handmates or partners who would temper their capricious inclinations. Without a steadying voice, a foil, a steadying voice, a foil, a steadying voice, a foil, a steadying voice a foil, as steadying voice and the steady to surrender to famoy, to unrealistic notions of what is acceptable and good (the post-Beatles work of J-chn 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 many control of the state of th

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 songwirters pop music has produced in the last fifteen years. Since the early Seventies, when solitary singer?



STEPHEN BISHOP

songeriters broke from the ground-promised past to crede to see genre of presonalized music, no one has brought more honor to the turnesmithing 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 are such as "On and On," "Save It are for a Rainy Day," "Everybody Needs Love," and "Send a Little Love Hy Wey (Like Always), and whose last two efforts," "In and whose last two efforts," "In and whose last two efforts," "In medicalies, shapely phrases."

irregular chord progressions, and painterly images into timeless evocations of love's pains and promises. A hack songwriter is content

A nack songerter is content sample to rehash inflations on sample to rehash inflations of the sample and rehash inflations of the sample and rehash inflations of the sample sample and rehash inflations of the sample sam

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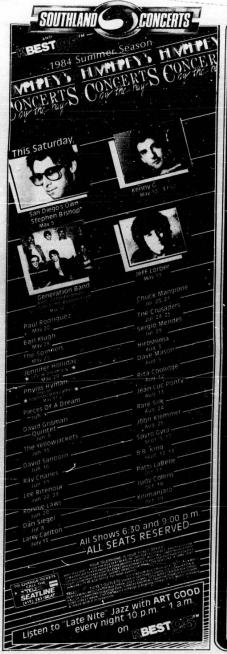
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And I love you now . . .
Take my word for it — anyone
who can listen to this ture
without getting a
pomegranate-size lump in the
throat has either never been in
love or has had his or has

beerstraings tied off.

Bet Bishop is much more than a peddler of musical learnings as a sweep through Careless, Bish, and Red Cab to Manhatim would prove. There is a wisk times to a system of the control of the cont

(continued on page 14)







isteriers on a walking tour through the wet, moeturnal city streets of the heart, from which he can point out all sorts of bezarre manifestations of the love ritual as they're played out "silhouetted window seenes. Not all of these sights are pretty; there are loud voices, falsehoods, confusion, and even some violence (as in "The Story of a Boy in Love," wherein a batroyed busband shoots his wife's lover and then jumps off he roof of a savings and foan). the root of a savings and foar). But there are also sweet trysts and moments of mutual passion, seenes of unbashed tenderness so personal that we are compelled to look away even as we are moved by them. And even the harder-edged portraits

of men and woman in desperate need of each other have at their core!" a reassurance that hove is worth pursuing." cause it would be trage if you lost the magic that two can bring... you should know what love can do "from "What Love Can bo"). Aside from their thematic

premises, most of Bishop's premises, most of bishops songs are studies in avoiding musical cliches. It doesn't matter if he's dealing in acousti ballads, hard rock, Philly-style soul ballads, pop rock, sun-ripened Caribbean lullables. usion-funk, or the nandolin-laced ethnicity of "Little Italy," Bishop rarely goes for the automatic change or facile look, especially on those songs not intended for AM words and music are good, our also because in their singularity they do not recall the songs of others, do not allow the listener to drift off in an associative fog. There is an originality in Bishop's songs that is only present in the music of those when the the best of son, purified who take the art of son writing seriously, who view the well-crafted tune not merely as a means to an end (money, fame, means to an end (money, fame, women), well, maybe women) but as an end in itself, as a fiving system of notes that speak and words that sing and voices that have faces and names. If you love good songs and haven't yet added bishop's albums to your collection, then

intend to find out when Bishop returns to his home town for two concerts Saturday right at Humphrey's. Now to the other kind of sole artist. What is it about Billy Joed that makes me think that he's the spoiled-barts on of wealthy parents who hought him a wordwhed audition; for his hirthway Perhaps of his hirthway Perhaps of the spoiled-bart who have superposed to the property of the propert videos and music as well. Maybe

I suggest you do so. Because whether he's a wimp or not. Bishop is the finest popular music talent that San Diego has thus far produced. I don't know why he hash released an album in the four years since Red Cab to Marhattan, but I intend to find out when Bishop to the beautiful the same transfer.

among stylistic guises — from neo-Beatles pop classicism to spare, new-wave rock to doo-wop rhythm and blues to whatever suits his mood whatever suits his mood tomorrow — like a kid who quickly tires 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 sock doll that foel can prop up in a toy chair and spoon-feed his latest whirmsy knowing that it will be received with an immutable, stitched-in 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



Tuesday-Saturday 8:30 p.m.-1:30 a.m. w Champagne Happy beginning at 5:30 p.m.

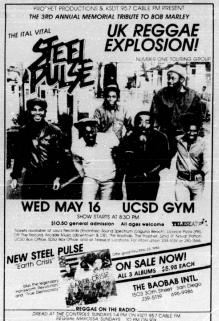
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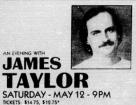






KGB-FM...

**OPEN AIR THEATRE** SUMMER'84



THOMAS

**MODERN ENGLISH** SATURDAY - MAY 19 - 8PM

**JACKSON HOWARD JONES** 

SUNDAY - MAY 27 - 8PM



TUESDAY - MAY 29 - 8PM

RANGER **BLACK'N BLUE** SATURDAY - JUNE 9 - 8PM

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DEST TICKETRON' AND THE THE THE TICKETS AVAILABLE AT THE AZTEC BOX OFFICE PRODUCED FOR S.D.S.U. ASSOCIATED ST. NO BOTTLES, CANS OR ALCOHOLIC SEVERIGES.

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Burger King of her choice. No, no there's definitely something disingenuous about Joel. One thing is certain: Joel fosters extreme reactions in people, Rarely have I ambivalent toward the man; people seem either to love him or to hate him. And yet a less emotional analysis of Joel's output over the past several years would place the equanimous person somewhere in between those opposing postures. What has been

especially annoying to me, and especially although to the, 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 manities that bring one's index tinger quickly to the radio's push buttons. I'm not sure which is the real Joel, the sure which is the real loci, the fine, creative song tailor or the self-indulgent, condescending pop star who produces what the album, at least, would tilt the available evidence toward the

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 would be unthinkable were re-answerable to a hand or partner. 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
Deonard Cohen in "She's Always
a Woman," the bright pop
bounce of Paul McCartney in In the past that hasn't been 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 or why we like pop music in the first place. Even his ill-advised attempt at new some Beneford (Joer Loud). wave, Broken Glass, had to Joel's entire catalogue of albums without knowing what a "Billy Joel" song sounds like.

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

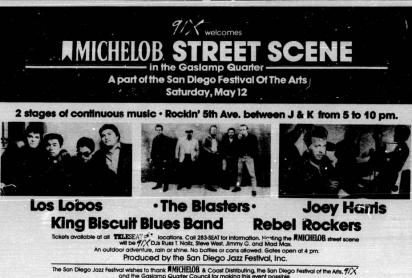




"Movin" Out (Anthony's Song),"
"My Life," and "Allentown," the
vilifying, misogynistic sneer of
Mick Jagger on "Big Shot,"
"Stiletto," and "You May Be
Right," and other influences

ion. In fact, one can listen

almost too numerous to



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has taken too literally his ras taken too interaily his self-assigned role as rock and rell curator with rote imitation of song types from the early Sixties. Remember those terrible albums they used to market wherein a nameless studio band would perform nemic versions of "Sixteen 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 our memory of that decade's sounds by reworking well-known musical trademarks into cloying facsimiles of songs by Roy Orbison ("An Innocent Man"), the Tymes ("The Longest Time"), the Supremes c'Tell Her About It"), and the Faux Secons ("Inteneo Civil") c"Tell Her About It"), and the Four Seasons: "Uptown Gir"), in the process creating less a monument to the past than a testament to Joel's ego and, inadvertently, a panody of his own chameleon-like proclivities. And, of course, by total single process of the proclivities. original 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

inconsistent career marked by more artists; hills and valleys than a relief map of Tibet, it's too bad that Bod comes to town this week with his current product resting at the bottom of a strength of the bod o

night. The "Foreign Exchange" The "Foreign Exchange" series of concerts by international jazz artists will continue on Friday night with a performance by the superlative violinist L. Submananiam; 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 Shrawood Auditorium of the La Jolla Museum of Contemporary Art.

Art.
The Cinco de Mayo Music Art. Como de Mayo Music

Francisco de Mayo Music

Francisco del Mario Gogether a

and ordo artista on Sunday for a

day evening show at SDUJ's

Open-Air Theater-Scheduled to

perform are Tito Pueso Jimmera,

soul-Herne, Placo Jimmera,

the Mario Jimmera,

the Book of Corp Book of the Book of the

Robert Cray Band with bring

their hitus to the Beily Lip

Tavern for a show with the

Nighthawks: and country-folia

"Willifate" vill perform two

shows with Stampede at the Del

Mar Cattle Company.

The Hal Crook Jazz

Ensemble on Monday when the

groups play at that school;

Tuesday night brings guitarist

Jim Storry and Roadmag to the

San Diego City, College Theater

Jodas Priest and Great White

Sand Plago City, College Theater

Jodas Priest and Great White

for a "Jazz Live" show; and Judas Priest and Great White will prove that musical talent is will prove that musical talent i not always a prerequisite to success in this business when they team for a show at the Sports Arena on Wednesday night.



## A FEW WORDS ABOUT THE MAIN ATTRACTION...

Our hours
Mondey 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 Flesta Days & Nights with Cueroo Gold for \$1.25 per shot or \$2.25 for a shot and keep the glase . . . also I-shirt and Padre ticket drawings—no purchase necessary.



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

#### CONCERTS

Billy Joel: Sports Arena, tonight, Thursday, 8 p.m. 224-4176.

Gene Clark and the Firebirds: Belly solana Beach, 481-9022.

Elia 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, Waylon Jennings

and Jessi Colter: Sports Arena Fridas, May 4, 8 p.m. 483-633

Performing Arts Center, Friday, May 4, 8 p.m., 3156 Santo Road, 279-3096.

 Subramaniam: Sherwood Auditorium, Friday, May 4, 8:30 p.m., La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla, 459-1404.

Tom Browne: Humphrey's, Friday, May 4, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAL The Henry Threadgill Sextet: May 5 8 30 n.m. La Jolla Museum

Cinco de Mayo Music Festival featuring Tito Puente, Gil Scott-Heron, Flaco Jimenez, Los Lobos, Pete Escovedo, and Califas SDSU's Open-Arr Theater, Sunday

Stephen Bishop: Humphrey's, Saturday, May 5, 6:30 and 9 p.m.

2303 Shelter Island Drive.

283-SEAT

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

The Robert Cray Band and the Nighthawks: Belly Up Tavern. Sunday, May 6, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Michael Martin Murchey and



Rock n' Roll

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No coest charge Thursday Kamikazes \$1.00 Open Tuesday Saturday 7 pm to 2 am 3595 Sports Arena Blud. (across from S.D. Sports Arena) 223-5596

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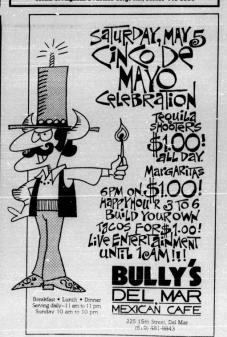
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Dance and party with the rock that moves you off your seat.

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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.

Fishbone: Rodeo, Tuesday, May 8, 8 p.m., 8980 Villa La Jolla Drive, La Jolla, 457-5590.

"Jazz Live" featuring Jim Storey and Roadmap: San Diego City Cellege Theater, Tuesday, May 8, 8 p.m., 14th and C streets, downtown. 230-2481.

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

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

Clarence "Gatemouth" Brown: Belly Up Tavern, Thursday, May 10, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Hollis Gentry: 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 Backdoot, Friday, May 11, 9 p.m., Artec Center, San Diego State University. 265-6562 or 265-6947.

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. 283-SEAT.

The Hal Crook Jazz Orchestra: Southwestern College, Saturday, May 12, 6:30 p.m., 900 Otay Lakes Road, Chula Vista.

James Taylor: SDSU's Open-Air















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

Sunday 9:00 pm-1:00 am Ella Ruth Piggee Jazz

Monday & Tuesday Features Rock 'n' Roll

Jim Hawley

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Thursday, Friday & Saturday, May 3-5

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



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Tuesday, May 8 UCSD Night NOTICE TO APPEAR

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D.J. White with V.J. Hollywood Hub

Rock of the '80s Night

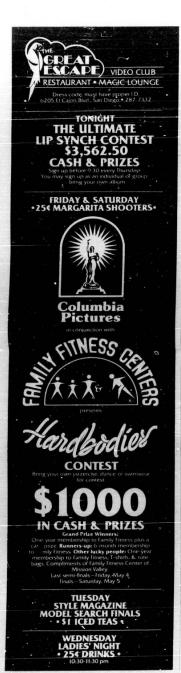
featuring D.J. White



Every Wednesday San Diego's own \*STAR SEARCH\*

Coming attractions: May 17 New Marines May 24 Bang Bang May 31 The Untouchables

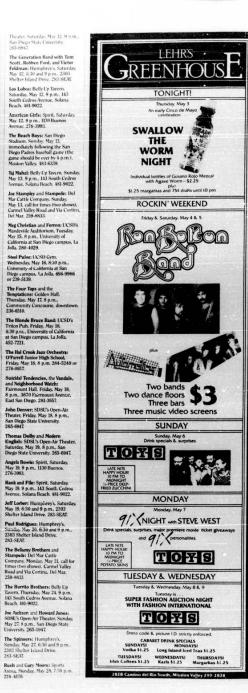
All concerts minimum age 16. Mission & Metcalf, Escondido, 741-9393



Del Mar. 259-8833.

Steel Pulse: (ICSD Com.

2303 Shelter Island Drive. 283-SEAT.









May 28, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT. Jennifer Holliday: Humphrey's, uesday, May 29, 6:30 and 9 p.m. 303 Shelter Island Drive. 83-SEAL Phyllis Hyman: Humphrey' 1130 Buenos Ave. 276-3993 Food, cocktails, dancing, air-conditioned—21 on up Thursday, May 31, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAL THURSDAY, TONIGHT ENUF PRISONS
TOUCHY SUBJECTS with
A.K.A. and UNSTOPPABLE Tavern, Thursday, May 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. FRIDAY, MAY 4 MOJO & MITCH's CLUBS CLEAR Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are SPOT and WICKED NIMBUS OBI Mojo Nixon SATURDAY, MAY 5 From LA. SCREAMIN' SIRENS **North County** Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Elton. J.R., and the Country Golds, country, Thursday through Saturday, dance instruction, Tuesday reusant Gehman, vocals: Arlo Zoos, bass: Marsky, fiddle: and Boom Boom Dixon, drums. The LA Times says, "Shatternly, wanton she devise with Rough & Tumble Country garage musical stylings." Watch out for those bull whites I Wa Belly Up Tavern, 183 South Cedros Avenue, Solana Beach, 481-9922: Gerne Clark and the Friebrids rock, and the Heaters, rock, Thursday; Bratz rock, Fridya and Saturday; the Vighthawks, rock and blues, and the Robert Cray Band, rock and blues. Sanday, the War Dels, writage rock, and the Rhythm Kings, rock and blues. Monday; Forward Motion, reggia. Tuesday, Forward Motion, reggia. Tuesday, rock, Welnesday, Alfernoon Concerts the Cheator Six. URBAN

Bobby C's, 485 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/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Linda Chase and Roger Dempsey, light classical and jazz, Friday.

The Bridge, 1103 North Hill Street, Oceanside, 722-1904: Denny Tymer, country and contemporary, Tuesday through Saturday: Don Tennison, country and contemporary, Sunday and Monday.

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

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

The Chopping Block, 10783 Jamacha Boulevard, Spring Valley. 726-8770: Freewill, rock, Tuesday through Saturday, Hit and Run, rock, Sunday and Monday.

The Country Side Restaurant and Leunge, 450 Douglas Drive. Occanside. 757-0860: New Country, country, Wednesday through Sunday, Lone Star Country, country, Monday and Tuesday.

The Cupboard, The Vineyard,

Escondido, "43-0421: Paul and Carla Roberts, folk songs and

The Del Mar Cattle Company, 12702 Via Cortina, Del Mar. 259-8833: Stampeds, country, Thursday, Friday, Saturday, Sunday

originals, Friday.

UMBRELLA and
THE HEARD plus
NUMBERS in their debut here THIS SUNDAY, MAY 6 **BRO. YOUNG BAND** SUBJECT TO CHANGE Concerts: the Chicago Six, Dixieland, Friday; the Bob Long Band, bop, boogle, and jazz,

IADRES SINC THE MIRS Hourd by
RICK GAZIAY & BUS MUS SOO REVERN
SENTING BONNES BYANS, T-BOND, NANNY, CARBIE O'MARA,
MARTA GARRICK, and more. All justimest undcome. Sign up by 5

WEDNESDAY, MAY 9
The Sen Deposit of that opened
for DUTAN DUTAN
THE SEVENTIA with
WICKED FENCE and DRIVE-INS

TOPIORITOWS May 10th: Motal Heads presents SIBLE BLACK, NEW SALEM, and BAND OF AGE: May 11th: Pr New York LOVE TRACTOR with LAWS OF MOTION, and LUNA. May 12th Iddie changes Laties not commony tron A AMERICAN GIRLS, twist Louise Orlin, Carole King's daughter, managed by Miles Capeland of HS Records and signed by Fell. You' mour they're yoing locks—like pointing up for REM on English four next month), plus PENETRATORS and HELLHOLNUS.

ROVING EYE MUSELC REPORTS Wed. 1701 West by real quief. Am Call of Own busines channel the house. Thum, TM collection of various peraliging assertment of junk mail. But Can Bennett, Tim Many, seen hicking in the very last close in the back. Seen looking not so anymore. Clause stumbing over Come. Big bod Don Welan Committed of the Committee of the Committee of the Committee peraliging of the Committee of t collection of various pre-alginus assertment of junk must. Contracest, The Name, seen history in the weap in the least in the lect. See interment, The Name, seen history in the weap in the least in the lect. See intermediate and some other—the Lasive inferiors since. These latest giving
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the Speciation of the C Monday, with Michael Murphy. country and folk. Sunday afternoon and evening. White Lightnin' Express, country, Tuesday and

Escondido. 741-9393: 45 Grave. rock, Thursday; recorded music. Friday and Saturday; the Four Soldiers, rock, Sunday, Nimbus Obeah, rock, Strike Force, rock, and the Outriders, rock, Wednesda

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

Debonaire, rock, Wednesday,

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931 Bandit, rock, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: Jason Chase, contemporary, Thursday through Saturday.

Reai, Encinitas. 942-1676: The West Coast Twisters, rock, Thursday 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 Arnes, contemporary, Tuesday through Saturday: the Belair Boys, vintage rock, Sunday and Monday

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Roosters, rock. Thursday through Saturday, the Mark Lessman Band, jazz and rock, Sunday, Ella Ruth Piggee, jazz and Johns, Monday, the Bruce Cameron and Hollis Gentry Ensemble, jazz.

contemporary, Wednesday and Thursday; the Rondeaux Brothers, contemporary, Friday and Saturday Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: Russ Kirkpatrick and Dan Lehner,

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Terry Scheidt.

Hungry Hunter, 1221 Vista Way.

Oceanside. 433-2633: Steve Moris. comedy and music. Wednesday through Saturday. John Barker, Top 40 favorites, Sunday through

Tuesday; the Heaters, rock, contemporary and country, Wednesday through Saturday

> Mulvaney's, 340 East Grand Mulvaney'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 Normandy Cocktall Lounge, 215 North Hill Street, Oceanside, 722-4771: Outta Controll, 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 Ruskin, finger-style gularist, Friday; Stone's Throw, vintage jazz, swing, and rock, Saturday, the Paradies Street Band, Irish music, Sunday, Old Time Hoot Night, Tuesday, Sunday Putch, folk, Wednesday, Sunday Prunch Concert Catherine Espinoza, Irish harp.

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

Pancho's, 1309 Camino Del Mar-

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.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880; Tunesmith, contemporary, Thursday through Saturday.

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

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

An undersea grotto . . .

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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 Monro

Fresh Catch of the Day
 Fresh Pacific Red Snapper
 Mahi Mahi
 Siek of Chi

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, Carlshad. 729-2989: The Belair Boys, vintage rock, Friday and Saturday: Incognito, rock.

Ramada Inn, Scotty's Pub. 2500 Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000; Just Us, contemporary, Tuesday through Saturday; live musical entertainment, Sunday and Monday, call club for information.

Pancho Remado Inn. 17550

Road, Penasquitos. 578-2144: Peter Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146: Jay, contemporary, Monday through Saturday. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marley Days Quart

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

Tequila Flats, 3296 Mission Avenue Oceanside, 757-7757: Premonition, rock, Thursday through Saturday; the Bad Boys, rock, Sunday

That Pizza Place. 2622 El Camino Real, Carisbad. 434-3171; Brass Tax. jazz, Friday.

#### PACIFIC ESPRESSO



Pacific Espresso will bring Bob Magnusson to San Diego to John Peter Sprague during his Billy Mintz guest perc

Friday & Saturday, May 4 & 5, 8-00-11-30 pm



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



Tuesday-Saturday in the lounge.

#### Chain Reaction

Tuesday Night
Ladies' Night 9:00 pm-1:00 am
Beer, wing & well drinks \$1.50

Hops & Schnapps Night apple Schnapps \$2.25 9:00 pm 1:



· Harpoon of Beef



· Hawaiian Chicken

· Fish 'n' Chips

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



contemporary, Sunday and Monda Dining Room: Peter Robberecht,

Dining Room: Peter Robberecht, contemporary, early evening Thursday through Saturday, Jim Malone, contemporary, early evening Sunday and Monday; Greg McGinnis, contemporary, early evening Tuesday and Wednesday.

Reuben's, 2515 El Camino Real,

Carlshad. 434-176fc Freestyle, contemporary, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt.

## Pancho's

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

**FASHION SHOW** 

MARTIAL ARTS

ALL WEEK-MARIACHIS STARTING AT 3 PM

#### \$1 margaritas & tequila shooters

anytime day o Complimentary appetizers 3 pt CINCO DE MAYO 7:30 "Los Amigos" Dance Folkiorico Group

May 4 & 5 11 & 12 18 & 19 RHYTHM KINGS

1309 Camino Del Mar, Del Mar 481-0414

ipso facto



THEWEROES

**Every Monday Night** FIESTA NIGHT

**ROCK & ROLL HAPPY HOUR** T.G.I.F.

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. iMucho ruido!





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 10475 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-FM941

Your Concert Music Station



New York to Las Vegas M.C. TONY STONE

RANDOM SAMPLE

THE REFLECTORS

THE ECHOES P.

THE SOURCE

DANCING

Bobby G's

**CINCO DE MAYO PARTY** 

Shots of Cuervo Gold \$2.25 You keep the glass.

Serving food 7 days Baseball 7 days on our satellite TV.

485 FIRST ST., ENCINITAS 436-7397

**MICHAEL MARTIN** 

MURPHEY

May 6, 2 shows, tickets \$8.00

Steak • Seafood • Spirits Lunch & dinner served 7 days.

Carmel Valley Road & Via Cortina, Del Mar 259-8833.

oviegoers: well drinks at Happy Hou prices with La Paloma ticket stub.

**JOHNNY ALMOND** 

DEL MAR

Wetch 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 \* LOGGING LESSONS Monday & Thursday.

380 N Fl Camino Real • 942-1676

#### Beaches

Aimee's, Hotel La Jolla, 7766 Fav Almee's, Hotel La Jolla, 7766 Fay Avenue, La J alh, 454-300! Fred Land, contemporary, Thursday through Saturday, Jimmy Fontaine, contemporary, Tuesday and Wednesday, J.J. Frank, contemporary and jazz piano, Monday through Friday happy hours.

Valley Center Inn Saloon, 27555

Valley Center Road, Valley Center 749-1466: Steppin' Out, country, Friday and Saturday.

Vista Entertainment Center, 435

Jockey Club: Random Sample, rock

Thursday through Saturday, band

judition night. Sunday: musical

ntertainment night, Wednesda

Turf Room: Image, contemporary Wednesday, Friday, and Saturday.

Whiskey Creek, 14240 Poway Road Poway, 748-7531; Rick Backus and

Derby Room: recorded music, Thursday through Saturday.

Harmony, country, Wednesday through Sunday; live country

music. Monday and Tuesday, call

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Planet, rock, Thursday through Saturday, Automatics, rock, Sunday and Monday; Moxing Targets, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle.

Winner's Circle, 350 Via de la Valle, Solana Beach. 755-6666: Precision, contemporary, Thursday; the Bob Long Band, bop, boogie, and jazz, Friday through Sunday; the Karoke Caberet, contemporary; Tuesday and Wednesday.

club for information.

West Vista Way, Vista, 941-1032:

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

Bahia Belle," at the dock, Bahia contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 598 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday, Cheatham's Jazz (quartet, Jazz, Sunday, Plann Bar Buddy Reed, Tuesday through Saturday Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Breakers, rock, Thursday, Jagwi

THE BELLAMY

**BROTHERS** 

May 21, 2 show

with special quests STAMPEDE

rock. Friday and Saturday.

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

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

Chuck's Steak House, 1256 Prospect Street, La Jolla, 454-5325 Aubrey Faye, jazz, Wednesday through Saturday, Zzajj, jazz,

Elario's, 7955 La Jolla Shores Ortice, La Jolla, 459-0511; Jesse Davis, contemporary, Tuesday through Saturday, Stone's Throw, vintage Jazz, swing, and rock. Sunday and Monday.

Halcyon, 4258 West Point Loma Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Ipso Facto, rock, Thursday through Saturday, with the Flexies, 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.

Tuesday-Saturday 9:00 pm to 1:30 am

SIGNED, SEALED

AND DELIVERED

JOE STAMPLEY

May 13, 1 show, tickets \$8.00

N 3

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contemporary, Sunday through

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Flements, contemporary, Tuesday through Saturday

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday

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

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: Double Take contemporary, Friday and Saturda

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: The Hurricanes, blues and rhythm and blues, Thursday; the Heaters, rock, Friday and Saturday; the West Coast Rand, rock, Sunday and Monday, the Echoes, '60s rock, Tuesday and

McP's, 1107 Orange Avenue. Coronado. 435-5280: Black Market, contemporary, Thursday through Saturday.

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

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

Mulvaney's, 1031 Orange Avenue, Coronado 435-4669; John Ingram, contemporary, Thursday, Rick Cosey, contemporary, Friday and

Mulvaney's, 4230 Mission Boulevard Pacific Beach, 480-7383; Native Son, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Arena Bouleward, Loma Portal, 223-5596: In Colour, rock, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7522: Jim Hawley,
contemporary, Wednesday through
Saturday, Ella Ruth Piggee, Jazz
and blues Sunday, the Peatures,
rock, Monday and Tresday.

Roden, 8980 Villa La Jolla Drive, La Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5590; The London Brothers, rock, Thursday through Saturday, with Moving Targets, rock, Priday and Saturday, Population Five, rock, and Catch-22, "rek, Sunday, Fishbone, rock, Tuesday, recorded music, Welmosabe.

Rodeway Inn., 2901 Nimitz Boulevard, Loma Portal. 224-3655: Piano Bar: Gary Narramere, Tuesday through Saturday.

The Salmon House, 1970 Quivera 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, Take 3, nostalgia, pop, and blues, Wednesday.

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

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630; Shine It On, contemporary, Tuesday shrough Saturday, True Sperit, contemporary, Sunday and Monday,

Victor's, 1403 Ros-crans Street, Point Loma, 226-1871 Unstains Music Magic, contemporary, Thursday through Saturday, Norman Clifford, Sanday through Tuesday Plano Bart Lond Vasquez, seven nights, with Norman Clifford and Franke Pertin, Friday and Saturday. Victor's, 1403 Rosecrans Street.

Windrose, 1935 Quivira Road Windrose, 1935 Querra Road, Marina Village, Mission Bay Park, 223-2335 Dirk Debonatre, rock, Thursday through Satorday, the London Brothers, rock, Sunday and Monday, the West Coast Twisters, rock, Tuesday and We Inesday.

#### San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mession Valley, 299-7131; Cimmaron, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022; J.J. Frank and the Coalition Orchestra, rock, jazz, and

contemporary, Tuesday through Saturday, with Blue Sky, rock and contemporary, Saturday afternoo recorded music, Sunday; the Hal Crook Jazz Band, jazz, Monday.

Black Angus, 10370 Friars Road, Mission Valley. 563-5862: The Bizz, rock, Tuesday through Saturday.

The Blarney Stone Pub. 5617 279-2033: Irish music with Sean McVicker, Wednesday through

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578 8666 The Fine Line, 2022, Phursday through Saturday

Carriage House, 7945 Baiboa. Avenue, Clairemont. 278-2597: Dan Connor, country originals. Wednesday through Saturday

El Rico's, 5353 Mission Cente Road, Mission Valley. 297-8361 Michael Edwards, contemporar 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, 291-7131. Ptano Car, Jack Pollack, Thursda

Hajji Baba, 104 Mission Valley Center West, Mission Valley

298-2010: Live Arabic music and entertainment, Thursday through Fuesday, Γelilah, belly dancing,

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

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-IIOE Bogart, contemporary, Tuesday through Saturday, Moment's Notice,

contemporary, Sunday and Monday

Cairemont Mesa Boulevard, Kearny Mesa. 279-1501: Triple Play, contemporary, Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281: Mike Murphy, comedy and music, Wednesday through Saturday, live musical entertainment. Sunday through Tuesday, call club for inform Lehr's Greenhouse, 2828 Carnine

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



Volume 2, No. 10

#### DOS AMIGOS MAY NEWSLETTER

"Our 22nd Consecutive Monthly Publication" 1904 Quivira Road, (Marina Village) San Diego, CA 92109





FRIDAY, MAY 4th

Hudson & Bauer show—Broadcast live, 6-10 a.m.
 Breakfast—during the broadcast (53,76).
 Miss Tecate-Ensenada Race Queen—6 pm [autographs]
 Mariachis Real—5:30 to 8:30 pm.

#### Drink Specials & Prize giveaways—all day. SATURDAY, MAY 5th

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

Ole!



#### Meet our May CELEBRITY BARTENDERS

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

May 3—OPEN
May 9—Football's Ben Davidson
May 16—KGB 5 Jeff Prescott & Gabriel Wisdom
May 23—SPECIAL EVENT (The John Duffy Show)
May 30—Sockers Alan Mayer & Itza Minnelli lookalike
Sheridan Burker





#### MOTHER'S DAY BRUNCH We'll have a free flower for Mom, to go with

Chef Rodriguez's great Sunday Brunch Fiestaincluding champagne, strolling mariachis and our incomparable marina view. Bueno! \$6.95 per person



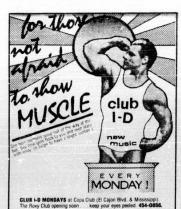
#### Join Us For These May SPECIAL CANTINA EVENTS

May 23-Special Screening of "The John Duffy Show" with Johnny's guest Bill Kolender (S.D. Police Chieft ... starts at 5:30 pm. 27-Our annual Memorial Day Weekend Party,

featuring drink specials, prize giveaways



The Alamo, 3093 Clairemont Drive moni, 276-2240: Flyweil, rock





Cinco De Mayo Weekend Fiesta



Saturday May 5 in our dining room we're featuring a La Hacienda Cinco De Mayo Special. CAPNE ASADA with Rice. Beans and Soup or Salad, and complimentary Quesadillas served all weekend long.

\$5.95 per person

Join us after dinner in the Cantina for Dos Equis 11, with the hugger 12.50, free nacnos, 50c tacos, 15c taquitos, fresh oysters, jumbo shrimp, ceviche and HAPPY HOUR BOTH NIGHTS.



MISSION VALLEY INN, 675 Hotel Circle North 298-8281



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, 563-0060 Road, Mission Valley, 583-006 Aria, contemporary, Tuesday through Saturday, the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday,

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Oh! Ridge, cornedy and music, Tuesday cornedy and music, Tuesday through Saturday, L.A., rock, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, Top 40 and oldies, Tuesday

Navajo Inn., 8515 Navajo Road, San Carlos, 465-1730; EBC, rock, Thursday through Saturday; Bandit, rock, Sunday and Monday; Quest, rock, Tuesday and Wofnsettas

Pal Joey's, 5147 Waring Road, Allird Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

Pavillon Lounge, Town and Country Hotei, 500 Hotel Circle North. 291-7131: Southwind, contemporary, Tuesday through

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

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: The Rockaways, music and fun from the '50s to the '80s, Tuesday through Saturday.

Tuesday through Saturday.
Spirth, 1130 Buseno Avenue, Bay Park, 276-5995: Unitooppalse, rock, and Tuesdre, Subjects, rock Thursday, Mojo and Mitch's Rockalong Orchesta, rock Clear Spot, rock, Wicked Pence, rock, and Swemmin Stram, rock, Liban Umbrella, rock, the Heard, rock, sermenin Stram, rock, Liban Umbrella, rock, the Heard, rock, and Subject to Change, rock, Sunday, the Brother Young Band, rock, and Subject to Change, rock, Sunday, Whigh, Tuesday, the Seventh, rock, Might, Tuesday, the Seventh, rock, Wedneddy, Kandel Pence, rock, Wedneddy, Rock Pence, rock, Wedneddy, Rock Pence, rock, Wedneddy, Rock Pence, rock, Wedneddy, Rock Pence, Rock Pence, rock, Wedneddy, Rock Pence, Rock Penc

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary. Wednesday and Thursday; Espresso, 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

Wrangler's Roost, 6608 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. 232-6558: Ricky and the Jets. vintage rock, Tuesday through Saturday.

Aztec Bowl, Turquoise Lourge, 4356 Thirtieth Street, North Park. 283-3135: Live contemporary music, Friday and Saturday, call club for information.

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





Friday & Saturday

\$2.00 cover 8:30-9:00 pm \$1.00

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



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

May 11 Dr. James Down, Ph.D. Rock & Roll Hypnotist

May 17-19 BKAIZ

May 22 Air Gultar 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

\$1.00 well drinks all night

No Cover \$1.00 Vodka drinks all night

No Cover Thursday

\$1.00 Long Island Iced Teas all night

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, "50s rock and comedy, Tuesday through Saturday, Raggle Taggle, variety — Renaissance to jazz, Sunday and Monday.

Rodie's, 6149 Unit East San Diego. 583-5700: Lone Riders, rock, Wednesday and

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

Crossroads, 345 Market Street, downtown. 233-7856: Andy James, piano variety, Sunday through

Entertainment by the Sea

DANCING

LIVE ENTERTAINMENT

**7 NIGHTS A WEEK** 

**HAPPY HOURS:** 

WEDNESDAY, 8-9. 70c Schnapps THURSDAY 7-9, \$1.00 import beer FRIDAY 4-5, 95c 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 cove

THE ECHOES

May 8 & 9. No cover.

Sat. & Sun. Poo! Tournament 2 pm

5046 Newport Ave. . Ocean Beach

222-5300

rockabilly and country, Friday and Saturday, Bam Bam, rock, Sunda

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

Thursdays Hill Dook Hild adduction (1915)

and blucs, Friday and Saturday

Dookie's, 4725 El Cajon Boulev East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday: Patti Clenn, piano bar, Tuesday.

Drowny Maggle's , 31st and University, North Park. 298-8584 Two Magicians, Fish folk and original music, Thursday, Dancing Bears, country, folk, and hisegrase, Friday, Teal and Carla Roberts, folk-songs and originals, Saturday, Pao-songs and originals, Saturday, Pao-guitar, Studiey, Oul'Time Hoot Night. Mornday, Stumas Carl Cell Horne, Country, Gib., and Misegra-Bears, country, Gib., and Misegra-Bears, country, Gib., and Misegra-Tuesday Bluegrass Jamborne, Welthesday, Early Forum of Slower. Wednesday, Eurly Evening Shows Lynn Hall, Latin American harp, Thursday, Ken Baesler, twelve-string originals, Friday, Tom Caboon, folk, Saturday.

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

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

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

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

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré 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, Seaport Village. 233-4300: John Barker and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 508 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and Nues, Thursday through Saturday, the Blonde Bruce Band, blues and rhythm and blues,

Mona Lisa Restaurant and Cocitalis, 2061 India Street, downtown. 234-4893: Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and opera, Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773: The Ernie Hughes Trio, jazz, Priday and Saturday.

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

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

### Wind rose

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

DIRK DEBONAIRE



Sunday & Monday, May 6 & 7

LONDON BROTHERS



91X'4 Jim LaMarca





ipso facto

Every Friday at 7 pm



nternational Fashion Auction by FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weeldy drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: Margaritas \$1.25 Wednesday: Stoly Kazes \$1.25 Thursday: Iced Teas \$1.25

Vind rose

223-2335
The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available.

Salerno's, 3102 University Avenue North Park, 280-6163: Richard North Park. 280-6165: Richard James and Priends, jazz, early evening Tuesday through Thursday; Anna Bjarnson, Herman Salemo, and guests, opera highlights, pop, and show tunes, early evening Ciday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. Harbor Island Drive, Harbor Islan 291-2900: Trilogy Fix, contemporary, Tuesday through Saturday, Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

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

Tom Ham's Lighthouse, 2150

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



Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest. 295-2181: Mardi Milligan, contemporary guitar and sing along. Thursday and Friday happy hours and Saturday evening.

Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: The Bruce Comeron and Hollis Gentry Ensemble, jazz, Thursday through

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Presence, rock, Thursday through, Saturday, Messenger, rock, Sunday through Tuesday; the Us Band, rock, Wednesday.

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

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

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

#### **East County**

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

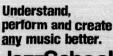
Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Diamond, rock, Tuesday through Saturday. Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Brian Connelly, Wednesday through Saturday, the Hintons, Irish folk music, Sunday

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







JazzSchool creating musicians

Sponsoring the HAL CROOK JAZZ ORCHESTRA Every Monday, 8 pm at the Bacchanal







#### The Party to End **All Parties**

#### 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 Facing Lindbergh Field • 2888 Pacific Highway



**High Tech · High Energy Funk · Progressive Music Bar** 

18 AND UP WELCOME

Open Wed.-Sun. 9 pm-2 am 2533 El Cajon Bivd. • 295-7636

contemporary, Tuesday and

Bull and Rear, 690 North Second Street, El Cajon. 440-5757: Clutch Cargo, contemporary. Tuesday through Saturday.

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

Chico Club, 7366 El Caion Boulcvard, La Mesa, 454-9555; Tim Knoor, one-man variety, Friday and

Circle D Corral, 1013 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: Joey Chess, Wednesday and Thursday; Joey Chess and Stevie Adams, Friday and Saturday; Dale Pearson, Sunday through Tuesday

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



Flinn Springs Inn, 15505 Highway 80, El Caion, 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, 7664 Broadway, Lemon Grove, 469-6314; The Smith Brothers, country rock, Friday and Saturday.

The Hungry Hunter, 402 Fletcher Parkway. El Cajon. 442-0517: Tony Irvine, country and contemporary, Thursday through Saturday.

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

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

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288; Country Connection, country,

Lorenzo's, 596 Broadway, El Cajon. Lorenzo's, 596 Broadway, El Cajon. 442-9669. Pitch and Woo with Jerry Woo, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday. Magnolia Avenue, Santee. 448-8550: Quest, rock, and the Heroes, rock, Thursday through

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon.
447-4509: Hutson and Best with
Dave Sizemore, contemporary and
variety, Wednesday through
Saturday; Steve Moris, comedy and
contemporary; Sunday through
Tuesday. Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Chain Reaction, contemporary, Tuesday through Saturday; five musical entertainment, Sunday and Monday, call club for information.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Jerry Bas and a Touch of Country, country, Wednesday through Sunday. Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Vision contemporary, Tuesday through Saturday. Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status.

Our Favorite Place, 8646 Mission Corge Road, Santee, 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, 469-9616; Center Stage, country and music of the 40s and 50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Prophet. rock, Tuesday through Saturday: Circles, rock, Sunday and Monday.

rock and roll, Tuesday through

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista, 425-4000: The Gen



Black Angus, 707 E Street, Chula Vista. 426-9200: The Baja Strings, Top 40 dance music, Tuesday through Saturday

China Five Restaurant, 569 H Street, Chula Vista. 426-5951; Rex

ontemporary, Tuesday and

Dance Machine, 1862 Palm Avenue Imperial Beach. 429-1161: RPM, rock. Tuesday through Saturday; live rock, Sunday and Monday, call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Rick Lyons, contemporary, Tuesday through Thursday, Lonnie. contemporary, Friday and Saiurday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953: Eddie Cunningham, contemporary, Thursday through Saturday.

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

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





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La Maze, 1441 Highland Avenue nal City, 474-3222; Bruce rough Thursday; East Coast, intemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Frank Dixon and Count Night Life, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Skip and the Cadillacs, rock, Thursday through Saturday.

Street), Chula Vista. 429-8045: Colour, Latino, Thursday through

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Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3537: Wayne Gire, cornedy, country, rock, and oldies, Thursday through Saturday.

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Chula Vista, 426-2977: Four Star Country, Friday through Sunday.

City. 477-5753: Vergie and the Orient Express, contemporary, Thursday through Sunday; Fortune, country, Monday through Welmedy Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday, dance to recorded oldies, Sunday and Menday. Oasis Bar, 1121 Third Street

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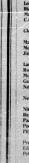
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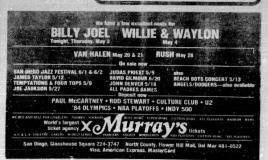
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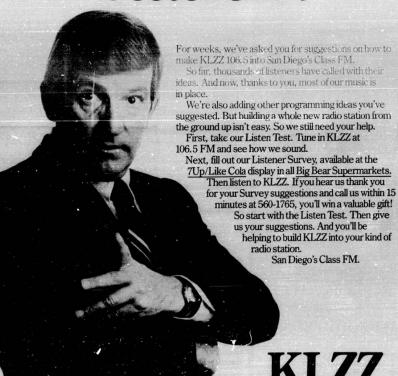
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Alphabet City — Manhattan street life, with Vincent Spano and Michael Winslow, directed by Amos Poe (Frontier Drive In: UA Cinema 3, UA Glasshouse 6, UA Movies 6, from 5.4)

fuered within the circle. But it is recised more in the Fer-TURN OF THE SECALCUS SEVEN, a formation of the Fer-TURN OF THE SECALCUS SEVEN, a formation of the Fer-TURN OF THE SECALCUS SEVEN, a formation without the scope provided in THE GROUP via flashback. The greatest seven depend on have several or forwards of the characteristic of the flatteristic of the school characteristic of the characteristic or the characteristic of the characteristic or the characteristic of the characteristic or the charact

Ages
Sports Area Steplex, 3350 Sports Annes Blvd.
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Theater 2 Aga-st All Odds
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in the Selves, or why or whether any of them do or hought anything different from any of the current. And the degree from any of the current. And the degree for the current from the current fro

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Brooko Shields with bosoms — looks and acts as if in a pomorganplin onvel And, incidentally, writes her diary in the prose style of one, too. Michael Caine, Joseph Bologna, Michaele Johnson, and Valerie Harper-written by Charlie Peters and Larry Gelbart, directed by Stanley Donen, 1984.

• (Frontier Drive In; Plaza Bonita)

Blue Thunder — Lazily plotted paranoid thriller. The main instrument of paranoia is a crowd-control combat holicopter that can see and hear

Jobeth Williams 1983 " (Cove, from 5-4)

Trainer 6 Hose Academic 12(5-3141).

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Clairement, 4140 Clairement Mess (274-0901). Thesite 1 Footbooks and They're Raying with Thesite 2, Racing with the Mison and a second feature, from 5.4.

neaum. 1991 5-4 La Jolla Villago Theaters, 8879 Villa La Joha D. (453-7831) Thoater 1: Romancing the Stone Thoater 2: Exemple Thoater 2: Schmidt Cardides, from 5-4 1740004 4: Terms of Endowment

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(566-1992) - Footbook and Hard to Hold

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ogy-cray movemakers can't hide here ambivedence about the Trey seem to leed that such a Big Brother and the Big Brother to the Big Brother and the Big Brother the Life falso Governments, of course, but rather those of anyeven's charedwin the LAPD, formented by remem-eral deglight that closes out the movie attains an almost dispatic, quality in its dispansy between high property damage and low luminary McDowell. Warren Oates, Damiel Seem Candy Clark: decided by John Batham 1953.

(Balton, Escondiglio Drive in from \$4.)

The Bounty Mutany thereon, with Mel Glason as Fletcher Christian and Androny Hopkins as Cart Bight divided by the Control of Control of Christian Christian

Breakin' Youth musical featuring break dancers Shabba-doo, Booga-loo Shrimp, and Coco, directed by Joel Siberg (Aero Drive In: Casino, Flower Hill

Caligula - The most cyptic credis on any movie ever. The dismissed director Tinto Brass, is credited only with Principal Photography (roof to be confused with Director of Photography), while the final Editing is attributed to an impersonal Raffet esque entity identified as the produc

Children of the Corn. — A cross be tween VILLAGE OF THE DAMWED and THE WICKER MAN. HAMED and THE WICKER MAN. HAMED angel. The work of the government of the upper section of the properties of though mote discreent, becomes worse in anterpation. And there seems to be an eternity of articosa tion. Based on a short story by Senden stems and the section of the Kersch. 1984. . Jenecked by Fritz Kersch. 1984. .

Champions — True story of a British pocky stricken with cancer, starring John-Hurr, and directed by John Invin (Grossmort).

Conan the Barbarian — The closest

Conan the Barbarian — The closest thing to a Steve Reeves Italian mus-cleman epic to come along in quite some time. The ravaging of a peaceful village by vandals on norseback, the son of the stain cheften brought up in savey and noning his averaget's ambitions by way of gladdorlar school, the relativist alternatives of the stain cheften. bilions by way of gladiforfal school, the diabolical temptress (Fb you not we, i to warm yourself by my fre?). the comical ward, the evil despot, the fabilious treasure guarded by a giant snake, the impregnable moun-tain fortress, the dancing prins, the vir-gin sacrifice, the orgy, the furtifixion, and such S-M accourtements as

#### MOVIE DIRECTORY

Center 3 Cinemes, 2120 Germes del Rio Nort (297-1988) Theater 1: Romenoing the Stone Theater 2: Terms of Encharment Theater 3: The Bounty, Iron 5:4 Cinema 21, 1140 Hobel Cude North (291-212), This is Spired Fac. Autec, 665 5th (239-9239) Call theater for program information Balbos, 4th and E (233-3326) Heroboties, Hard to Hold, and Blue Thunder from 5:4

Bijou, 5th and G (235-6084) Surhern Canottes, Private Lessons, and a third feature, from 5-4 The It Spinel Fair
Feating Villey 4, 110 Feating Villey (291-4404).
Theater 1: Furple Feating.
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Theater 4: Sursept Candida, Norn 5: 4
Valley Circle, Mission Valley Center West
(287-3031).
Missions on the Hudson. Casino, 643.5th (232-8878) Breakin , Purple Hearts, and Hot Dog. from 5:4 Guild, 3827 Stn. Hillcrest (295-2000) The Man Who Knew Too Much

Cove, 7730 Girard, La Jolla (459-5404) The Big Chill and Educating Rha, from 5-4 Fine Arts, 1816 Garnet, Pacific Beach (274-400)

Fromtier Drive In., 2001 Michaey Dr. (200-1638).
Theater 1. The Sourry and Maid Mair trons 5 4
Treater 2. Advisator Cong and Foncy to Playing
with Fire trons 5.4
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on Ro. Cinerama, 5889 University Ave. (583-6201) Greyest-ke. The Legend of Tarzen. Lord of the April Lome, 3150 Rouscrans (224-3344) Greystoke: The Legend of Tarzan. Lord of the April

Theater 4. Susteen Landows I Imm is 1. Ken. 4061 Adams Ave. (282–590%: The Statecomaster's Wile. through 5.5 Singer in the Balan and A American in Parts. 5.0. Zona the Greek and La Shada, 5.7 The Greak Sanths and The Ran State, 4712 in Cajon Boulevaru (563 8250) Ohinese movies

EL CAJON-LA MESA Ace Drive In. 9000 Broadway: Lumon Grove (469-5339). Call theater for program information. Aero Drive In. 3rd and Broadway: £! Cayon (444-6900). Broadway and infor Dog, from 5:4

Grossmont Mall Theatres, Grossmont Center, La Mesa (465-3040) Theater 1: The Bourly, from 5-4 Theater 2: Hardbods, from 5-4 Theater 3: Furple Healts

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Spring Valley, 1357 Eliketon Blvd. Spring Valley (466-9633). Up the Greak and Where the Boys Are. from 5.4.

Harbor Drive In, 33nd and D. National City (471-1992) Broaker and Hot Dog. from 5:4

Brown Indirect Day, 1981-34.

Para Books, 34, Threeling at the South Bay Francis, 4179-5250.

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South Bay Drive Is, 2170 Contrado, Imperiar Brach

Studio 3 Catemas, 627 Pain Avenue, imperial Beach (45% ORG.) The above of the American The American Studies (And and a second feature. The American Studies (And American Studies) The American Studies (And American Studies) Treater 3. Cate, Herry, The Enforcer, and Magnum Force, from 5:4

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Village, 820 Change Ave., Coronado (435-6161) ferms of Enclearment and Tracing Places, 1

Avo, Vata Way (725-3040)
Call theater for program information
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Cirema Plaza Theory 5, 2565 & Current Plaza Clarifolds (79, 145), Juny, (som 54, Theory 2, Plazarong the Store Theory 3, Steten Carolies, from 54 Theory 5, Steten Carolies, from 54 Carolies for 50 proper microacour. SOUTHBAY Fiesta Twin, 475.5h. Chula Vista (422-5287) Theater 1: Starture and The Young Warns from 5/4 Theater 2: The Ice Firetes and a second feature, from 5/4

Escondido Drive In. 636 West Mission Ave. (745-2011) Franciscodes and Blue Thunder, from 5:4 Power Hill Cinemas, 253 Via de la Valle, Del (756-5511)

Theater 1: Breaker from 5:4 Theater 2: Splan Theater 3: specification

Lu Paloma, 471 First St., Encirons (436-7469) The Right Stuff, Brough 5-6 Hard to Hold and Footbooke, 5-7 through 10 New Valley Drive In. 3640 Mission Ave.

Oceanside 8, 2617 Visits Way Constructor (439-756) Theater 1 dinsecr. In an 5-4 Theater 2 Fouch Academy Theater 3-7 times of Endinament and

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Trialed 2 Cell Freight for project information Provey Theater, 2545 Novey, Nat. 1997, 1997

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### **CURRENT MOVIES**

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are streets And the action, when it comes tends to be overly oriented towards sturis and special effects, a mishmash of fispped horses, acrobate tumbles, explosions of blood, and other such staples, tacking in clarify as much as in originality. With Amold Schwarzenegger and James Earl Jones, di-rected by John Milius, 1982, " (Sweetwater 6)

this project from Frans Snatta and vivon Resthers, and the result is system from the following the system of the result is should be should sh

"(Studie 3 Cenemas, from 54)
Dr. Strangelow—— Starley Kubrick's scatterelist spool on the milatary in the push-buttor age. Several of the players—String Hayden George U. Scott, and Peter Stellers in two of his three rinds—have there may always a series with under control, while Autorick darth relief selection in agenty of all kinds and all qualifica. 1964.
"" (Ken. 59)

Educating Rita — The determination of an unlettered, Everpudian hardresser to storm the barricades of

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would look to an alier; if the alien were to approach it in his own private heli-copter. Zaide Silvia Gutierrez, David Vitialpando 1984 \* (Fine Arts)

1976

\*\*Casulor a Cinemas, from 5-4)

\*\*Subject a Cinemas, from 5-4

\*\*Subject a Cinemas,

you with the feeling in the pit of your stomach that you are apt to have after stepping accidentally on a snail 1977. (UA Glasshouse 6, 5/4 and 5

Firefox One of the micro sets or company.

Firefox One of the micro sets or company of the order order of the order order of the order

hyacked plane 1982.

"(Star)

Footloose — They've studied the demographics, calculated their raik, and decided to stick out their rocks, and decided to stick out their rocks are decided to stick out their rocks are started to the started to the started Maprity members. The battle lines are dawns starphic of as sidner, Lithpow, public, "If he earn't testing us, how do public," If he earn't testing us, how do public, "If he earn't testing us, how do public, "If he earn't testing us, how do you account for the proliferation of this cock-and-old mask?" (Hydydin, he exclused the start of to the answer of the proliferation of this cock-and-old mask? (Hydydin, he exclused the start of to the answer of the proliferation of the proliferation of the start of the proliferation of the start of the s

Demmas, 100n 3-4; Sweenwaster (3) The Great Sarried — Ciggraphy re-leased as THE ACE, a portrate of a warrow without a war." a Marrine pilot who is something of a particl, some-hing of a practical pilet, something of Dully, and who has no easification; way both of the soccess energies in the design of the sockes energies in the design of the sockes energies in the lower of the lower of people and prices around the military lower of Beaufort. South Carolina, and just accomplex were of lamby file, with number of the lower of the lower of lower and be forgotten (e.g., the father's thry at being bester lower and be forgotten (e.g., the father's thry at being bester lower and be forgotten (e.g., the father's thry at being lower and be forgotten (e.g., the father's thry at lower and be forgotten (e.g., the father's thry at lower and be forgotten (e.g., the father's thry at lower and be forgotten (e.g., the father's thry at lower lower lower (e.g., the father's (e.g., the father's

approach ensures some dull stretches as we pick up the story be-fore birth proceed through infancy, childhood and adolescence, bit all

### **CURRENT MOVIES**

the mace misentones along the super-ine dualities of parental. Both human ind serman, etc.], and reach a form of adulthood that strangelly suggests a European terms size of the Bjorn Borg adulthood that strangelly suggests a European terms size of the Bjorn Borg and the strangelly suggests as a European terms size of the Bjorn Borg in eventually group to get around to the Appe Maria occupancy of his american superior of the analysis of the part of the strangelly superior of the part of the strangelly superior of the large and superior of the strangelly superior to the strangelly superior of the strangelly superior of the strangelly superior of the property of the strangelly superior of the superior of the strangelly superior of the superior of the strangelly superior of the major milestones along the way

Iceman — Rip van Winkle multiplied by 2,000. And the product (to use the proper mathematical term) is a "God-darmed Neanderfftal," preserved in the ice for 40,000 years and revivilled by an Arctic research term violently divided on what to do with him. The situation is engrossing from the start. by an Arctic research team volently divided on what to do with him. The divided on what to do with him. The despite a visual style that is often like a step sick poked in the eye, and despite a soundtrack in the "realistically garbed mode. A team for "realistically realistically expenditude to the whole takes stem realistically expenditude to the whole takes stem realistically even. There are nonetheless in the control of the whole takes stem realistically even. There are nonetheless do the control of the whole takes stem realistically even. There are nonetheless do the control of the whole takes stem realistically even. There are nonetheless do the control of the whole takes the takes the control of the whole takes the takes the control of the whole takes the control of

"(Camno Cinema 4 College La Jolta Village Poway Theater, from 5-4 Santee Village 8 Strand, from 5-4 Sweetwater 5)

Sweenwater 6).

Coltae — The casting is a title off, all along the front time — Sue Lyon Lames Mason. Shelley Winters. Poter Seletes, with the latter two peans clearly selected in the selection of the caste selection of the caste

Mad Max. An aspured and ener-getic visual style, related almost to the control doverellance on short tracking strots and quick dealows, makes this property of the control of the control of the control of the control of the relation to the filmmakers, just far directions of the control of the medical control of control of the the breakdown of civilization as we know it. Made in Australia and control of the control of the Control Miller (199).

Magnum Force — When not involved in drumming up admiration and in drumming up admiration and subsides and velocities and subsides and velocities and subsides and

The Nam Who Knew Too Much Histopock's remake of his own 153-th Histopock's remake of his own 153-th Histopock's remake of his own 153-th Histopock's produced claim to potent one of the 154-th Histopock of all the trouble to did again to easily the limit time, and he got a better, if all not because it had gone so well the limit time, and he got a better, if all not because it had gone to easily the foreign the second histopock of the foreign the second histopock of the foreign the second histopock of the

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Russian and his Balain griftend, the

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camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casually, immaturity runs rot. With Bob Geldof, directed by Alan Parter. 1992.

• (UA Glasshouse 6, 5/4 and 5 sections).

(nidnight)

Police Academy — Comedy with Stove Guttenberg Kim Cattrall Bubbb Smith, and George Gaynes, directed by Hugh Wison (Colege, Fastion Valley) Oceanside 8. Parkway Plaza Borata Rancho Bernardo 6. South Bay Dive In State South Bay Dive In South Say Deventy Towne Coate. Wegand Plaza 8)

Purple Hearts — Romanice between Navy nurse and doctor in the midst of the Vietnam War, though the particu-lar war hardly seems to matter, and indeed you might have thought that

had not been seen on screen since the last Word War—or perhaps the First one. The whole thing a done with a case and conviction for which the clear. With Ken Wahl and Chery Ladd, directed by Schey J. Fure. 1994.

(Casino, from 54, Feshion Valley, Crossmont Mall. New Yalley Drive In. Santer Winger 8 Sur U. A Glasshouse 6. Wiegand Plaza 6.

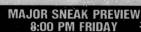
Quadrophenia The cultural war-fare between the Mods and the Rock-ers in early. Scales England takes a tackwala most of the way, to the more volunge generation and their disap-tioning elders, which fends to blibe of Angry Young Man and Swingrig London moves made in the Satos. The Mod Rocker phenomenon trially concess to lover in a Unitarity stepper

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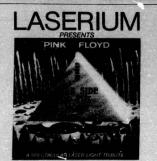
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# **CURRENT MOVIES**

definition, for the sake of the American audience. If not necessarily the Brists, and also for the sake of aesthetic wholeness. The move was produced by the rock group. The Whothese self-aggrandicement, in the form of a wall poster here, and an appearance on the felly among the processing the property of the property active is not colorersome. But their commentative songs on the sound-ack recycled from a 1973 record au-um, inject a cissonant musical note, thich becomes more and more grat-ing, more and more sufficienting, more

worm wall unred apparently after generation of teenagers who just missed out or SUMMER OF 42 FED missed out or SUMMER OF 42 FED SKY AT MORNING. BABY BLUE MARRIE, et al. The boy (Soan Penn, with a good harred) is a bowing-pin senter, son of a grave-diagner, and trained classed plantist who inclines the sentence of the pri Eirzahett McGovern, with a better handful sie he daughter of a house-mad, mission to be the daughter of a house-mad, mission to be the daughter of mother a entity of the control of their relationships is the rought of their control of their relationships is the rought of their control of their relationships is the rought of their control of their relationships in the rought of their control of their control

railroad and so on Fistorical accuracy note one very minor char-acter is described as looking just like. Robert Valker\* he in fact close noth-ing in passion a California bothy-sower main passion a California bothy-sower would not be saying so in 1922. With Nocolas Cago, directed by Richard Benamin. 1940. Accountant from 54 Strand, from 64 Secondard 6).

had Stand, from 5.d. Sectionater 9.

The Rain Popule - Revers Food The Rain Popule - Revers Food The Rain 19.000 - Revers Food The Rain 19.000 - Reverse R her roule to independence. These two actors both of whom Coopola re-chilsted on THE GODFATHER, are key adept here. James Galan as an ex collegiate lootball star, now a basin excellegiate lootball star, now a basin of Robert Dowlel as a motorcycle cop living in a trailer park with his obstrepenous, foul-mouthed daughter. 1969.

"Y (Ken. 5-8)

The Right Stuff — Why go to epic lengths — a three-and-a-quarter-hour duration, a sixteen-year time span, a \$27 million budget — and not also go

want to treat its subjects with anything near reverence (it saves that attlade for the unsuing test pilot. Chuck Yeager) But this means, practically speaking, that increat to preserve the Special Bread status proclaimed in the Bib., everyone elle in this cast of the Bib., everyone elle in this cast of portion. Hence, character after character or carearize after carearize active, gets chopped off at the knees. Or

character or carcanza after carca-here gets choped of all the knees. Or lega. Or cowards. There are perfectly councilly a comments here. I most a k. a. Dudley Donghi, Harry Harshiri a movie of average length, but not to supan one becel that long. Bear of supan one becel that long. Bear of Sam Obesond Soft Glenn, and Cer-nis Clarid 1983.

Romaining the Stone - The second water from the Stone - The second to deepens a not everyone a merital image of a 17 may represent the second second

Frontier Drive In: La Jolla Village, Rancho Bernardo 6: UA Cinemia 3: UA Gicsshouse 6: UA Movies 6: Wiegand Plaza 6)

Sections of the received very and solven for a familiar for an end of a gargeter storyine from the familiar rear-end-dia gargeter storyine from the 1982 cross of the same name. Re-detirement of 3. have used in the Cuban cocurre under sending and the send can now be injected, by eyedropper or, as here, by turkey-baster, into the old formulas. With Al Pacino. 1983.

• (Fiesta Twin, from 5/4)

• (Fresta Twin, from 5-4)

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The Stationmaster's Wife — Local premiers of Rainer Werner Fass-binders 1977 portrait of a crumbling marriage, with Kurt Raab. (Ken, through 5:5)

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### **CURRENT MOVIES**

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character is always less plausible.

Where the Boys Are — An update of the recover on cycle class well active. Less well acted to the recover of the recover on the recover of the recover

(Carnino Cinema 4, Spring Valley from 5/4, Vogue, from 5/4)





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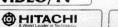
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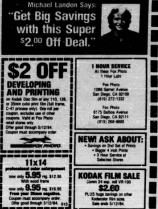
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1976 DATKEN BZT 0.4 speed sestion. New brakes new custom. AM-AM Causette sterno Russi good great input 11000 or best offer: 588-6381 enemists. BEST OFFER 1971 Fax 124 coupe does not run New front end, water pump, brakes 299-0471 & leave

1971 FORD GALAXIE, air, AM/FM radio, new tires, brakes Looks good, runs great, \$700 or best, 584-1275.

CAMPER SHELL for 1973-78 Dissum regular bed 1978-PAT 124 SPIDER convertable. 5 speed, great conpolice, 30° high with cargo door, 1260. 756-9242 disco. AM/PM causette. 13500 or best ofter, 299-8029.

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453-2110 of 450-9222.

1978 CHEVY CAMARO type LT, automatic, VB, power seeing (prakes, rackets, air conditioning, fitt, crusis-aeric, grant condition, price registrate; 274-490.

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1967 CADILLAC COUPE de Ville, transmissi built. New radiator, muffler, heuter voire fan

1966 MERCEDES BENZ sedan 2000, rurs, gold inter-as, gold ires. 11000. Date or Robin 288-2786 or laster, own selecyt, data at awareing root rack and laster, own milesyt, data at awareing root rack and laster, own Mar Set, 1979-588-9595.

FASTEST BATEV, 1982-3231-2300x; 143-pp. 6-cylander spercot hav mirrage, 315,97s. Del Mai, 481-9812 spercot hav mirrage, 315,97s. Del Mai, 481-9812

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1966 STEP VAN International Metro-After Rum well, 4 cylinder, 18 mgs, comper interior, 1900, 459-5525 sid-67, incer missage.

1979 SCIROCCO. 5 speed, air condition. David 447-4603.

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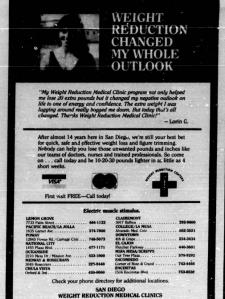
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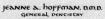
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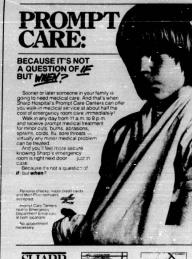
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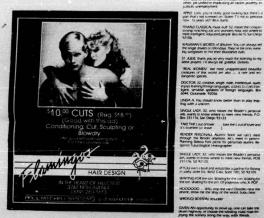


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GOLD I HAVE JULY yearning for you that won't go Javay. Yes, talk to me face lovers do. Please call me. Provence Notherngale. APPLE Pul-ease girthend, go play somewhere else Here's a song dedicated to you, Cutes flig and stupid Still there? Too bad, Legion

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IT'S COMING VERY SICON De 1/g Sonn ver mult to Beron op Friore Bunnerladt.

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GIVEN AN opportunity to move up, one can take the desert highway, or choose the winding coast road enjoying the scenery atong the way, with friends.

DID YOU smile to yourself all day last Tuesday like I did? My co-worken thought I'd gone crazy. What could I sell. them? Yes 72 USING A dating service? Done video dating? Did your find love and happiness? Or did it waste time and money? Oversions Box 1143, L1 9203B, 1143. SOPHISTICATED HOPELESSLY romance sunch? If in the Sahara with you, not the boys tool Me! B-4 the delage.

VEREEN a Goody Two Shoes his solong, I don't know you be anything else. Where's line between sery/ imany? Willing/easy?

WHO IS THAT man in blue devouing this copy of the Roader? Why does he shark this message is for hain? Why is he blushed?

I KNOW you care, and had to leave. Can't call, can find you, but only when you're working! I care very much hop loans, water.

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IF YOU KNOW Jerry Jerrold set from to call Uncle Ed.
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Inoughna, Consecutar, Woman LC in pay 120/mornh, Incen and query. No drugg/post, Can pay 120/mornh, Area: Michaey Dr./Risecurars St./M. Pr. Lorne Blvd. Michaey Dr. 201 at 291-4007.

SUMMER BY THE BAY, middle-aged femule, nonumoler, share mobile home, Mission Bay, June 1-August 31. Private room, bath 1300 month 272-0562

HOUSEMATE WANTED large 4 bedroom, 2-1/2 beth house in Claimmont, large ferced yard, patio, HBD, freplace, etc. \$200 month & 1/4 utilizes 298-7703 FEMALE, NONSMOKER with small dog, needs a room to need with another levisale only by May 1. Dei Mar to Leucadia. Deboir 578-8390, keep trying

FEMALE ROOMMATE wanted to share completely surnished conto in West Point Loria. Own room and buth for guet, responsible person, 1300 month, including utilities. 226-7772.

SINGLE MAN, smoker, age 45, looking for room to rest or roommate on June 1. Gary 223-4834 between

CHRISTAN SINCLE man seeks house or large apart-ment to share with same. Norsmann only, freter us Mess area, no pet 160-892, and orderment.

TERRALANTA: 3 SEDROCAL 1.5 bith townhouse, pool serva, etc. Marc of lemake, norunciars, 1220 plus utilizes, Avalable May 15, 571-2027.

Services of lemake increases in 1220 plus utilizes (Neural Services) per more specific plus description of lemake increases in 1220 plus utilizes. Neural Services and El Cajon Bindle Calon Services and Calon Services an WANTED FEMALE ROOMMATE to share 2 bedroom spartment in Pacific Beach, Rent is 5257.50. Della, eve-wings, 488-1350, days, 560-1585.

RENT SHARE \$185-plus. Large home, quiet neighbor-hood. Prefer technical men or students. Kitrhen and laundy privileges if mat. Occasional dates welcome. Available now. 276-5500.

MALE STUDEN1. Boom in La Jalla for male student, two blocks from ocean, close drive to L/LCSD. One block to bus service. Kitchen privileges. 1250–456-1613.

ROOMMATE WANTED for Scripps Ranch home Female, norsmoker, 1240, 566-9937

NONSMORING FEMALE WANTED for completely fur-named Expellar conto. Adult on net: \$215 pin 1/3 win: 4-5 = 276-1003 (Jakse), home 46-6744.

FEMALE ROCKMANIE WANTED to 3 bedroom, 2 bath-condo on Later Marray Res. Pool, Javzes. 1995 8-de-now. 1250-454-1290.

Available Rockmanie Marray Later South Rockman Rockman

FRAME ROCMMATE WHOTED for area area in La Mesa Zientson 2 bein quarteres. Clear, normosis, rig. perfessions desired to share with same. 1240. 1987-2084.

LA MESA — 4 bedroom condo, pool, jacuzzi, off-stre parking, \$300 a month plus 1/3 utilities 697-4047

ROOMMATE WANTED. Prefer stable, childress female, 27-37. Small, friendly, pct olay, flesiable only, Nice house, color TV, av. Sancee, 5195 rent plus deposit, 1/2 unities, 82-29152.

25-YEAR-OLD MAN, EST graduute, looking for room in house with 1-3 women. Beaut, Point Loma, or Claire-mont, under 1220/month. John 565-9569.

SHARE 2 BEDROOM HOUSE La Mesa Nonsmoke Available novil \$170, 1/2 utilities Considerate, noil stable, financially responsible, no drugs, pets Richard 465-6618, before 10ps;

LA MESA — Share nice 2 pedroom, 2 bath condo with yard, pool, jacuzzi, carport, etc. 1265 & 1/2 utilities. Available June 1: 589-1234, leave message.

YOUNG PERSON to share lux my condo in Chula Vista Orange Ave. and Hillipp area. 1400 includes rent. unities and grocenes. 427-9263 after 5.30pm. NATURAL FOOD VEGETARIAN, middle-aged, professional non-sincire, clean, quiet, for large room, latezhen privileges. North Park. \$250 & 1/2 udates. Mml. 2813-289.

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PROFESSIONAL MALE wanted to sture furnished Leucado home. Must be nonshoker, age 35-42, 1000 month includes utilities, 455-3975, weeklays, 9-5.

NORTH PARK, female roommute wanted to share with some. Prefer someone that works evenings. \$175 month plus upstes. Ellen 294-4638 evenings.

MISSION VALLEY, female roommute wareed May 15 for 2 bedroom, 2 bath condo with pool, jacuzzi, shuna plus more, 1275 plus 1/2 utilities, 294-4835.

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FEMALE ROOMMATE needed for 3 bedroom house in Crown Point, Fireplace, garage, yard with view. \$250 plus 1/3 utilities. 274-6,590.

#### Rental Agencies

#### For Rent

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2 HEDROOM APARIMENT North Park, Will have all new secon. Available May 15, 5425, 4751 33rd St.

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TYLENHOURT CONDO for Irre Set Carlos area. Com-letely familied. J. Dodissen 2 bith, pools, jecuzz. 1720. e.a.e. deposit 5300. 465-2326. Wednesday trough Friday after Spm. FOR LEASE offices & warehouse, 7800 sq. ft., air con-ditioned, carpets, 3-phase power, 7411 Broadway, Lemon Carone, 287-8600

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SMALL HOUSE, 2 BEDROOM, corpeting, drapes, appliances, fenced garden, parking 5142 Wightman, East San Diego, 1425 per month, 2814-029. TWO BEDROOM CONDO with pool, tenns and juxuzzi. Alled Gardens/State College area. Clean. 5500. Bob. 295-2382 or. 296-5760.

APARTMENT FOR RENT. 1 bedroom, \$335/month. Lakeside. Across from brauchild laker and park. No pets. Unfurnished, child OK 443-4030 or 2%-1379.

ADRI HOUDAY CONDO: Available in May and Sep-ber & October, Best location, Pool, passo, parking

5260 STUDIO APARTMENT. Gas. electric, and water paid. 127 West 12th Street, National City. Furnished. 581-2417

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LA JOLIA TOWN+C-25E is assistable for a female recommute to share with some Master bestroom & bath thrower pass, pool pouzzs, females, microwave & secu-ray, 3325 Cell 450-0355.

1 BEDROOM HOUSE, 5450 month, Pacific Beach, No pets, Unfurrednest, Available May 1, Call Chark evention, versional, 297-9974.

OFFICE SPACE available for increase psychotherapist in El Cajon or Encental, Mary 1988-2505 or 753-5204

VACATION AT Mission Deach. 2 bedroom, 2 bath, bilyside dugars, fully furnished, sleeps 6. Filepiace, color TV. By the week 6/23 through 9/15. 468-5227.

GREENHOUSE FOR RENT, 3500 sq. ft. Auto versita-tion, watering, and fertilizer. Good security. Type 3 Gary 434,4527

2 BEDROOM PATIO, ferced, newly remodeled, SESD Curage for storage, \$385, 262, 2750. condition, with garage, and small, pretty fenced yard. Rent 1500, 286-3745.

LARCIE STUDIO apartment in Goluve Hill Mostly fur-rished with hot water paid. Child OK. No pets. 5285-rens, 5250 deposit. 295-8263.

DEL MAR RENTAL 2 bedrooms furnished, ocean view, briot, one block to beach. Available June 1st. 5650 per month: 481-1958.

PACIFIC BEACH — I bedroom security building part-ing, lovely BBO, pool, jacuzzi, siuna, courtyard, 1435/moren, 272-4804

mruter from La Jolle 226-1326-830-930pm.
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yets, garden State College, 415-347-0794, vernings
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POINT LOMA, 3 bedroom, 2.5 battl House pool, large deck, view, \$900, 271-7068

ONE NEDWOOM cottage, North Park, Fully descried, yard. No children or pets. Available, May 23, 5350, monthly \$200 deposit, 296-0353. FEW I BEDROOM Mid-city area, \$365. Citi for ap-pointment, 881 265-1503. BIG BEAR Mt. modern cabin. Skirry, fishing, hiking, riding, fireplace, sundeck, fully furnished. \$50 per night. \$79-3434.

ACSARITO SLEEPS 10 Large 3 bedroom, 2 bath, den. 190 rightly. \$500 weekly, B. Licroy, PCIB 22-C. San hidro, CA 92073, 283-7228. FLIRNSHED, ONE bedroom available 5-12-84. No pets. North Park area. 1300 month single occupant, 5275 month do ten occupant. 200 1540.

WANTED TO RENT: Furnished quert 1 bedroom condo or apartment near 54th St. & El Cajon Blvd. area, May to Octobror, Hai 365-3825

CHARMING I BEDROOM, I both house with yard. Slove, refrigerator and laundry facilities furnished. \$375 per month. Available now. 454-2708.

SIMO DELLOKE, 1 BEORCOOM, full security building, pets. 4254 Felton Street, North Park. 235-6950.

BEACH HOUSE, 2 bedroom, 2 bain, large paids great against grand agree fervice badging Awasties 5/15/96 East 486-5302. GOLDEN HILL STUDIO with lots of personality sec fuded yard. Near bus and Baptica Park. Prefer single improyed. Small per considered. Randali 235-9191.

### Real Estate

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14

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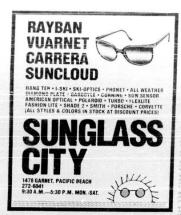
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### THE READER PUZZLE

By Don Rubin

Some holidays fall on the same day of the week every year, like Thanksgiving (the tourth Thursday in November). Others — New Year's Day, for

openers — do not.

Each of the symbols on the calendar page at the right represents a different holiday. anniversary, or other celebrated day or date. Using the graphic information provided, see if you can number the entire composite month at the right appropriately. We've filled in a few

obscure birthdays to start you

Rules of the Game

 Prizes for solving the Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader

Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9-00 a.m. Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M, L, XL).

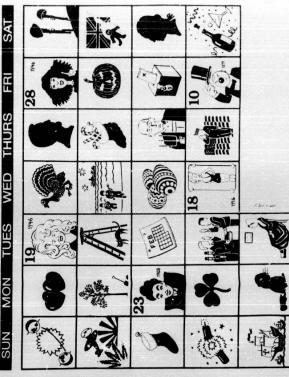
WED

 A. Employees of the Reader and their immediate families are not eligible.
 In the event of disputes or tes, decisions of the judges will be final, and arbitrary. will be final, and arbitrary We've only got five T-shirts a week to give away, so if there are more than five winners.

we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.



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#### Winners of and Answers to Reader Puzzle #303, Board

The corner of the board is

The corner of the board is shown at right Of 154 players, 110 were able to corner the solution. The T-shirt winners are: 1. Roger Bernhardt, San

- Diego 2. Deyanne Roth, La Jolla 3. Yuri G. Hofmann, San
- 5. Robert Leffler, San Diego

Diego 4. Charles Chavkin, Cardiff

