Abulons



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> GARY MOORE

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SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS
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THE LAST **VAQUERO**



Granville Martin

My father was born in 1863, when the war was still goin'. My grandfather and grandmother were both in the Civil War, on the northern side. My grandmother was a nurse. She told me many times how she'd stand in those times how she'd stand in those trenches, and ske got good enough, her hand was just the right size, she'd take that ol' powder hom and pour about eighty grains of powder into those ol' muskets, load 'em, have six or eight muskets there, and when they of fre one she'd have another waiting. My dad told me that when they left loway, they left with teams and started to go to Oregon. And when they cot

to go to Oregon. And when they got into Wyoming, the teams and wagons were so valuable my grandfather sold em. The railroad was already through, that was about '78 or '79, so they took what they called immigrant passage, loaded all their stuff on the passage, loaded all their stuff on the train, and went that way to Oregon. But they didn't like Oregon too well. That big ol' lilac bush outside the house here? They brought it down

from Oregon to San Diego in March, 1881. But they got it first in Ioway. I was born December 30, 1895 in San Diego, at my grandmother's house

The Old West still lives for anville Martin

father was born in 1863, when arwas still goin. My grandfather armandmother were both in the Civil on the northern side. My grand-grand more were both in the Civil on the northern side. My grand-grand grand And so one of my cousins, he said, "Let me whisper to you somethin"

So he stuck that long tube in my ear, and instead of whisperin', he shot that seed, that berry, in at my ear. From that time I had earache and ear trouble, and kept tryin' to tell mama and papa that he shot me in the ear with that thing. I had earaches for years. That seed was in there for I don't know, we were livin' in Viejas when I finally got to that damn doctor. I told him there was a pepper seed in there, he's lookin' for a little black pepper. But he looked in there and saw that thing and finally pulled it out

By Neal Matthews

Not For Lack Of Characters

As the San Diego Chicken continues to reduce the number of his local appearances — t year, he's only booked for about two dozen Padres and Clippers home games — a menagerie of other critters has surfaced to talle his place, courtesy of Sea World and the San Diego Zoo. And with growing frequency they're being sent from the confines of their respective parks to such events as civic parades, school assemblies, and even boat launchings, just as the Chicken did before his \$1000-for-thefirst-hour minimum fee pretty much limited his clientele to

redesigned 'to look more cuddly,' Borden says, and only during this time have they been sent off the park premises big-spending major league ball teams elsewhere in the country Actually, Sea World for as many as three outside appearances a week. Besides introduced the first of what pokeswoman Kate Border

calls its "walkarounds"



Shamu, the Sea World eighteen years ago with a rather unsightly Shamu the Killer Whale. But only within the last three years have Shamu and various other characters been Penguin, Cap'n Kid. Sir Winston Walnus, and O Winston Walrus, and O.P.
Otter. Similarly, the San Diego
Zoo's Sydney Koala was first
introduced in 1976, but lately he's been supplementing his daily zoo walks with at least one outside appearance a weel Neither Sea World nor the zoo charges for its characters

appearances; the Sea World troupe is only allowed to visit public events such as the ones mentioned above, while the zoo's Sydney Koala can also be hired out to private functions at the zoo. such as companie the zoo, such as company picnics, for fifty dollars. And while neither park admits to any sort of competition between their walkarounds, it's a fair bet that if you see Sydney

at some event such as the recent Miramar Naval Air Show or the launching of Crown Cruise's Viking Princess, you'll also see the Sea World cast, and vice versa "Sure we do a lot of the same events," says Sea World's Borden. "We want maximum visibility and exposure for our

As soon as the hearing was



Bird Rockers Hard On Splits

Tim O'Neil didn't consider it too peculiar when his new neighbors announced plans last September to remodel the September to remodel the forty-year-old house they had just bought next door to his on Waverly Avenue in Bird Rock The Spanish-style house in the sedate south La Jolla neighborhood had been occupied by an elderly couple for the last fourteen years. O'Neil says, and when partners Jonn Donnelley and Martin McGee purchased it for \$172,000 in an estate sale that month, he reasoned it was only natural that some modernizing

natural that some modernizing would be called for. But when Donnelley and McGee brought in a bulldozer to raze the entire north half of the house and then built a new north wall so that what was left of the house now sat neatly on the southern half of the lot, O'Neil began to get suspiciou

Over the last few years, he recalls, he had noticed about half a dozen instances around his neighborhood in which newly purchased homes were to modown by their owners and promptly replaced with two smaller ones, narrow and long, that sat side-by-side facing the street. "And you don't have to have a Ph.D. to figure out the same thing was going on same thing was going on here," fumes the sixty-year-old business broker. "When two individuals, both married and one with a child, buy a place together, tear it down, and build a much smaller house or half the lot, you know dami well they're not going to liv well they re not going to live there — they're going to build a second house. This is a nice old neighborhood with big yards and lots of trees, and things like this are going to ruin the whole area. You'll end up with a lot of long, skinny houses, just like in Mission Beach

When O'Neil confronted Donnelley with his suspicions, he says, he received no answer, so he looked at the grant deed at the sity records's office and found that shortly after the purchase. Donnelley and McGee had legally split ownership of the property so that each partner now owned that each partner now owned promptly called the city zoning office and told them what he susceeds "ive outline two and to you that the susceeds" ive outline two and to you the promptly called the city zoning office and told them what he susceeds "ive outline two and you the promptly called the city zoning office and told them what he susceeds "ive outline two and you the promptly called the city zoning office and told them what he susceeds "ive outline two and you would not you you would not you you would not you would not you you would not you would not you you would not you you would not you would not you would not you would not you you would not you would not you would not you would not you you would not you would not you you would not you you would not you would not you you would not you would not suspected "by putting two and two together": the Donnelley/ McGee team, it appeared, planned on dividing the existing lot, sixty feet wide and 150 feet deep, into two narrow ones measuring thirty feet in width apiece, and then building a second house on the vacant northern portion of the property. A letter he received in late October from the zoning office, however, assured him that was not possible. The two lots created by such a split would each be smaller than the 5000-square-foot minimum established for the area by a

1970 city zoning law, said the letter, and thus only one house could occupy both lots. In early January, however, O'Nell was suprised to see a notice in the La Iolla Light that said a state coastal commission hearing set for January II in Los Angeles would consider Donnelley's request to build a second house on the property, O'Neil made the drive to the Los Angeles Airmort Holiday. Los Angeles Airport Holiday Inn, where the commission wa meeting, and after presenting members with a copy of the nembers with a copy of the letter he had receiled from the city zoning office, succeeded in getting the Donnelley request dropped from the docket. But on March 2 Donnelley applied for a zoning variance that would exempt him from the minimum lot size requirement. After he cited the numerous other examples around the same neighborhood in which houses sat on lots smaller than 5000 square feet,

his request was granted by city

zoning administrator Joe

As soon as the hearing was over, however, an invensed O'Neil filed an appeal with the San Diego Board of Zoning Appeals (another neighbor, Bettie Clifford from across the street, chipped in half the \$375 filing fee). To ensure a good tumout from other concerned neighbors who by then had been contacting him about similar problems, past and ongoing, on their own streets, he produced a filer that warned, 'Von rich beharm of Bird Rock is being lost to zoning variances being granted at random by the city of S.D. These city decisions increase These city decisions increas our density, parking problems sewage problems, and noise. They decrease our property values." The flier then listed values. "The flier then listed several other examples of lot-splitting — at 5515 Waverly Avenue, 3444 Beaumont Avenue, and a lot in the 5400 block of Linda Ross Avenue — and concluded, "Do not sit by while Bird Rock becomes a secondators," infill 'deam." speculators' 'infill' dream.'' On April 18 the board voted to rescind the variance and deny Donnelley the right to construct a second house, chiefly because city regulations prohibit ownership from being sold on two contiguous lots when such action creates substandard-size lots, as
Donnelley and McGee had
done shortly after the purchase.
Since the variance was

overturned on the basis of what amounts to a technicality, O'Neil says, he is regarding his victory with cautious optimism. And along with a core of more than a dozen of his neighbors, he's put together an informal watchdog group called Bird Watchers, whose ultimate goal is to put a stop to lot splitting, once and for all, by changing the zoning for the oy changing the zoning for make the granting of such variances illegal. "All the publicity in this case caused a lot of my neighbors to call me or come by and tell me of similar happenings on their own streets," O'Neil says, "Most streets, "O'Neil says. Property of them simply didn't know they could file an appeal, or really do anything to stop it."

—T.K.A.

City Lights



Hizzoner **Buttons Lip**

Journalists and the mayor Journalists and the mayor's enemies derided Roger Hedgecock as a stonewaller when a piqued Hedgecock refused in February to answer reporters' questions about his financial missteps. But Hedgecock's silence seems innocuous when compared to a colleague in the north, San Marcos Mayor Lionel Burton. The fifty-six-year-old retired surgeon is now in his third week of a press boycott, which he says may last forever. When Mayor Burton was

taiking, he made excellent copy for reporters from the neighboring Oceanside Blade-Tribune and Escondido

Times-Advocate. During Burton's successful re-election campaign last month, a Blade-Tribune reporter asked him what he thought about a trash-to-energy plant proposed for San Marcos, a city of 17.500 located west of Escondido. Fine idea. responded the mayor, even if the \$80,000 a year in new property taxes generated by the project is 'not enough to keep me in cocaine for a week." That quip was followed by an interview with Times. Adv editors in which Burton made comments about his opponent which the editors called "such low character assassination that you'll never read them in this newspaper." Instead of reprinting the "slanderous" comments and provoking a "slam-dunk case of libel, the *Times-Advocate* editorial

page awarded Burton the "Senator Joe McCarthy Award" two weeks before the Burton's public comments

Button's public comments are now limited to the twice-monthly public meetings of the San Marco City Council. Reporters' between-meetings questions are fielded by city clerk Sheila Kennedy, who forwards the queries to the mayor, records his response in press release form, and distributes the answer to reporters. Mayor Button for the council of the properties of the council of the properties of the properties of the properties of the properties. Mayor Button for the properties of the properties

A Spanish Lesson

Mark Fielding (not his real name) applied for a job as a part-time Spanish instructor at san Diego State this February, and he was convinced that his chances of securing a job were nexts youd. He graduated pretty good. He graduated cum laude from UCSD with a Ph.D. in Spanish literature. He was a native Spanish speaker from Argentina, had excellent letters of recommendation, and had experience teaching Spanish at local junior colleges. When he was advised this month in a letter from SDSU's Spanish department that he had not been chosen by the selection committee to fill the position, he became perplexed. Weren't his credentials good enough for an elementary Spanish of his acquaintances who taught in the department why they felt that he had been

turned down.

Their response was that he should go to the fourth floor of the east library building and consult the faculty listing tape to the Spanish department's door. There he would find that department chairman Ernesto Barrera's wife taught in the department, as does Professor Thomas E. Case's wife and Silverman's, and that Profess Gerald L. Head's daughter teaches there, too. Positions were scarce in the departmen



they said, due to a scholarly brand of nepotism. One of the graduate students there (who declined to give his name) later said that he had taught at other schools and that it's uncommo for departments to hire the kin of full-time faculty members to teach in the same department. Other teachers in the Spanish department, the student said, were aware of the situation but did not complain because of the existing camaraderie among the staff. Chairman Barrera,

spokesman for the Spanish department, admits that there

that these women were chosen for their credentials (they have their master's degrees), not for their familial ties. He says that they were chosen by a selection gain by hiring the women i gentleman [Fielding] is mad because he didn't get a job here." Barrera says. "But the fact is that we don't need a Ph.D. to teach elementary positions with graduate students who need a job. If he wants to teach elementary
Spanish, why doesn't he apply
to a secondary school?"



The Gilmore Collection

Ray Gilmore died on the last day of 1983, and science lost an important man and a truly incredible office. For thirty vears Gilmore was a researche and whale expert for the San Diego Natural History Museur in Balboa Park, and his upstair office in the museum reflected his eclectic interests. Whale baleen, bones, overflowing files, stacks of books, stacks of manuscripts and letters important awards tacked to walls, several strange hats, a pair of ice skates, postcards of hare-breasted natives, corn

posters, boxes and trunks ful! of notes, expedition diaries, snakeskins, skulls. It was as if snakeskins, skulls. It was as if a tsunami washed through a Smithsonian warehouse and deposited the flotsam in Gilmore is office.
Gilmore left no instructions for the handling of his wast archives, so it took some execute hereto the details of

months before the details of what to do with his office contents (and an equal amount of material in his home) could be worked out. His widow Betsy and other family ers decided to donate everything to the museum. The trustees of the museum have decided to create a specific reading area in its library dedicated to Ray Gilmore, and they have set aside a place for

ome of his memorabilia. A plaque will commemorate his contribution to biology, a special bookplate will identify all of the books that belonged an of the books that belonged to him, and his library will be added to the museum's. His files and notes are to be catalogued and computerized for easy access by researchers and will be kept in a secured

fund and is taking contributions, as is the local chapter of the American Cetacean Society (ACS), which contributed an initial \$2500 to get the project under way. (Gilmore was board chairman of the local ACS

chapter and a research adviso to the national organization.) Most of the work is being handled by ACS members who worked with Gilmore, such as Dorinda Anderson, the only part-time worker who is being paid. "Ray was a special person to me," says Anderson, sitting amid Gilmore's files and books in the museum, "and I'd feel I let him down if I didn't see this carried out."

see this carried out."

Anderson, along with ACS board members Bill Graham and Susan Bradley, figure the sorting and cataloguing wi!l take at least two years and \$30,000 to complete. Their first priority is to sift through the almost 1000 books Gilmore had in his office, mark the titles on note cards, and check for any annotations Gilmore may hav made in the margins. These annotations are considered valuable to science, and the most heavily annotated volumes will be part of a special collection. Also, many of the books are quite rare. of the books are quite rare, such as the series on South American Indians published in the late 1800s. These rare books are to be shelved

separately.

Also of great interest are the files. They include unfinished manuscripts, such as work on the finback whales of the northern Sea Cortez, and Gilmore's unfinished annotation of an expedition diary by Rufus Watson Harve

in the mid-1800s. File drawers are marked for gray whales, orca, blue whales, whaling regulations, marine mammologist directory, islands, and so forth. When the volunteers get to these files, which are filled with scientific papers, letters, expedition notes, diaries, and photographs, they plan to call on scientists with applicable expertise in order to decide on the scientific worth of the material before it is catalogued.
"He's the Einstein of biology,
really," says Dorinda Anderson, "He has materia here on birds, botany, bacteria, snakes, marine mammals, fish, you name it. And there's just as much at his house that we

> Paul Krueger Neal Matthews Thomas K. Arnold and Randy Opincar





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N VERIFIED

Kukla, Fran, And Dominelli

The interesting and well-writte by Thomas K. Amold (May 10) should have been titled "J. David: The Puppetry of Montserrat."

double have been titled "J. David The Puppers of Monsterrat." Tying each person to a string and dangling each one, as he so decision and the pupperson to a string and devices part of the pupperson to a string and devices part of the pupperson to the pupperson as they danced to his fingers in his own personal pupper show.

Sometimes he fitted one to they with a thould be streets of Monsterrat. In fart, he had David Brandt on one of his strings: then he added 'Audin Goisome, the cheet and the strings of the pupperson to the strings of the str

Raymond Morr La Jolla

Geraldo Rivera May Be Interested

If I interview Thomas K. Arnold who interviewed Donley!
Lindquist/Cubbison/Hasemyer/
Frammolino/Muir who interviewed Doninelli/Columna/
Brandt/Bramble/B-Beep on

\$10 HAIRCUTS



Montserrat, could I have som interview me concerning all t above? Tim Broedling Point Loma

Image Unconscionable

I have often felt that Duncan Shepherd shows a certain indifference to the feminine rewpoint in his movie reviews and this was apparent in his critique of Spinal Top (May 10), in which he dismissed objections to an album cover of a neked woman on her hands and knees, wearing a

an afton ever of a security control to the control exploitation that would certainly—and rightly—result.
Obviously, in our allegedly enlightened age, it is still permissible to degrade women—first by portraying them as subbuman, and then by ridiculing them when they protest.
Linda Walker
Mission Hills.

Eyes Absorbed Dirtbag

As a long-time desert traveler and resident of Southern California. I particularly found your article, "Where Demons Thrive," by Steve Sorensen (May 3), a most interesting as well as informative bit of news copy. An article that was long needed to be told.

An article that was long needed to be told.
"How true, how true, 'In our time,' In be told.
"How true, how true,' In the trainer lengthy but not boring story of the detaded rideent dirthag;" and "pilgrim" characters of this facinitating article. Let's have more by Scornsen. How about a story on the missue of our Colorado River? Way to go. Steve! You're right on. Mario Steree
San Diego

The dead fetuses in pails (May 3) are a travesty. Little arms

Beyond The Pail

Isn't once enough to tell you that

our Right to Life advertisements

etters

falling out of drawn garbage cans (May 10) are just plain bad taste. How could a great tabloid go so wrong? Citlali Lisa Jacobs

No Fur

No Fett
Inagine, if you will, billions
Inagine, if you will, billions
professionals billing about there
luxury Oak wood apartments. See
them sipping Perrier while
perusing the May 3 issue of the
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least I lament with Brae Canlen, Shawa, Laird, and Bonnie Goodbody ("Letters," May 10) in the realization that what they once considered the propaganda sheet for their egocentric philosophy is just another commercial periodical. Subvarore Scaptal. Sabarore Scaptal. Sabarore Scaptal.

In The Absence Of Regret

I was shocked by your publication of the advertisement utiled, "The American Holocasst." This inflammatory, misleading, and inaccurate ad is completely unworthy of your newspaper. The privilege of which is a heavy responsibility for exercise of careful and good judgment, in this instance, you have failed miserably to carry out that duty.

ttempting to support its ntiabortion stance with this antiabortion stance with this account of the appalling mishandling of autopsied fetuses. People of good conscience can and do differ on the subject of abortion. But proper disposition of the fetal residues is not the issue. The Right to Life Council is trying to conflue these two distinct and the public. In point of fact, the vast majority of abortions are performed during the first trimester of pregnancy. Abortions after wenty weeks are carried out only in cases where it is deemed

in case where it is deemed an excessive base the file of the mother. In any event, the felt of the mother. In any event, the felt of the mother in any event, the felt of the file of the Elliot N. Schubert

You Bet

I am writing this letter to express my strong dismay about the "American Holocaust" advertisement published in your May 3 issue. This ad was tasteless and sensationalist and seemed totally inappropriate for the

Landware that the Recader will not publish ask for abortion services. I am shocked that the Recader feels it move appropriate to I remind you that even in conservative San Diego, the analysive of people are "pro-choice" when it comes to be marketed. I'm stare your readers would be interested to learn of the Render's to-charty does not represent their views as a whole. I bet this views as a whole. I bet this newspaper doesn't have the courage to publish this letter and let the truth be known.

Susan Lyons
Normal Heights

Lost In Lemon Grove

Lave never been so upset!] expect an ad like The American Holocaust from the National Enquirer. I was under the impression that you were a progressive paper. Your use of yellow journalism mixed with scare tactics is uncalled for, rude, harsh, and showed your true colors.

colors.

I get the impression that this Weinburg incident was an isolated event that unfortunately would occur whether legal or not. Do you think your readers are blind to this issue? We know what happens and it does need to be reported via ad or article, but not in such a blassot manner. You have lost a great deal of my must and icaterest.

Bernader Womsley

Lemon Grove

(continued on page 42)

Woman to Woman

Special health care clinic for women Complete physicals Birth control

Pregnancy testing Evening and Saturday appointments available \$30 plus lab

Call now for an appointment: (619) 277-1525

Primary Health Care Frances Selder, R.N.C. Family nurse practitioner 10615 Tierrasanta Blvd., San Diego (near the Stadium)

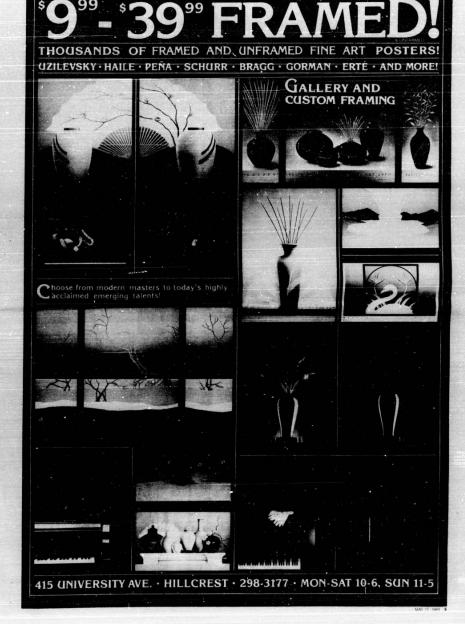
MELVIN'S

What really

goes on upstairs

at Melvin's? Same thing

as downstairs, only higher.



UP FRONT GALLERY

Straight from the Hip

Dear Matthew Alice.

Dear Matthew Alice:
In a copy of the San Diego Union dated
November 6, 1935, I. came across an interesting item in the classified ads, It reads:
"Wanted at San Diego Zoo, Old, worn-outhorses, M-3471." Please, please tell me
that the unexy feeling I get in the pit of my
stomach is unfounded. Where did all the
housies so? I tom many were there? Were
housies so? I tom many were there? Were horsies go? How many were there? Were

they happy:
Scooter Webster
Hillcrest
"Abandon all hope ye horses who enter here" might have been an appropriate slo gan to place above the zoo's portale in 1935 It doesn't take much imagination to guess correctly what the zoo wanted with the equines. You wouldn't find an exhibit the equines. You wouldn't find an exhibit of Equine suballus anywhere amid the more exotic musk oxen or zebras or Arabian oryx. No kiddies rotted around atop swayback old mares in the children's zoo. And though hundreds of horses went in through the gates during the more than fifty years the zoo accepted the donated animals, none ever went back out to animals, none ever went back out to greener pas ares. Instead, as you suspec-ted, the horses made the supreme sacrifice for the well being of their fellow members of the animal kingdom.

of the animal kingdom.
From the first day in opened, the zoo was in need of lots of fresh meat. It wasn't long before officials looked around and saw a lot of houseflesh grazing in the fields of what was then a wide-open county. Of course all horses must gallop, canter, trot, or rank of homes heaven some day, and rather than ship the deceptial animals of flowed to the cheek factors when the same than the new to the cheek factors when the can be for the cheek factors when the can be for the cheek factors when the cheek fact rather than ship the decreptia animals off to the glue factory or the packing plant, many owners donated their doorned beasts to the 200. Advertisements such as the one you stumbled across were fairly effective in soliciting a goodly supply of elderly horses, and at times the zooe even found-itself with an excess population, which was kept in an enclosure on the grounds. The horses were fed and sheltered until the



for them to go. Even the butchering was done at the zoo.

This practice went on, under our unsus-

pecting noses, until the early 1970s. Faced with escalating food bills—this year more than \$500,000 for the zoo alone — and rising labor costs, the zoo turned to a new nutritional product. ZuPreme. This is the trade name for an animal food that is both, less expensive than horsement and more less expensive than horsement and more trade name for an animal food that is both the bones of oxen and cows. It now less expensive than horseneat and more nutritionally balanced. Nearly all the animals at the zoo are now fed Zubreme, the ingredients of which vary from species to species. Carmivores, for example, get a mixture of horseneat, say proteins, vitamins, and mirrads. Omnivores, such as bears, receive a different type of Zubreme, and so on down the list of inhabitants. Many species need supplements to Zubreme below the different properties and pepayas, and won'teat any below the address. Why, oh why, is the post below the address. Why, oh why, is the post

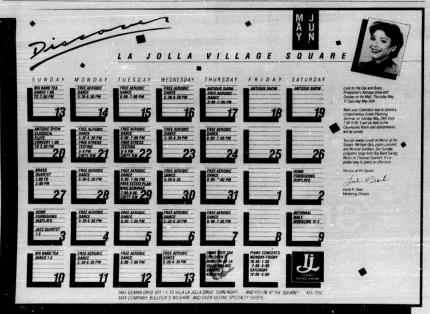
resembles blueberries and papavas. Modern technology is defeated by those tiny brains, and so they get the real thing. And many carnivores need to chew on real bones to maintain sound teeth, so once a bones to maintain sound teeth, so once a week is "Bone Day" for the tigers and the lions and the wolves and the like. On these special days the animals are fed nothing but the bones of oxen and cows. It now takes more than a horse to keep a tiger

office defacing my mail? Or are there more sinister forces at work here? Adele Dumont

Adde Dimonat Importal Banch Let's talk numbers, then we'll get to the lines. Eight hundred, for example. That's the number of pieces of mail a postal worker can process by hand in one hour. By using the automated letter-sorting machine, that rate can be increased to 1800 pieces per hour. But add a \$750,000 optical character reader to the process folia numbers indeed!) and the number of pieces sorted in one hour rises stored for the hour rises stored in one hour rises stored for the hour rises stored in the hour rises are machine talk for your envelope are machine talk for your

your envelope are machine talk for your five-digit ZIP code; the machines that do the talking are the optical character reader and the bar code sorter. All incoming mail at the main post office on Midway Drive goes through the optical character reader, and has done so for the last six months. Those letters that fall within the machine's tolerance limits—thickness and length of the envelope and location of the typed ad-dress and ZIP code are all factors—are dress and ZIP code are all factors — are read by the makine, nine per second, and then marked by a sprayed-on series of ver-ical lines. like the pricing code grocery stores use. From this machine the tattoood missives go to the bar code soner, which scans the envelopes for the codes and di-recets them along the most efficacious route to your mailbox. This system reduces the number of people who handle your letter from the old-fashioned fifteen to three or four. Now all we need is a machine that will auto-natically return all junk mail back to the sender.

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.



SR DOES IT AGAIN! SPECIAL SELL-OUT ON 1983 SEMI PRO RACING **ONLY \$315**

THE SEMI PRO RACING FEATURES:

· TANGE CHAMPION

cro-molly double-butted tubing high pressure tires

· SHIMANO 600EX components · APPROX. WEIGHT: 23 lbs.

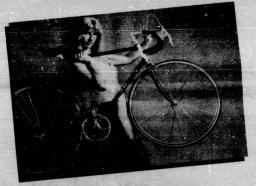
· COLORS: Candy Apple

· 27 x 1" quick release alloy wheels

Red or Pearl Blue

Frame sizes available: 23" or 25". Model not pictured. Weight may vary depending on frame size.

FOR THE TRIATHLETE



Check out the new 1984 SR Maxima SuperBe-pro-equipped only \$599.95. Ask your local SR dealer for details.

Now more than ever. We've got your bike.



FOR EXTRA SAVINGS LOOK FOR THE SR BICYCLES WITH THE RED TAGS

*Suggested retail price—subject to stock availability

THE INSIDE STORY

ERNEST W. HAHN. INC., DEVELOPER OF million Horton Plaza Center, has confirmed that the easter edge of that huge shopping mall will be left incomplete when the center opens next year. The Hahn announcement delivered May 3 by company president John Gilchrist to editors of the San Diego Union, surprised and upset many of those downtown politicians and property owners

The Hahn company usiness owners in the adjoining Gaslamp Quarter and city planners have for eight years debated how the Horton Plaza Center will help make the struggling Gaslamp an integral part of downtown redevelopment. Gaslamp owners knew the Broadway and First Avenue sides of the shopping center would house the main entrances to the center's fashionable Nordstrom, Robinson's, and Nordstrem, Robinson's, and Proadway department stores. They argued that the Fourth Avenue side of the center mus be as attractive, lined with boutiques and offices that would draw shoppers to the street and encourage them to visit the rehabilitated old Gastamp buildings lining Gaslamp buildings lining Fourth, Fifth, and Sixth avenues from Broadway south to J Street. Hahn, though, was skeptical. In contrast to Broadway and First Avenue, which face the classic Spreckels Building, the remodeled U.S. Grant Hotel,

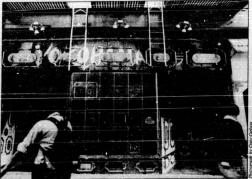
and the new Wells Fargo Plaza, the Fourth Avenue side of

assemblage of topless bars and servicemen's clubs, card rooms, areades, and adult

positioned the center's

seven-level parking structure to abut Fourth Avenue, but the Gaslamp owners and city planners protested, arguing that if Hahn would build shops along Fourth, property owners across the street would in turn clean up their businesses to attract new customers. The developer finally agreed to mask the parking garage with a row of retail shops topped by three or four stories of office space. Hahn promised to produce drawings of the new designs by last summer, but designs by last summer, but there were numerous delays, and finally this month's announcement that the shops wouldn't be completed after all; the Balboa Theater and the Golden West Hotel would be islands along a concrete corridor extendine alone corridor extending along Fourth Avenue from E Street to

Fourth Avenue from E Street to G Street. Assistant city planning director Mike Stepner, who has carried the Gaslamp merchants' concerns to Hahn and the city council, says "the finality of the decision" demoralized the Gaslamp owners. Art Skolnik, executive director of the Gaslamp Quarter Council, is more truculent. He says the Gaslamp merchants feel Hahn has abandoned them. "It's a question of credibility." Skolnik argues. "Hahn has no right to come in now and say he's not going to build what he owners. Art Skolnik, executive



promised." Skolnik says he'll urge the city council to deny Hahn the necessary permits needed to open the Horton Plaza Center unless the Fourth

Plaza Center unless the Fourth Avenue shops are built. Hahn officials this week promised to respond by pact, Monday to the complaints of Skolnik and the Gazlamp merchants. Others, though, are sympathetic toward Hahn. City planne? Stepner says the developer can the faulted for not wanting to build boutiques along Fourth Avenue until all 900,000 square feet of retail space inside the mall is feased. Jerry Timble, head of the city's redevelopment agency, says he and Hahn have had "dally" conversations about "daily" conversations about the neglected appearance of Fourth Avenue. "It's really pretty raunchy down there," says Trimble. "Something has got to be done."

A group of Gaslamp

property owners tree to spur heir neighbors' cooperation in cleaning up the Fourth Avenue storefronts but have, by their own admission, failed. In many ways the street looks worse now than it did in the 1970s. Adult bookstores, including the Crypt, F Street, and Joe's, continue in and Joe's, continue in operation, as do pawnshops and bars. The Yokohama Club is now an abandoned shell of a building. There's a glass-and-brick Carl's Junior on the Street, r video/adult arcade. Chris Mortenson, owner of the elaborately redecorated Golden Lion Tavern on Fourth and E, spent many hours trying to contact owners of the decrep properties, only to learn that many of the buildings are

property owners tried to spur

extremely difficult. Given the failure to achieve voluntary cleanup, cit planner Siepner and Gaslamp executive Skolnik now say that perhaps the only way of bringing Hahn back to Fourth Avenue is to conderns the dilapidated buildings, take them away from current owners, and sell them to bujers who will promise to renovate. Skolnik says the Gaslamp's community plan will be rewritten this summer to allieve for the use of the same properties. Given the failure to achieve plan will be rewritten this summer to allow for the use of eminent domain and the condemnation of the property. Stepner is looking for sources of money to pay the one million to five million dollars he says would be needed to purchase the properties, but he also hopes that the mere threat of condemnation will persuade the reluctant Fourth Avenue landlords to invest in the landlords to invest in the

jointly owned by up to forty partners, making agreement

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I've wore glasses since nineteen-six. When I was a kid, why, I sure hated that, because all the kids: "Ol' granny four eyes, ol' granny four eyes!" And then they got lazy like everybody else and just called me Granny, and I'm called Granny today Lotsa times I sign my name Granny.

In 1880 my dad and grandfather went to work for the Benson Lumber Company, which shipped those great big rafts of logs from Oregon down to here. And when they landed here my father was an apprentice carpenter, and my grandfather and him worked on the building of the Hotel del Coronade Benson had a great big mill in San Diego. My grandfather told me that those log rafts used 150 tons of chains to tie them logs together. The mill was right about where the old wharf used to

be, near where the ferry crossed. In those days the fastest way to get around was on horseback, and my father liked that horse business. So he worked at the hotel awhile, and when things slowed down a little bit he bought him a horse and ended up taking a job as vaquero there on the Warner's Ranch.

Yeah, I have pictures of him helping me with my cattle, he was pretty good, what they called a pretty good brone rider in those days. He allus liked horses. Like all vaqueros then, he worked this end or that end of the range. Then he worked for Jim Kelley, who was one of the fellas that found gold in Julian in 1870. When the gold kinda played out, ol' Jim Kelley took up quite a chunk o' country southwest



of Julian, and had him quite a cattle outfit in there. My father broke horses and worked for him for I guess several years, around 1885.

Times were rough. They didn't pay much, twenty to twenty-five dollars a month. But he liked it because he didn't like to be bothered with bosses and that kind o' stuff. Cow bosses was different. You had some freedom. They sent you to do anything, you just went and done it or you didn't have a

My mother and father met in El Caion and were married in '93, I think. When I was born, my mother was run-nin' the Stonewall Hotel up at Cuyamaca City, next to the ol' Stonewall mine. Cookin' for the miners

The mines had closed, but there was an outfit called Strauss and Shin that reworked the tailings. They run the hotel

My father was a vaquero then, he and Alonzo Warren. And Mery War-ren and Momma run the hotel. But Alonzo Warren was another crazy cowboy, as they call 'em nowadays, and my father and him was takin' care and my father and nim was takin care
of 1500 head of spayed heifers for the
O'Neills up there at Santa Margarita
[now Camp Pendleton]. They drove
those cattle down here into Cuyamaca Valley, prob'ly a little over a hundred

Pana worked different ranches and things, and he didn't settle down till he started homesteadin' in 1898 or '99 up

at Boulder Crick, about twelve miles southwest of Julian. A hundred and sixty acres there, I still have the deed signed by ol' Teddy Roosevelt. Homesteads really, the goviment made a bet with you that you couldn't do it. It just wasn't big enough [to farm or ranch]. Times had gotten kinda hard, first I can remember of my father, he was at home tryin' to do somethin' on the ranch but he couldn't, so he went to work in the mines on Boulder Crick. Gold mines. For a fella named George Moyer. We were camped under some trees, two tents camped under those trees. That's really the first of anything I can remember. Nineteen-two. I was

The only thing I remember much about the mines was, my mother took unches up to the mines, in the Devil's Punchbowl area, and one time my father took me down in that shaft, quite a deep shaft, on that ladder, and when we were down to the forty-foot level he told me to look up. Look up and see the stars. And it was daytime! So I looked up and you could look out that shaft and see the stars in the daytime just like you could at night!

In 1902 they sent me to live with the Kelley family one year, to go school, and the teacher and I were the only two white Injuns in school. The other kids was all Injuns. Fourteen Injuns and one nigger we called him, but he was a half-breed Indian and nigger. Anahuac, where the school was. But these parasites call it something differ-

these parasites call it something differ-ent now. Right along Cedar Creek. The teacher and I, Bernice McDevitt, walked to school. Just a young Irish gal, but she was quite a get-up. In September, when school started, they was gatherin' the cows and calves in these grain fields, and those cattle in those days didn't know

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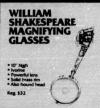




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whit people were on foot and we'd have to roll under them fences to keep them cattle from goin' for us. They'd chase you just the way they'd chase a dog. They woulda killed a person. Went to that school one year, then

we moved. Papa took a job at the diverting dam, on the upper end of the Capitan reservation there, where the El Capitan dam is now. There was a di-verting dam in there and it had a flume line, and he took a job as flume walker. The flume was how they piped the water out from Boulder Crick that run from Cuyamaca and down into that reservation there where it joined the San Diego River. The flume was six feet wide and three feet deep, and they run that thing pert near full o' water around and through El Cajon, and dumoed it into the canyon there below -seven, -eight miles long. That's a lotta lumber. All made of redwood.

The stringers that the flume set on were twelve feet wide, and they had braces to hold up the sides. Those stringers were four feet apart. My corral up here is made of those timhers. That was beautiful redwood: you wouldn't find any knots and stuff in

Lived right at the diverting dam, they had a nice house right there. They had two two-by-twelves running alongside that flume, 'cause they're going across big canyons, through tunnels, and whatnot. The flume was flat-bottomed, and it was all lined with tarpaper and tarred too, to keep leaks from goin', and it had settlin' boxes somethin', so papa bought another cow from an old Indian squaw that lived above us there. Her husand had



that fell offa trees and everthing; and it had great big ol' sumps in the thing, four or six feet deep, to catch what'd fall in there. My dad would ride a bicycle along them planks to do his repairin'. He didn't like to walk. No one that ever rode a horse likes to walk

We lived right there mostly among the Injuns. My father had a big ol' white cow, and I used to go with him from the house to the corrals, where he'd milk that ol' cow and bring the milk back. And I'd take my tin cup and go up there and he'd milk that for me and I'd just drink that milk. The reason it's so clear in my mind is that I guess that that ol' cow was goin' dry or

Wilson. Then he died and the squaw had some stock, so papa bought this black cow from the Injun, and when we went up there one mornin', man, I was so doggone surprised to see that that black cow give white milk! Moved from there back to the ranch

on Boulder Crick, then up to North Mountain [North Peak] in Cuyamaca, where my dad cut timber, and then in where my dad cut timber, and then in nineteen-three we went back down to San Diego. My dad sold the rench to my uncle and bought two houses in San Diego. He'd decided the foolishness had to quit and he was goin' into the carpenter business and raise a family. He'd sold his teams and stuff to a fella in Lakeside, and we moved down in a snowstorm, covered in a big ol' four-horse wagon. The two houses were on Sixteenth between E and F,

went to carpenterin'. Eighteen drought — bad, dry years. That's the reason he quit the flume. 'cause the flume water had dried up. Then in inteten-six when the earthquake hit Frisco, everybody left San Diego to go rebuild up there. There wasn't much goin' on in San Diego, so we moved to Lakeside and papa worked for John Gay, who owned the Lakeside Inn. We lived in a tent under a big ol' sycamore tree. I see that sycamore every time we go that road yet. Still waitin' there. No

go that road yet. Still waitin' there. No tent under it, though.

It wasn't long 'fore he went to work for Jim McCain, who had the stage line, to drive stage. From Lakeside to Descanso, and once in a while on to Cuyamaca. We moved to Alpine and



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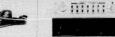
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He drove extry, drow specetry [as a spare driver], but we had its battion, you know, nock care of the stock and the barns and the reams and the wageons. You see, they had a load when they do not seem that the care of the seem and the search of them they drove with the four-horse stage from the cast, and when they got to higher they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have two many passengers or two much load, then they drot have the hours of the head, and let very the correct have the hours of two more two which they drot have the hours of the head, and let very the correct have the had it. I do not the high passengers of the head, and let very the correct have the head of two which they have the hours of two more than the correct have the head of two which they have t

took teamsters those days, it took good men to handle 'em. I used to ride with those fellas a little bit.

with those fellas a little bit.

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Coyotes and wildcat, for the hides

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of the money in the wintertime.

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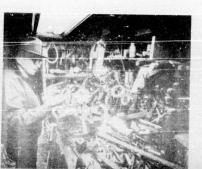
the page of the station,

of the money in the wintertime.

get to your cartridges if you had to. Nowadays these cowboys buckle 'em in front like these jokers they see on TV. I still carry a gun wherever I go.

for protection.
In 1913 Jim McCain bought a Model
T Ford, he called it the Rocky Ford, for a stage. We moved to Descanso cause there was work goin' on there. I've owned cattle since nineteen-nine. The first money I got, I put it in









A Word About Granny

gnificant eighty years ago, we pass a frame house at Descanso lation and he says, "That's the last house my father built", he

points down into a gorge alone Kitchen Creek and says the













(continued from page 12) took the stage line there in nineteen-eight. The fall of nineteen-eight. He drove extry, drove stage extry [as a spare driver], but we had the station, you know, took care of the stock and the barns and the teams and the wagons. You see, they had a load when they'd come with the four-horse stage from the east, and when they got to Alpine, if they didn't have too many passengers or too much load, then they'd take a lighter outfit and come on up to Lakeside. The horses and the corrals and stuff, and the harnesses and coaches, was really taken care of. Us kids used to wash them harnesses and wash them stages and chamois 'em down all the time; that stuff was taken care of better than you'd ever think of takin' care of a Cadillac now

We moved from there to Viejas [just east of Alpinel, where Papa drove stage. Viejas had a barn and a house The freighters, the big teams, six-cight-, ten-, and twelve-horse teams, always stopped at the stations too. They was buildin' Morena dam over here at the time. They towed two and three wagons together sometimes, just a driver and sometimes a swamper. It took teamsters those days, it took good men to handle 'em. I used to ride with those fellas a little bit.

Viejas is where I got most of my schoolin'. This is what I carried to school. A .4440 pistol. Trapped coyotes on the way to school to make a little money in the wintertime. Coyotes and wildcat, for the hides. Coyotes and wildcar, for the hides, Right near the reservation we'd catch a lot of them Injun dogs, and gee, they were fisere and starved and everthing, you know. In those days we called it hydrophobia, but I guess it was rabies like we got now. A lotta times I'd shoot 'em. but mostly I'd just whap 'em on the side of the head, and let 'em of the lotter of the lott saddle there at the school, and slide my six-shooter under it. It was mostly for

nose goddang dogs.

I never was really a good sixshooter, a good shot. But my brother'd take that doggone gun and them birds would come out there in them trees and he'd knock 'em off like that. I killed a lotta quail and stuff like that, and I allus got a rabbit or two, and we ate 'em. And ! killed a lotta rattlesnakes.

I'll tell you, many of 'em.
I carried my six-shooter down in my chaps while I was vaqueroin'. You gotta have protection, you don't want to be alone. You allus buckled your cartridge belt in the back, so you could

get to your cartridges if you had to. Nowadays these cowboys buckle 'em in front like these jokers they see on TV. I still carry a gun wherever I go.

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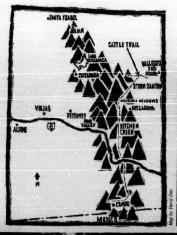
I've owned cattle since nineteennine. The first money I got, I put it in cows. Money from pickin' fruit and packin', helpin' people with different hings. A cow didn't cost anything. Fourteen dollars for a good cow. And of course the longer you have on to of course the longer you hang on to 'em, the calves and everthing, it don't take long to build a bunch o'cattle, I'll

I had about forty head in 1917. And then when I was in the army in World War I. Papa took a job runnin' the mail stage, and he sold those cattle and bought a Ford to haul the mail. When I got out in 1918 all I had was a fiftydollar Liberty Bond, and I gave it to a fella for a good heifer, and I was back

in the cow business.
ow I started vaqueroin'? I allus laughed and kidded my boss about it. I think quite a lot of that 'ol boy; he was a good man. Ar-

chie Chilwell.

I was tryin' to farm over here at Descanso. At the end o' the week one









A Word About Granny

We had stopped along Highway 94 east of Campo and were separated from an old cemetery by a barbed wire fence. Granny walked a ways, looking for a wide opening or a broken wire, but the fence was strong and not in need of repair. Finally Granny. who will turn ninety this year. Hopped down onto his back and shinnied under the bottom wire. I had to remind myself that he was sixty years my senior.

Granny had said that he liked to get out into the country he roamed as a vaquero. The day we picked was blustery, cool, with scudding clumps of clouds breaking the light into spokes. Granny loved it.

Oranny soved it.

We came to Granville Martin (everyone knows him as
Granny) because the knowledge he possesses won't be
accessible much longer. He came of age in a time so for gone
that few living people have any direct experience of it. Granny's mind is extraordinary for its retention of detail, and his heart is still full of the life and humor of the open range. He isn't simply some emissary from the past; he's a wise old bird who knows he's lived an exceptionally good life, and he's eager to tell of it, and proud of its meaning. From 1880 to 1980 we lived the freest, friendliest time this nation will ever know," he writes at the end of a funny story recounting an episode in 1904 involving three of his good friends. He got his granddaughter to type it up for him. "I thank my lucky stars I lived when and where I did."

How many of us will say that when we're ninety? How many of us will say that when we re ninety? How many of us remain connected so strongly to our place and time? Granny points out individual trees that were significant eighty years ago; we pass a frame house at Descanso Station and he says. "That's the last house my father built"; he points down into a gorge along Kitchen Creek and says there's a lithia spring down there that nobody else knows about; he sees a rotting log in Cuyamaca Valley and begins a story, "When that tree was standing, there was a group camped under it that Through the Lagunas, Cuyamaca, and the southern back country, he has a story for every curve in the road, every ranch every spring. This is his world, and it's important to Granny that he record its features and families in his mind. He gets mad at himself if he doesn't know the answer to a question about this

He's almost never left it. When he went into the army in 1917 he hoped to see something outside of San Diego County, but he was assigned to the hospital corps at Camp Kearny on Linda Vista Mesa. He says he traveled to Colorado once, and he spent time on the range in Arizona; other than that, he's beca-nowhere. But he's been everywhere between Alpine and the Imperial Valley.

He's ridden up most every arroyo, found secret Indian rock paintings, happened upon unknown Indian village sites, slept cold and hungry in the howling desert wind. He's had to divert streams in order to dig his horse out of quicksand. He's built log cabins. His wife, Mollie, cooks on a wood-burning stove. He still makes leather reatas and still has the saddle he used in the 1920s. He still sleeps with a loaded six-shooter under his

His ranch lies along Horse Thief Ridge, not far from the border, and when illegal immigrants stop there, his impulse is to be hospitable. Unless the Mexicans are unfriendly; then he calls la migra. He values the virtue of not being a hindrance to honest people. He gestures from the old Campo cemetery to the newer one on a knoll to the south. It pulses in and out of light and shadow. Over the wind Granny says, "I got a lotta friends over there.

time. I went to help a friend o' mine. ol' George Benton, and his son. Elmer Benton, they were old settlers. I went somethin', and staved all night. The next mornin', Sunday, we worked pretty late the night before, so I was still in bed at seven o'clock. Of George Ben-ton, he was a funny of 'guy, he opened the door and said, "Hey! Get up! There's a man here wants to arrest you!" I said, "Well that's good, what have I done?" George says to Archie. Well, here he is.

Ol' Archie come in and he said. What are ya doin'?" I said, "Well, just about nothin', but I'm tryin' to farm." He said, "You like that, huh?" "Well, not so's you could notice it, but I'm a-tryin' to make a dollar."

Well." he said. "we're in a kind of a bad fix. This meat market is shot to pieces, and a lot of them fellas in the valley who were shippin' to Chicago have went bust.' (Beef prices really fell after the war, you know.) He said. Well, if you want to go to work I'll put you down on the desert at the Vallecitos camp. Ol' Amos is down there, the only fella we got. We already got a thousand head down in that country, gonna be puttin' in about 1200, and Amos is gonna have to have



He said. "Take my outfit and go get take this country. They owned from your gear." He had an of Buick tour-Boulevard and everthing east to Im-perial Valley. And George McCain ing car. I went and got my saddle, a coupla pairs o' overalls, a jumper, a shirt, bridle, spurs, chaps, and that ol' leased Cuyamaca. Campo didn't know how much land they had, they just had six-shooter, and a reata [lariat]. I throwed it in his of car, told my it all from Vallecitos to the Mexican border. They had three to four mother to tell my brother to go get my teams and turn 'em loose, the farmin' thousand head o' quality cattle, heifers mostly, scattered from Hell to was over. This is the fifth o' March. breakfast. I call myself a vaquero and not a cowboy. You see, there's very few people that really understand it. Tex-icans — everbody talks Texas, what a 1921. And I was with the company till the Depression put 'em out of

The Campo Cattle Company, which Archie partly owned, had their cattle down at the winter range at Vallecitos, seven miles from the base of the La-gunas. They had all the land from there to the Mexican border. There was a couple other big outfits too — the Dukeys owned the San Felipe [the 1200, and Amos is gonna have to nave help. The pay is seventy dollars a Dukeys owned the San Felipe (the month, with the best o' meat and the worst o' ever a glesc."

I said. 'Sure I'm ready, but I think you're the goddamndest boss I ever the goddamndest boss I ever the month and hire a man outta bed."

McCains or the red ants was gonna

were here long before Texas, they were really accomplished men before they monkey business in 1846 to conquer that country. These fellas were peaceful men. Nowadays, cowboys are just clock punchers. You just belonged to the outfit you worked for in those days. you know. You just were there and that's all. The Chilwells had lived down in the

Tijuana Valley, and the border was allus kinda fuzzy, and all the kids, Archie and them, were born in Mexico and they didn't know it. They were Mexicans and they didn't know it! The company was formed in about nineteen-seven. Before that the Chilwells and the Campbells and the Clarkes were the main cattle people, and they worked together. But in nineteen-six the New River broke into the Imperial Valley and went on into the Salton Sea, and it killed the cattle boss. Tommy Gray was his name, he drowned in the New River. You see, this country dried out here in '99 to nineteen-one, -two, -three, and -four. So they drove lots o' cattle from here to Ehrenberg, across the Colorado River into Arizona. They'd had some rain and some good feed over there. And while they was out in the Imperial Valley. Tommy Gray got killed.

Archie was seventeen or eighteen then, and the cattle was a family oper-ation. The Chilwells, Clarkes, and Campbells were all partners in the sheep business first, and then they went into the cattle business when the sheep got so bunglesome. When Gray died they was worried about gettin' a manager to manage the outfit for 'em and Archie was a good man, so ol' George McCain, who managed the country over here to the east - they

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great thing Texas is. Well, tney was vaqueros here that had those Texicans skinned so far . . . When the Amer-icans took this country away from

these Mexicans, man, they was Mexicans here that was artists with that

stuff, the cattle and the horses and the

reatas and the music and the women, that's all they lived for. Man, no matter

where you go, there's nobody that can compare with what the early Cali-fornians were. And of course they

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were all together in some kind of meeting or something — he said, "Well I don't know why you're lookin' for a man to ramrod this thing. that boy Archie right there knows more about cattle, and more about how to handle 'em, than any man you could locate in this whole country."

But Archie hadn't had much

schoolin', so they decided they'd send him down to Kelsey-Jennings Business School in San Diego for a coupla years, and he got a pretty good busi-ness education, and he come back and run the outfit. They were an upset out-fit for a while there, until he came back and got in partnership with Ralph

Anyways, that first year I went down to the winter range in March and lived in that little ol' sod shack about a quarter mile south of the Vallecitos stage station [on what is now county road S-21. But we allus tried to start movin' 'em up on April tenth, so we weren't down there long. You see, in the wintertime we drove all those cattle down to the desert, to be away from the up in the Lagunas and all over down toward Campo, the company head-quarters. You know, the old-timets that have been all over the world. like Robert Benton — Ralph's dad — who was a horse buye, for the goviment durin the Civil War, he told me this strip o' country, from about fifty miles lown in lower California to San Bernardino, was the best piece of cow

country that he ever knew. 'Course now they move these cattle around in big trucks, from everwhere, and mix 'em all up, so now, when I go to help these fellas around here with their cattle, gosh, I wonder what the heck we'da done if we had to drag around that much junk. They got three or four vaccine guns, and all kinds of different stuff to fool with.

So we just camped there at that sod house at Vallecitos, but sometimes we'd take a pack mule and go off into that country. That first year it was just me and Amos, but then he left to work in the mines for better pay — four dollars a day — and then it was just me and my wife Moilie, we handled more than a thousand head alone. When we brought them big cows down offa them green alfalfa fields and into that brush country, their mouths was tender and they wanted to go back and eat that easy stuff. So it was quite a chore. We'd take that pack outfit and go way out there and cut tracks [track the cattle], 'cause there was no fences. You'd just go. And o' course it's not too hard to tell a steer track from a cow track; the shape of the foot, a steer is a little blunter on the toe, and they

stepped heavier. You see, part of bein' a vaquero is, you'll find ten or twelve, or six or seven, or three or four cattle lived together. Stayed in groups kinda like people do. And as soon as you see one of them cows, you start lookin' for the others, that's how you learn. You had to know 'em. Archie was . . . I never saw a man, that son of a gun, he'd be ridin' along and see a little bit of a calf layin' there fresh born, he'd look at it, and by gosh if he didn't see that calf again till it was ten years old, why, he'd know that cow and know where he saw it the first time. Oh man, he had

a head on him. Archie was a wonderful man, I sure thought lots of him. But he didn't have much control over his women, he had lots of women trouble.

His first wife and them were all raised together over there and they knew each other too dang well. He had a daughter, and they tried to do everthing in the world for her, and that didn't do too good. And then his sisters didn't like his wife, because she was an Elliot, and the Elliots came to this country while it was still Mexican country, they moved here in 1845 and tried to live in this country among these Injuns and everthing. And it ended up so now all the Elliots are Indians. But she wasn't Indian, she

were fighters, they were go-getters. In September of 1912 I went to Imperial Valley with some cattle, went to

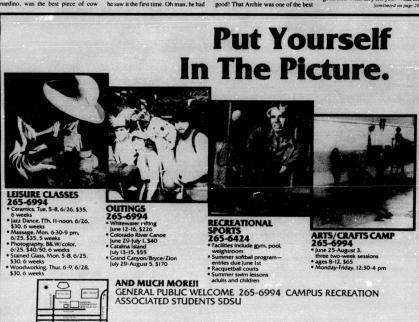
the stables out there and put my horse up. I come back and a fella says, "Looky there." (There was a little ol' house by the stable.) He says, "See that bullet hole? That's where ol' Walter Elliot's wife told him, 'Don't you come through that door, by God, Walter, you've just beat me enough, I'm not gonna take it. Don't come through that door, or I'm a-gonna kill you. 'But he wasn't afraid o' nuthin'. you. But he wasn't afraid o' nuthin', he opened that screen door like that and pow! Right between the eyes, and he hit the sidewalk. 'Walter Elliot was Archie's wife's brother. Dang right she killed him. He needed it, too.
Yeah, I worked cattle in 1912, 1913.

After we moved from Visites to Dec.

After we moved from Viejas to Des-canso in 1913, my brother and I used to fool around with all these ranchers. to be there, to get to wrassle them cattle. You darn right it was fun. And to be with those fellas that was so darn

men I ever saw with a reata. I'll tell you, he sure knew how to make it talk An animal would try to break out and get away, and if Archie happened to start after him, somebody would vell what they wanted him to do, somebody'd holler los manos!, which he'd just make a big ol' loop, and he'd shoot it ou! there and that loop would just reach right around and grab that animal by the front feet. He'd just jerk it tight and take a turn on his saddle horn and that animal would just stand way in the air like that, and Archie'd pull his turns off and the animal's feet would just go everwhere, and by that time he'd be out there with his reata coiled up, and when the animal got on his feet Archie'd just give him a good whippin' and head him back, and he didn't leave very quick the next time. We used leather reatas 'cause they

didn't cost nothin'. Just pull the hide off an animal, and cure it, cut it, stretch it, shape the strands, braid it. Leather reatas were lots better 'cause they got life and they'll do somethin'. These grass ropes, and nylon, that stuff, there's just nothin' to 'em. The shape seems to be the same, but wher don't want to kink. If you try to catch days and the rodeos and stuff that's all just . . . I don't see nothin' to 'em.
'Cause it's all rules now, and I don't tike rules. I don't like goviment stuff, I don't like that kind o' junk, where everthing, it's like bein' in the army. I don't like it, where everbody's gotta step where they tell you and ever-body's gotta step as far as they tell you and as often as they tell you and you gotta stop when they tell you and you gotta turn when they tell you. What the



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with those of the politicians — and I'll put my money on us every time.

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(continued from page 19) heck's to that? You don't need no head, you just gotta be broke to drive, that's

One time we took a bunch o' cattle One time we took a build of california] in 1915 when the [Panama-California] Exposition was on at Balboa Park, took a bunch o' cattle to San Diego for 'em to have for the big show down there. And they had some of the world's champion rodeo fellas, and some of 'em come up to help drive the cattle down. When we got down below Santee, by the old adobe dam there, somethin' scared those cattle, some dogs, and they broke back. We had a lotta touchy big of steers, we wanted to show 'em a good deal. Those cattle broke back there, and not a one of them

est men ever caught an animal!

ollie and I got married in 1922. It was sixty-two years in March. We were married on the twenty-fifth of March, and by the ime we got down to Vallecitos it was almost the first of April, so we just had amost the first of April, so we just had a few days before we had to gather 'em and come on back up. The first few summers we lived at that ol' house in Laguna Valley. Old, old house the company owned, built in 1871.
Alternated between that place and the one down at Vallecitos, and sometimes we'd go on to La Posta, and sometimes down to Campo when we were shippin' 'em to the Cudahy packing plant at False Bay in San Diego, and later we lived on Kitchen Crick. Durin' the winter and summer we was at home a lot except when the weather would change and we'd think we had to get out and see [where the cattle were]. When that wind's ablowin' like a son of a gun on the desert, the cattle would work their way desert, the cattle would work their way back against the hills. But when it isn't a-blowin', why those cattle would try to work out towards Imperial Valley. I'd take out and go cut tracks a long ways out and try to see everthing I could see, and I'd tell Mollie where I was gonna camp, and she'd pack the ol' mule and drag him around till I got to that camp, and she'd have it all set up. The camps were at different springs where you knew the water was good and there was a little bit o' feed or your horse. We'd sleep there under

just a few blankets and quilts. It was really some beautiful country, and Mollie liked it. One time my Aunt Mae came out to the sod house at Vallecitos and said, "My, what a godforsaken, forlorn place this is." But Mollie liked it as much as anywhere.

What'd we eat? The company supplied most o' the grub. They bought bacon in the sides. We'd have two or three sides o' bacon all the time. Bacon used to keep in those days, but this fast-cured stuff don't keep now like that ol' smoked bacon. You could like that of smoked bacon You keep it forever, till you eat it. That floor today is prob'ly still greezy below where we hung that bacon. And there was lots o' canned stuff, like tomatoes and corn, that's about all the canned vegetables we had. And then o'

course we had coffee, green coffee.

The company allus bought its green coffee in Mexico in one-hundred-pound sacks, and we'd roast it ourselves, you know. I wanted to get some the other day to show the grandkids how it was done, but I couldn't get any. The company'd have a hundred pounds there at the headquarters and they'd give you a twenty-pound sack of it. But the Chinamen down there handled the coffee mostly, at Tecate, in those Chinamen's stores. And you'd in those Chinamen's stores. And you'd buy a hundred-pound sack of it, come and open it, and the first time I knew of it Archis come in there and said, "Well we got coffee; let me show you somethin." And he just ripped that string out of the top, opened that thing, and dipped quite a lot of coffee out into a big oi' pan, and when he got probbly the properties of the prop out with a whole bunch o' panoche that ol' Mexican brown sugar cooked hard as flint. Those Chinamen would put ten or twelve pounds of that Mex-ican sugar down there, because coffee was thirty-five cents a pound, and the sugar was only about five or six cents a pound. So they get that much coffee free for themselves. Oh, them China-

men, you don't outdeal a Chinaman! Beef? All the time. Like Archie said, we had the best o' meat and the worst o' everthing else. You see, we'd butcher and use it fresh as long as we could, but we'd cut up a lot of it and make jerky. We allus had that jerky, no matter where we were. The nicest jerky, you take a great big ol' round steak and you just cut it in a string, three-fourths or five-eighths inch, into a great big of long string, and you take it up and hang it on the rafters. They

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talk about sun drying, but the sun will take a lot of the good out of it. Hang it up in the roof there, where it's hot and dry — I had lines up in the little ol' shack down in the desert. Yeah, we'd cut it and put it in a tub, salt and peppe it by layers, because it forms its own juice. Then at night, after the flies had gone to bed, we'd hang it up, and by mornin' it'd be seared over and dried up, and the flies wouldn't bother it because they didn't like that pepper. Down there, in those good warm, dry aye, it'd cure in a week, but it'd only be three or four days till we'd be usin'
it. Everbody packed a little jerky.
Evertime you'd leave the house you'd
take three or four little chunks o' jerky. stick 'em in your jumper pocket or your chaps pocket. Made many a meal outta just jerky and acorns.

Horses? We raised our own horses.

Horses? We raised our own horses, broke our own, too. Probbly went through thirty horse while I was with the company, I can see 'em all. Had one that Ralph Benton wanted for a special horse. They were a Shilo breed, a really good horse, but kinda buckin' horses. Anyway, one o' those country in the seed of rodeo champions that came here, Ralph Benton got him to break that horse. I've taken those wild horses and bitted them for four, five, ten days if I bitted them for four, five, ten days if I had to. Whatever animal you're workin' with, you gotta know what he's thinkin' about or you're outta luck. You gotta outhink that animal, or think with him all the time. There's no sense in lettin' these horses learn how to buck, that's why I preferred to how to buck, that's why I preferred to bit 'em. 'Cause if you're workin' and get into a bad, tight fix, and that horse goes to buckin', it gets kinda bungle-some. I'll tell you. Anyway. Benton had that fella riche him, and he bucked that professional off every time. I asked Archie, "What'll Ralph do if I ride that horse?" 'And he said he'd

buck are off. They called him Frosty, and he was, too. Ol' Bill Flynn said, "You ride him and I'll whip him, and we'll conquer him." So I got on him and, boy, right now he started to buck, and ol' Bill Flynn pulled out that reata, and gosh he had me scared, he was and gosti it and its scaled, it was a-whippin' that ol' horse and I thought sure he was gonna hit me, but he just whipped that ol' horse right from be-hind till he quit that buckin' and annot till he quit that ouckin and wanted to run. And as soon as he staried to run he quit that buckin'. So I took him down into the desert and rode him quite a lot. And when we come outta the desert Mollie was ridin' him and Ralph Benton liked to fainted! He

didn't have nerve enough to ride him. and here Mollie was ridin' that horse and he couldn't see how. He was a wonderful ol' horse, you could gallop him and it was just like ridin' in a

buggy, just as easy and smooth. We named horses anything we wanted. Sometimes we'd name 'em for the fella we got 'em from. Like one good ol' horse I called Charlie. And another was bald-faced and I called him Baldy, and another horse, a good son of a gun. I called him Will Do. Another we called Chilli, and Frosty. and Stranger, and any ol' name. And

Along about the tenth of April we'd try to get some of the cattle up into Laguna. We'd gather 'em overnight in a big pasture we had down there, seven, eight hundred head. And o' course we had to guard 'em all night too, each man takin' turns. We had lots o' help because there was allus other people who had mixed in their cows to drive 'em up, allus lots o' people, twelve or fourteen of us. The McCain fellas was allus helpin' too. And some people come just for the fun of it.

A lot of those ol' native cows, as soon as they saw a bunch o' men soon as they saw a bunch o men comin', they'd start up, they knew it was time, and they'd go when you didn't want 'em to. Later we put in some drift fence to hold 'em. We'd start at daybreak and head up what the fire stompers now call Storm Canyon, which dives down just below the Shrine camp on Laguna. But we called it the Shaw Trail. Took us all day and sometimes it was dark by the time we made it to the Laguna Valley. We had it all divided up there: kept the steers in a certain country, and the cows that needed tender feed to make more milk, had them in different places. Laguna's

had them in different places. Laguna's got some beautiful meadows in it.

e used to keep it burnt, you know. Well, burnin' was gettin' pretty outlawed when I went with the company, but before about 1912, in the fall o' the year when they'd move them cattle off there. they'd just set all that ol' grass and stuff afire that was left there. And it'd stuff afire that was left there. And it'd go and burn among the pine trees and timber and burn that ol' trash, and the next year there'd be lots o' grass. Now with that ol' layer of pine needles and stuff, and the brush got goin' cause they stopped the burnin', now when they get a fire it just takes the trees and all. These devis iddied, but you didn't. all. Those days it didn't, but you didn't have a lot of young trees; now they've

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got growths of young trees thick enough that you can hardly get through. I don't know.

I heard on the idiot box the other day that it's already fire season once again. Well that's a bunch o' crap, that's all. What the heek, they're not burnin' that

dry grass, but they won't let nobody t, what the heck's the difference why not burn it? If they'd burn it systematically, why they wouldn't have that fire problem. But that wouldn't keep that bureau and that bunch o parasites on the taxpayers all the time

I get so dang mad. I allus thought of Teddy Roosevelt was one of our greatest presidents. But I've always been really puzzled at what kind of grudge he had agin' of Grover Cleveiand, to name this goddarn brush patch here as a forest after him. I think he said farce and they misunderstood him, they thought he said forest.

The forest service, those fellas have boogabooed everbody on earth about fire, and how dangerous fire is. Sure, fire is dangerous, but who'd be alive today if it hadn't been for fire? The forest service come here in 1911, to make believe that they were somethin And look at the parasites, look at the grief that they've caused. They've made this place a fire trap. I can take you anyplace, I don't give a darn where it is, I can take you where you can't go, and show you where those Indian people lived. They had sense enough, and they didn't know there was even an alphabet, and they still

kept this country burnt clean and safe so that they could go anyplace, live, could live that day, or go on to another place, and it was safe everwhere. The forest service has encouraged that brush to grow and crowd out the grass. They was a great stand of grass they called California brome that grew here. And the forest service claimed that sheep men killed that grass out. Weil the sheep men didn't kill it ou the forest service shaded the ground till they killed it out with that brush. And i takes letsa good water to raise that doggone brush. And that brush is just

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like me, it's old, and I ain't worth a damn anymore 'cause I've done it all, it's over with. But that young brush is really valuable, and there ain't enough room and water for it.

Anyways, we spread them cattle over from Laguna to the Mexican border. And the ones in Laguna, where most of the herd was, was my responsibility. I was in the saddle seven days a week and never thought much about it; I was as satisfied as if I'd had good sense. See, I'd a whole lot rather visit with that bunch o' cows and calves than I would a lotta people. They was one year, I think in 1923, I kept track of

it that year and I think it was three days when it was so mean and windy that I didn't saddle up and go

I never collected my pay, I never bothered with it. Didn't need it. No place to spend it. I didn't collect anything till the company went broke, and then I come dam near close to losin' it all in the Depression. Salvaged just enough for a down payment on this 110 acres I got along Japatul Road. In the Forties, when I was doin' pretty good in the cattle business myself, I added make it about 480 acres. But when I

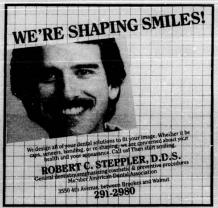
was vaqueroin' they'd just give us a check whenever we needed to buy somethin'. We'd usually send away and get stuff through the mail. Didn't do much with the stores. I never had a four-bit piece in my pocket for years at a time. Not even a watch. I could tell time by the sun, and my belly told me

when it was time to eat. We made the main shipment to San Diego in the fail. The company leased that big ol' pasture, owned by Ed Aiken, beside the rail line here at Campo. Had a bunch o' cattle up there one time in the corral above the loadin' chute, and about two o'clock in the

mornin' this goddarn freight train went through here, and he didn't have time to stop, so he just pulled that whistle a coupla three times and the next mornin' we didn't have no corrals and no cows! That big ol' rocky mountain there, they were back in there

To the north here was the Campo headquarters, they call this Cameron Corners now; the building and the corrals was out by those boulders over there, and next to that land they owned another 640 acres called the Morris Place. Right over there on that knoll is the ol' Campo cemetery. Willie Mc-







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Cain is one of the boys that's buried there that was killed when they had that fight with them Indians out at Jacumba. See, here's his grave. Killed by Indians at Jacumba February 27 1880. Seventeen years old. These clumps o' grass here are sacara

mareara grass. We worked the cattle over in here when the lower pastures to the west got mushy. I crippled a good liorse right there, running him over one of the old picket fences, and stuck a square nail in his leg. Crippled him forever.

Sometimes we'd be in here for two weeks in the fall, waitin' to ship 'em out, 'cause that goddarn boss we had was out partyin' and actin' bigshot. Ralph Benton.

Archie allus told me, "Whenever you need meat, that's all we got in this thing. The mortgage is gonna take 'cm anyhow, the way this thing's a-goin'."

'Cause he could tell the way Ralph was a-livin' at these different hotels and one thing or another. That wasn't good. And Ralph said, "Archie, you know, we oughta take up golf and do this and that." And Archie said, "By God, we oughta take up them of horses' feet and shoe 'em and get out here and see to these cattle, that's what we oughta do." Ralph, he liked the name of bein' big in the cattle business, but he wasn't a vaquero. He was a miserable-lookin' guy on a horse, and not too good on those things. Archie finally got mad at him and quit and went to Arizona, and that's

1924 and went over there and worked for that Henry Boyce outfit that had that Apache reservation above Globe [in eastern Arizona]. I used to go out during vacations, for six weeks some-times. That was quite interesting to go over there 'cause that's a greezy-sack outfit, you just lived with a pack outfit everwhere. There's a country they call Black River, off that big of Nentac Mountain, cattle was worked down in there. And those fellas didn't like Californians, but if you could produce the goods. . . . I used to be pretty good then, and Archie was foreman

why I used to go to Arizona. He quit in

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DIEGO'S



over there. He got their goat, too. He had something like 125 horse and pack mules, and eighteen to thirty men in that outfit.

They didn't like the California style Ol' dally-wally men, they used to call us. Because those fellas used a short rope and tied it solid to the horn and let the horse do all the work, and they was rough on their cattle. We used a longer reata, sixty, seventy, eighty feet some-times. In that country, each man would have five or eight horses 'cause they rode the neck out of 'em. You'd leave breakfast there just as soon as you rould see in the mornin', and you go

make a big circle out there, you'd gather a chunk o' country that was as big as from here [Japatul Road] to Alpine and around that way. Send a bunch o' men out for ten miles, and you just kept movin' in, and lots of 'em ould get away, and lots of wild horses would bother you. You didn't dare do anything about the wild horses unless you knew you was pretty well alone and the Injuns didn't see you, because they barred Boyce's brother off of the reservation for killin' a bunch o' them wild horses. The Injuns claimed 'em. but they weren't worth a plug nickel -

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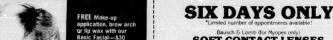
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ers and stuff.

You changed horses in the middle of the day, too. You worked 'em, and you had to catch somethin'. Sometimes you'd jump a bunch o' cattle and they'd go every way and everbody would just take to 'em and catch whatever they could and tie 'em down with a little piggin' string you carried on you. Tied their feet. Then you go around and try to bunch 'em together. Boy, it was work. But it was lotsa fun. I went out there and helped for several years, but Archie never came back. He died of pneumonia in '48. I sure liked

The company went bust in '29, and I helped 'em get rid of all their stock. They sold all their land. I went to work for Bert Moore on the Cuyamaca grant, and then later started runnin' my own cattle. Did pretty good, up until that big fire in 1970. I had to go up and set backfires to save most of my own property, but that fire wiped out all the feed on my leased land, so I sold all my stock Now I'm sellin' these 360 acres to the grandkids. I can't take it with me Where 'm I goin'? I'm goin down to help that ol' Satan shovel coal on these goddam politicians, if I have my



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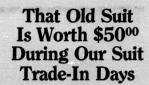
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ivone who has ever loved books, not merely for the information they contain bu ought to see Anthony Cima's room in the Montecarlo retirement hotel downtown. The Montecarlo is one of those dank buildings on Market Street filled with old and broken people, but Cima's room, little larger than a storage closet, contains understatement to say that books fill Cima's room. There's still room to open Cima's door, and two or three square feet in which one can stand inside, but taking up almost all the rest of the space are books stacked to the rafters, one pile jammed up

against the next. Cima has hollowed out a well in the middle of the book s. When Cima sleeps there a night it must feel as if he is ntombed by books

Cima estimates that he has some 4500 volumes here, and "every one of these books I have myself personally selected. I never delegated that to my children. I never said. Go out and get me a couple of books." A fragile sparrow of a man. Cima turned eighty-five years old last November. He says he's never seen a doctor in his life, and he reminisces with clarity and precision. He bought his very first books, a set of fifty of the

Harvard Classics, in 1922 for between \$200 and \$300. Thirty of them are still close at hand in his bookish nest, the rest having beer passed on to various of his five children (all of whom reside in the eastern United States). Cima looks ashamed when he confides that he dropped out of school in the seventh grade to work in a Pennsylvania oke yard. But his Italian father had atways loved reading and encouraged his son to cherish books even after abandoning formal education. Cima says much of his earliest reading thus reflected his father's special passion, the exploits of the emperor Charlemagne and his knights. When Cima finally got his hands on the Harvard Classics, he says he "was completely surprised by them. When I read the Harvard Classics Lwas completely unaware they had." He read all fifty at least twice, making copious margin notations.

Cima says from then on his reading and book collecting never really stopped, though they suffered periodic interruptions, first as Cima acquired a chain of Pennsylvania movie theaters and later when he founded a small book publishing firm in New York. He had considerable financial success in his estate among his children; today he

BOOKS, BOOKS, BOOKS San Diegans who can't tum down the volumes



By Jeannette DeWyze

lives on Social Security checks and a pension derived from his service in World War L. He says those funds not only comfortably suppor his humble physical needs but also allow him to continue acquiring more books of fiction, history philosophy, science -- virtually every subject Cima can imagine The volumes stuffed into Cima's boarding room are just a fraction of his collection. He stores an additional 13,000 to 14,000 books in wo different nearby commercial buildings, and he vows that his personal library will continue to grow. "I want to build it [his collection] up to 20,000," he says and the last two years I have been going at a very heavy gait. I would say that in the last two years I have been picking up about fifty a week

Daily, avidly, he checks the thrift shops and used book stores

Chuck Valverde, the general nanager of Wahrenbrock's Book House downtown, is well acquainted with Cima, and speaks of the elderly gentleman's acquisitional efforts with respect, though the extreme breadth of Cima's collection puts him at one far reach of the spectrum of local book collectors. Far more commonly, people pursue specific themes or subjects, according to Valverde, who has worked with hundreds of bibliophiles over the

Valverde discusses their efforts

with enthusiasm. From a commercial perspective, he says book collectors are a major source of business not only to Wahrenbrock's and Joe Herweg and Otento Books and the other San Diego dealers who specialize in carrying old and rare books. "Even the little mom-and-pop store has its collectors, though they just may be collecting Nancy Drew books." Beyond its value to Valverde as a source of income, however, he obviously sees book collecting as an intrinsically admirable enterprise. He himself doesn't collect; to do so would put him in the uncomfortable position of competing with his customers "But I build collections for other people," he says with

Time after time beginning collectors will come to him and reveal the same error. 'They start buying too broadly and too expansively," he explains. For example, one retired physician who recently moved here from New York told the book dealer he wanted to collect books on Western American published between the years 1790 and 1925. Valverde immediately hauled out four large volumes listing books about California subjects alone, a quantity of books which could only be amassed by someone with huge amounts of time and money. Instead, Valverde began suggesting ways to limit the collection to something the





the end to," such as Gold Rush books, books about early missions about the development of the railroads. "A good collection should have a beginning and an end." he nce the collector has defined his aims, tools exist to aid him in his search. Valverde

leads the way to the third floor of his store and unlocks the door to a Another index eard reminds Valverde that he should telephone a chamber crammed with such materials. It's a room to which he different customer and alert him about a first-edition copy of Harold Robbins's newly published novel. Descent from Xenada. This customer has only been interested in often admits fledgling collectors.
"Here's a bibliography on Norman Mailer," he says, snatching one collect Norman Mailer? You've got to have this book. It lists everything he ever wrote, books, articles. Let's His first book was Th Naked and the Dead." He grabs another nearby volume, one of hundreds of different book-pricing guides in the room. Paging to a description of The Naked and the Dead, he reads that the book "had black boards [the outside covers of a book underneath the dust jacket]. Published in New York in 1948. First Simon & Schuster, Robbins's edition with a circled R on the current publisher, along with a copyright page. Now that would be a Farrar Rineholt book. Then on later collection. "So when it arrives the only way you can tell it's a first edition. Each publisher is different So with the circled R on the copyright page, in a dust jacket. The Naked and the Dead is worth between \$200 and \$250. A signed copy would be \$275."

Valverde says the other principal way book dealers work with collectors is by helping to find

Valverde can contrast the modest scale of that collection with the assemblage of black literature put together by J. J. Kimbrough, a dentist who lives just north of National City in an unassuming home where the books cover almost an entire wall of one room. Kimbrough somehow seems to have transcended the bonds of age. He's seventy-five years old but he could pass for fifty, and his height seems enhanced by the erectness of his carriage. His conversation reveals a life of passionate reading. Facts and anecdotes flow effortlessly from

Although the store is in the Although Kimbrough ran across process of computerizing this record keeping; thick packets of well-thumbed three by-five cards

specific books — assistance that ranges from the placement of want

ads in various antiquarian book journals to merely alerting various

collectors when a potentially interesting book turns up. At

task, since the store currently maintains files on at least 200 San

Wahrenbrock's this is a daunting

Diego County book collectors and at least as many other people scattered

throughout the United States and Europe, recording what books each

person is seeking and even what books they already have, in some



collecting first editions with dust jackets of all of Robbins's books, not a terribly expensive project, since even the hard-to-find early Robbins first editions don't cost much more than twenty dollars. Valverde says he advised this collector to seek the most physically perfect copy of each book by the novelist available, then to place the entire collection in a self-addressed, stamped carton. which in turn should be mailed to request for Robbins to autograph the there, some secretary says. 'Oh, another collector,' and she stores it away until Mr. Robbins pays one of his visits. Usually an author is glad to autograph the books as a way of encouraging people to collect his works," Valverde says. The collector followed his advice, and Valverde says by obtaining the autographs, the local Robbins fan probably increased the value of his collection substantially

BOOKS, BOOKS

growing up in Alameda, California, he didn't take a serious interest in black literature until sometime during the 1930s. The legendar black singer and leftist activist Paul Robeson had come to San Diego to help raise funds for the Republicans fighting in the Spanish Civil War, and Kimbrough, then the president of the local chapter of the National Association for the Advancement of Colored People, began talking with awareness. Realizing his own ignorance, Kimbrough says he began to think about seeking books on the subject. "But I didn't really catch fire on this thing until World War II " he says very hard to find, almost

Part of the problem was simply discovering what there was to collect. Kimbrough says the first good bibliography relating to black American literature. The Negro Novel in America, didn't appear until the early 1960s. Kimbrough also points out that although white masters could kill their slaves with impunity, the law forbade them from teaching their slaves to read or write; thus books by blacks were rare and usually only a few copies were printed of those that did reach mublication,

Undiscouraged, Kimbrough began frequenting bookstores both in San Diego and other cities to which he traveled. In about 1958, in a second-hand bookstore in New York City, he came upon Clotelle, the first novel written by a black American. The author, William Wells Brown, was a slave who had escaped to the refuge of a Quaker family in Ohio

abolitionist forces to England, where his book was published in 1847. Shadows Uplifted or Iola Leroy, the first novel believed to have been published by a black American woman (in 1892), a tale of the torments of life both during and after slavery written by one Frances E. W. Harper. However, Kimbrough also sses another novel called Megda. a typical Victorian novel that gives no hint of black authorship except in the photograph of its author, Emma Kelley, who obviously appears to be black. Since this book was copyrighted in 1891, Kimbrough thinks it likely that black scholars have overlooked the true first novel by an American black

He says one of his more exciting finds was a farst-edition copy of Finderick Douglass's My Life as a Slow, which kimbrough discovered priced at ten dollars in a dusty corner of another bookstore in New York, (Today the volume would probably fetch from \$5250 to \$300). Although Kimbrough's initial goal was to gather the first hundred years of black creative writing in America, he also began collecting related literature; rare examples of racist rantings, noteworthy works by black Africans, biographies. "Book collecting is like the voyage of a sailing ship. You're tacking along the way, even if you're still following a pretty steady course," he explains.

explains.

Kimbrough says about a year ago
he began the task of cataloguing all
his acquisitions. "I started making
three cards for each book — subject,
title, and author — but pretty soon I
cut that down to subject and author,
and then to author alone." Though



James Milich

only halfway done with the
cataloguing project, he already has a
stack of cards more than twenty
inches long. He still can't say
exactly how many books his
collection contains — somewhere
around 2000, he estimates — but he
assumes it ranks among the best in
private hands in America. (Some of
the best works in his collection are
now on display in the main feyer of
the San Diego State University
library.) The expertise he has
acquired while gathering the books
has made him a frequent
lecturer on black issues at
universities, schools, and clubs
throughout Southern California.
Kimbrough guesses that he ias read
eighty-five to insety percent of
the
books in his collection; of the other
ten to fifteen percent he shrugs and
says. "Sometimes yon pick up
and says." Sometimes yon pick up
hings you just can't seem to get

ack at Wahrenbrock's, Valverde says probably the proposed collectors, like Kimbrough, pay most attention to the subject matter of the volumes that they seek, but the physical form of a book volume also can assume top priority. One card in Valverde's catalogue, for example, tells of a La Jolla woman who has accumulated several hundred 'miniature' books (less than three inches in any dimension). Or Valverde can pull out the cerd for James Milch.

One of the more prominent land-use attorneys in town, Milch indulges himself in "limited edition" books of the highest quality, He explains that back in the late Sixties or early Seventies he began to think it would be nice to start seeking replacements for the paperback classics he had acquired in his college days. Soon Milch in his college days. Soon Milch



L. J. Kimbrough

learned about the Limited Edition Book Club, an enterprise founded in the 1920s with the aim of publishing ten to twelve books a year by classic authors ranging from Virgil to Henry James, from Socrates to Thomas Jefferson. "They [the club organizers] prided themselves on combining fine paper, original art, and distinctive bindings to make the and distinctive bindings to make the book a particularly pleasing item, Milch says, adding that current dues are about \$750 per year, and the membership includes fewer than 2000 people. In addition to joining the club and receiving its new productions, Milch also resolved to obtain as many of the books as possible which had been published before he became a club member and which had passed onto the used-book market. To date he has rounded up all but about fifty of everything ever produced by the Limited Edition Club. "Some I have chosen not to get because I didn't want to spend the money. They've experienced some very noteworthy appreciation. One of them during the Thirties was illustrated by Picasso, and that went from its seven-dollar

and that went from its seven-dome, purchase price to selling now for, oh, a couple thousand dollars." Dozens of Milch's acquisitions fill the shelves in his law office in the Security Pacific Bank Building downtown. Most are heavy, opulent works dressed in the finest cloths and vellums and moroccos, and are cloaked not by common dust jackets but by sturdy boxes that protect all but the spines from the aging effects of light and dust. Out of one such box. Milch extracts a two-volume edition of Steinbeck × The Grapes of Wrath published by the club in 1940 Bound in a heavy grass cloth and rawhide, and stamp d with silver, the edition also boass lithographic illustrations by Thomas Hart Benton, as well as an autograph by the renowned artist. A little further down the shelf is an edition of the Book of Ruth. More than a foot long, and almost as wide, its text and richly colored illustrations are printed on creamy, uneut pages. Most of the club books are similarly oversize, but Milch shows off a compact version of Punch and Judy distinguished not by its heftiness pressed into the soft, leather covered book boards.
Milch hasn't restricted himself to

the one club's books. He also has a small collection of books relating to San Diego history, and he buys other literary limited editions of especially high quality, such as his copy of Vesuvius, one of only 250 slender volumes produced by a small specialty press. Milch carefully, slowly turns the deckle-edge pages made of imported French paper; bound throughout the text are original aquatint etchings. He says that the fun for a collector of having several "poles in the water" is that "if you find a hole where the fish aren't biting, you have other conortinuities."

On the other hand, "Yone of the dangers about being too anxison a collector is that you can outstrip your ability to read what you get." He says he tries to read everything he buys, although while traveling he's more apt to take a paperbase kellition of one of his fancy volumes. "But nothing gives me greater pleasure than to read a fine book in the comfort of my home or office. There was just an edition from the Limited Edition Club of Hiroshima. I had read it before. But it came out in such a beautiful edition — by form, large, comfortable print, lovely soft leather binding, provocative illustrations — that I felt J just had to sit down and read that book, and it was a pleasure to turn the pages and eniovit stagin.

enjoy it again.
"Some people take all their excess capital and invest it in stocks and put those in a safe-deposit box. And they get awarm, comfortable feeling from that. I get more of a warm, comfortable feeling from being surrounded by beautiful things." Milch adds. "Collectors, once they get the bug, go beyond need. . Their need is not for essentials, but to be surrounded by things that they like."

Surely no one has gone further beyond need than Cima, the downtown eclectic. Buying at the rate of fifty books a week has clearly made it impossible for him to read most of his purchases, though he strives at least to peruse each one "so I know what each one has to say." Both the literary stockpiles in Cima is boarding room and in the warehouses are in "complete disorder," the old man declares with something like perverse pleasure. In one of the warehouses, Phillip Roth's Wy Life as a Mon lies on top of Mathematics, a Human Endeavor, which in turn obscures The Wit and Wisdom of Billy Graham. "These are not rare books. These are just good ordinary books." Cima says, "Cima says, "Cima says, "Cima says, "Cima says, "Cima for the brandishes as recent find, Ten Thousand Jokes, Tousts, and

As Cima describes it, there's something almost mystical about the process by which he makes his selections. He claims that many times he strolls into Bargain Books or the St. Vincent de Paul thrift shop

or Amvets, only to walk out empty-handed because he didn't see anything that struck him as being "important." He says, "I never go to a bookstore looking for a particular book or a particular subject. What I buy depends on what I find."

He has certain minimum criteria. For example, Cimar esists buying anything costing more than three dollars, and figures that the average price he has paid is probably closer to \$1.50. In general, he shuns paperbacks are just fith! "Editions published by organizations such as the Book of the Month Clob pique his interest, Cima thinks he may have the biggest collection of such books in the United States. Among offerings not from book clabs, he says he sometimes buys a duplicate of a book he attracted yours of the second copy is in better condition, he claims he only has to look at a book copy, and if so, what shape it's in. As if it were a point of hoors. Cima also says he never checks to see if any volume is a first edition until after he has decided to buy it, because he wouldn't want to be tempted to purchase any book solely on the basis of its first-edition untils

If Cima can't put into words the process by which he judges whether any book is worth owning, he does admit to a motive which has fanned his collecting efforts to their recent intensity. A few years ago he discovered the existence of a tiny town named Cima in the Mojave Desert. He's never visited the town. but something about the idea of spending his last days there strikes the old man as romantic, so he's made inquiries and has learned that only seven dwellings exist in the town center, all currently occupied. He says he's waiting for one to become vacant, whereupon he'd like to move there and to use his books to start a town library. Such an action might well make the town Cima the most isolated place in the country with a library of more than 10,000 books. Cima the book lover says that if for some reason his dream fails to materialize, his collecting still won't have been a waste. "I've enjoyed it. And besides, I can probably always get my money out."

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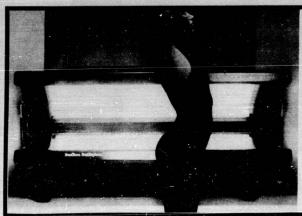
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Alternatives



Being homosexual, effeminate, and a drag queen. Torchsong Trilogy's Arnold Beckoff starts out with nineteen strikes against him. He is a minority within a minority within a minority. He is Jewish too, which adds another minority— and all these minorities, each in its own way, are oppressed and persecuted by the soci-ety Arnold lives in.

Persecution and fear have led American homosexuals to patterns of behavior that make things even harder for Arnold. His make things even harder for Arnold. His lover Ed, desperately attempting to flee the problems of being gay in an anti-gay world, marries a woman, and it is six years before he has the courage to return to Ar-nold and to his own real sexual identity.

The need for secrecy has encouraged gays to satisfy their sexual needs rapidly and nonymously, in the back rooms of bars anotymotous, in the clear fronts to relate the same and bathbooses, so that they will not have to enduer the disapprobation of 'straight' society by setting down in over, stable strains of the same and the same an and bathhouses, so that they will not have

accept the fact that his love for males is love and that his aspirations toward a warm, lasting gay relationship are the aspi-rations of a human being.

These are Arnold's initial woes, the spe-

cial problems thrust upon him by a hostile control of the contro society. Over and beyond them, he has to

all odds, he does indeed manage to do all this. The love he is so lavish in giving is finally returned to him: Ed comes back, his friends stick by him, and, in the culminat ing moment of the show, the delinquent gay teenager Arnold has adopted affectionately dedicates a song to him on a radio disc jockey show (it is — appropriately – suffering, chaotic, magnificent Big May-belle singing "I Will Never Turn My Back On You''). Arnold's persistence in asserting his right to be himself pays off too reluctantly, and only on her way out the door — but nevertheless decisively — his mother acknowledges the reality and legitimacy of his feelings, his love, his grief, his life. That particular life is a mess (an ever-evolving mess, always messy in new ways); but Arnold survives, and lie triumphs.
In this respect, Torchsong resembles the Old Globe's Catsplay, which I reviewed to the control of the

last week. Ersi, the plucky, self-assertive, elderly heroine of Istvan Orkeny's play, is another survivor, triumphing over all the disorders and disappointments of her life by the sheer force of her will to live, by her innate and irrepressible joie de vivre. Ersi differs from Arnold, however, in that while she survives on the strength of her natural - almost animal - vitality alone Arnold's triumph is based in addition on his goodness. Ersi is a quite amoral being. whose fundamental objective is to get what she wants, and - barring that - sin she wants, and — parring that — simply to be. The thought that doing good might be an essential part of being human never crosses her mind. In that sense, she is a more primitive, more undifferentiated example of the human condition than Har-vey Fierstein's hero, Arnold, who stands vey Fierstein's hero. Arnold, who stands on the higher (and therefore narrower) level of civilized development where moral action — loving, giving, helping, forgiving — is more crucial to human identity than merely willing, destring, asserting, being, if Evri represents wha Kierkegaard called the seathent stage (meaning a meaning than the seathent stage (meaning a inebrating flow of vital juices), Arnold—cffeninate drag queen though he may be — belongs thoroughly to Kierkegaard's

category of the ethical man, with his moral standards, his commitments, and his po-tential for herosim. It is, of course, heartening that these days it is possible for a playwright to use so idiosyncratic a figure — a minority of a minority of a minority to embody a universal human type given such a lofty status by a Christian

theologian.

Gay theater has come a long way from The Boys in the Band, which started the the Boys in the Band, which started the current fashion for plays on gay subjects. The summarizing maxim of that depiction of homosexual misery and frustration was: 'The only happy homosexual is a dead homosexual.' Torchsong Trilogy scarcely portrays homosexuals as souls in bliss. but instead of sounding the note of irremediable doom it tells us authoritatively that a large part of homosexual unhappiness is due to the bigotry of an unenlightened so-ciety, and that the rest is the normal human ciety, and that the rest is the normal human lot. If there is some specific unhappiness inherent in being homosexual, Fierstein seems to know nothing of it. His play, consequently, is an optimistic one, of a somewhat Rousseauist flavor. Its charac-ters are all basically good and good-natured; if they behave badly, it is because of auffering, weakness, or imprane. of suffering, weakness, or ignorance. With these impediments diminished, the play tells us, innate human impulses to-ward love, bonding, mutuality, and sol-

idarity take over.

By the end of Torchsong it looks as By the end of Torchsong it looks as though a happy bourgesis family, hased on these principles, is about to be established. Arnold as Monmy, Ed as Daddy, David (the former delinquent) as their child, and Arnold's monther as a benevolent Grandma. At this point fantasy seems somewhat more prominent that, realism in the play's economy — nothing untoward for the end of a comedy, where we are usually shown the truth of what we wise as a constant of the property o fundamental propaganda of comedy in general: the notion, contrary to a great deal of human experience, that there are such things as happy endings, that it is indeed poscible for us to get what we want, and that - at least maybe - "they lived hap

pily ever after."
As a comedy, Torchsong draws on a number of theatrical traditions. Fierstein's notion of what is funny, his way with onenotion of what is funny, his way with one-liners, his creation of come situations, his mastery of that particular type of humor that is habitually used in plays about Jewish family life — all these owe a great debt to Neil Simon. The third act of the Feerstein play, in which Armold's mother shows up and starts her usual campaign to make him feel multiv about his way of life. make him feel guilty about his way of life, is to a large extent a gay version of similar scenes in Come Blow Your Horn. The Simon penchant for turning every possible line of dialogue into an invitation to laugh-ter is also very much in evidence: conver-sation and situation — and sometimes even character — are set up expressly to make the characters say funny things, one after the other. This is Simon's heritage from French farce (Labiche, Feydeau, and the like). Also from French farce, by way of Alan Ayckbourn, comes Fierstein's deof Alan Ayckboum, comes Fierstein's de-light in playful formal arrangements of ac-tion and dialogue. The entire second act of *Torr hong* takes place in a giant bed (in-geniously designed by Bill Stabile to fill the entire stage,), where two couples (Ar-nold and his lover Alan, Ed and his wife Lauret) are variously intraposed, reshuf-fled, and crisscrossed, with winy paral-tics. The first act is distinguished by some superb monologues: Arnold in his fressing room putting on his female dressing room putting on his female make-up and talking to the audience, Ed in a gay bar making his first approach to the (invisible) Arnold, Arnold in the back room of that bar conversing with his (invisible) friend Murray while certain sexual things happen — tours de force of extremely funny and highly theatrical self-revelation, deriving ultimately from

vaudeville routines and nightclub acts by

standup comedians, but carried off with an unmistakable. Fiersteinian flair and chutzpah.

The greatest glory of Torchsone as work of theater is in fact this playwright's special way of using language to convey his own sardonic, sentimental, selfcongratulatory, self-deprecatory, disdain-fully hostile and indulgently affectionate view of life. This language too has its precedents, in the consummate putdowns of Harold in The Boys in the Band and of his serpent-tongued colleagues in scores of other plays and movies. But Harvey Fierstein has made what is already a sterio has made what is already a stereotyped style into a wonderfully flex-ible instrument, now nasty, now funny, now poignant, but always with a particular musical lift to it that audiences have heard nowhere else. The author's ear is fine, his magnation is finer still, and his command of words and expressions of with abuse is perfeixed this is the poetry of hischiness. Yet it is a language which, while losing none of its colloquial vividness and pungency, can rise to heights of rhetorical expressiveness when it is being used to defend the prerogatives of passion or the right to be onset. If and then the riciphone of the properties of the properties of the properties for although Fierchien believes deeply in owner thinsy mostly old fashioned thines nowhere else. The author's ear is fine, his some things (mostly old-fashioned things such as love, truth, fidelity, and tolerance) and knows how to frame his beliefs in powerful dramatic language, there is noth

sowerful dramatic language, there is noting more alten to his executial nature as a
playwright than sounding like a stuffed,
ability or a politicain on a supploss.

Most, of these cloquent and yet selfmocking tirades, as well as most of the
vally funny lines, belong, naturally, to
Armold, it is a role demanding the utmost
virtuosity, personal charm, and stamina
Armold, it is a role demanding the utmost
virtuosity, personal charm, and stamina
dmodal-florus show). When I visited
the Huntington Hartford Theatre in
follywood recently, where Fort-funny has
been entertaining the multitudes since
January, Armold was played by Jonathan
Hadary, a sensational actor from the
Bruadway production. Mr. Hadary's graph Broadway production. Mr. Hadary's grasp

of this immense role (there is considerably more to it than Hamlet or Lear) was some thing to wonder at. As a quipping so liloonizer of the borscht-circuit variety, be displayed that perfect sense of timing and that total control of wry, insinuating, or ironically innocent vocal inflections found in the great comic soloists. But all thi guffaw-producing glitter was in the service of an intensely concentrated characteriza-tion, with a pathos at times so powerful retrain from tears. What Mr. Hadary man aged to do with great success was to portray an Arnold who is at once completely theatrical (playing to his public, parading his falents and his eccentricities with shameless estentation, a hothouse flower of the most bizarre sort) and completely human (with real anguish and real joy, an extreme and flamboyant but uninterrupdly recognizable image of everyone in the audience, whether gay, straight, or any other category). It was a great achieve-ment; and a similar quality of more-than-professional, truly inspired acting charac-terized Jared Martin (Ed). Fritzi Burr (Arnold's mother at the performance I saw), and the exceptionally engaging Lawrence Monoson (Arnold's sassy adoptive son, David), along with Meg Mackay and Paul Joynt in the somewhat more subdued parts of Laurel and Alan, Mr. Hadary has now returned to New York, his place having been taken for the last weeks of the Los Angeles run by Harvey Fierstein himself. Award for his acting in the New York production). The other actors and the daz-zlingly inventive direction of Peter Pope, remain. *Torchsong Trilogy* is an important play by a theatrical artist of tremendous promise for the American theater; it offers exceptional entertainment, as well as an authentic insight into the muddled, thwarted, and intermittently heroic human condition; and it provides a vehicle for one of the most astonishing acting perform-ances one will ever see on a stage. It is well worth the trip to Los Angeles; and it won't be there long!

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JEFF SMITH

Poor Aristotle. Through this weekend at the Mandell Weiss Center for the Per-forming Arts, the UCSD Department of Drama is staging the play that obliterated his doctrine of the dramatic unities. August Strindberg's A Dream Play. For more than twenty-two centuries. Aristotle's claim that dramas should occur in a specific place and time (no more than twenty-four hours) ruled Western theater. He argued that these requirements were necessary for drama to be the imitation of an action, an alignment of probability and necessity with the parts fitting into a uni-fied whole. Through the centuries, play-

wrights made assaults on the famous "three unities" of time, place, and action. Shakespeare paid them only token heed, much to the dismay of Ben Jonson, his Buchner, self-taught and thus free from the tradition, slugged away at the unities in his play Woycek, but the German playwright died in 1837 at age (wenty-three, and, though shaken, the unities reigned on. Then in 1902, the year Sigmund Freud was writing The Interpretation of Dreams. Swedish dramatist August Strindberg wrote the play that abolished the unities and ushered in the theatrical experimenta-

tions of the Twentieth Century Other plays, like Calderon's La Vida Es the perplexing mazes of his play, that "as the dream is usually painful, less fre-

ors, but her father cautiens her that these appearances are deceiving. Indra refuses to slander the Creator's children but says human life, and to return to tell him if the complaints of mankind are justified. Agnes floats down on a cloud and assumes human form. Weighed down by this new burden Agnes finds herself sinking and suffocat

with dreams in the theater. But Strindberg's A Dream Play is the first to move beyond mere imitation of dreamlike states and to incorporate on stage what he calls
"the disconnected but apparently logical form of a dream." The aim is to deny all
traces of waking life. Thus reason disappears, as does causality, and the limits of the five senses are overcome. In their place is a free-flowing synesthesia where dream-logic prevails over order and prop-ortion. In such a condition, Strindberg says in an explanatory note to the play, everything can happen; everything is possible and likely. Time and space do not exist; on an insignificant basis of reality the imagination spins and weaves new patterns; a blending of memories, experi-

ences, free inventions, absurdities, and improvisations." With A Dream Play, Strindberg liberated theater from all formal expectations and restraints. He also ttempted to show his audiences, through quently cheerful Ithan reality l, a note of adness and sympathy for every living reature runs through the swaying story.' In the play, the daughter of Indra, one of the eight gods who keep watch over the

world, has chased a lightning bolt and finds herself descending to earth. She sees beauty from afar, splendid sights and colthat the language of mortals is filled with complaint. The daughter, Agnes, hears otherwise; Indra, her father, instructs her to descend to the world, to experience

Agnes enters an amorphous, shape-shifting world that would have made Aristotle cringe — or that may have been the one which prompted his compulsion for order. Nothing stands still. A castle grows, thanks to manure. People metamolphose into other people, fire can turn into flowers, and barriers exist, then disappear. It is a place where people fear happiness because it can quickly transform into its opposite ("don't touch love," the poet tells Agnes, "that's the greatest crime"), and a place where the successful. crime"), and a place where the successful, because of their achievements, are marked for future defeats. The one constant in this alien landscape, Agnes learns, is suffer-ing. Her earthly odyssey shows Agnes numerous instances of pain — from Fairhaven, a palm-lined country club of a city where the right-thinking people live, to Foulstrand, a Dickensian lower depth where those malformed by life reside.





all, who may have it better than the rest. He owns everything in sight - the water the forest, the air, and all the wildlife Agnes soon learns, however, that the man is also blind. All he can hear is the sound of his weeping son. "Life is evil," Agnes concludes. "Mankind is to be pitied."

concludes. 'Mankind is to be pitted.'
Throughout the play, mention is made
of a single cloor. It is small, pantry-sized,
and has an air hole shaped like a four-leaf
clover. People suspect that behind this
door, which no one dares open, lies the
secret to the mystery of life. Determined to
show mankind the ruth. Agress wants to show mankind the truth. Agnes wants to unlock the door. She has been warned that "right-thinking" people destroy all "liberators" (Strindberg makes oblique references to Socrates and Jesus of

Nazareth as examples), but Agnes persists in her altruistic aim. The townspeople as-semble before the door, along with deans of philosophy, medicine, law, and theology. The door is opened. There is nothing behind it. Struck by the bleakness of the revelation, the people threaten to strike Agnes down. She flees, her secret swal-

Agnes down. She flees, her secret swal-lowed up by the pontifications of the right-thinking minds of the land. In the history of drama, A Dream Play, and Strindberg's "Chamber Plays" that followed it, helped to open anotier door: to the disruption of long-held principles of what dramas should be and do, to new uses of the history of the properties. what dramas should be and do, to new uses of the stage, and to the unconscious. Dramatists before Strindberg had employed some of the techniques he uses in the play — "a blending of memories, experiences, free inventions, absundities, and improvisations" — but none had ever combined them with his overriding aim of turning the inside out and unveiling the inner realms of the human psyche. At the same time, A Dream Play is by no means modern. Its philosophical position, a primitive Manichean dualism with evil

having about eighty-five percent of the fun, throws it back into the Nineteenth Century, as does its reliance on the need for theatrical illusion. Nonetheless, A Dream Play is seminal a threshold piece that brings in the new while still relying on older conventions. From it are spawned experiments with expressionism, sur-realism, and the theater of the absurd — and also, often by selective pickings from

and also, often by selective pickings from it and firm reactions to it, the work of Pirandello, Brecht, and Samuel Beckett. Poor Striadberg. Rather than honor his favorite play with a staging worthy of its importance, the production at UCSD treats Strindberg's girn, dreamlike vision of the human condition as if it were a unservy rhyme — or a child's toy, to be bandled about and broken at the sy him of the infant Directed by Michael Hackett, a drama professor from UCLA, the production ap-pears to be embarrassed by the play's content, which it repeatedly attempts to hide amid flurries of visual excess. The pro-duction does have a consistent focus: a mocking, postabsurdist look backward at, mocking, postabsurdist look backward at, from this perspective at least, a moldy old relie of the theater. It is quite imaginative visually, but at every turn it appears bent on trivializing both the themes and characters of the play. The UCSD production, in fact, treats Strindberg's script with the same irreverence that A Decam Play shows toward Aristotle's doctrine of the mittee.

unities.
This production shouts "watch me," is if the director and designers had used the play as a wholeto to fill the stage with effects— and then dismissed the vehicle testf as unimportant. There is much to see. The set, by Uta Fink and Robert Israel; seems alive. Large objects—a cloud, a castle that grows, walls—roll in from the dark, seemingly by themselves. All move by the kind of warped logic that scripts our

dreams, the log'c that can make sense, for example, of a waterfall made of sand. Size ratios in the set are intentioned askew People tower over the homes they live in or are dwarfed by them. Doors and othe entrances are either too large or too small Brenda Berry's lighting designs clarify these ratios by splitting the stage into fragments and shaping new, bizarre prop-ortions. The set is easily the most promi-

nent character on the stage.

It also ridicules the playwright's intentions. Many of the set's components (the castle, for instance, which expands like a rusty spyglass) appear to have been de-signed by a child — or for a child's ap-preciation, or for a new A ticket ride at Disneyland. Most of the objects are painted with bright, cheery, kindergarten painted with bright, cheery, kindergarten colors. They neither threaten the audience nor serve the play. Thus instead of evoking, an ethereal landscape, the set tops off around the level of cute. The whole stage picture too often resembles a comic book version of the play. We do not enter into Strindberg's bleak vision of sadness, pain, and injustice at the theater, we enter into and injustice at the theater, we enter into Saturday morning television.

And Hackett's direction keeps us there.
He has listened carefully to Strindberg's

statement that "everything can happen" in the dream world. He has used it as artistic license, in fact. But the director and his production are deaf to the playwright's request to see that "a note of sadness and quest to see that "a note of sadness and sympathy for every living cicature runs through the swaying story." Only rarely— in the performances of Mona Mansour and Bryant Bradisaw, and occasionally D.B. Novak, Susan Gosdick (as Agnes), and Jonathan Fried — does this note get sounded, but usually at pianissimo level. The rest of the time, characters, are subse-The rest of the time, characters are subor-dinated to the set's pyrotechnics and to stagey effects. Though often inventive, the note of sympathy and cut the heart ou of this show. The characters, especially Agnes, are treated unsympathetically, at times even grotesquely. Toward the end of the play, when the four academic deans assemble before the mysterious door, Hacket has cast children in the roles. By this point in the production, such a directorial touch comes as no surprise. The show has been kids' stuff all along.

text offers equal satisfactions. Because of the play's familiarity to audiences, Sopho-cles' Oedipus can withstand Steven Ber-khoff's Greek, even benefit from the perody. The supertheatricality of directors Peter Brook and André Serban often reveals new insights into a classic play by taking it to seemingly aberrant extremes. And skimpy texts, like Brecht's The Visions of Simone Machard, can be made like most others, is a very fragile classic Recause of the costs and the technical dif ficulties involved in producing it. A Dream Play isn't the kind of drama one can stroll on down to the neighborhood theater and catch every so often. It hasn't been performed enough over the years to withstand assaults gracefully — or for au-diences, expecting to see a faithful rendi-tion (and most likely their first exposure to ductions of the play are as rare as visita-tions by Indra's daughter. And given what she went through at the Mandeli Weiss Center. I doubt that Agnes will want to return to San Diego, even if promised a

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Here Comes Summer



DUNCAN SHEPHERD

No sooner had I finished saying the eye lids were growing heavy waiting for the Union to find a new film critic than I heard Union to find a new itim critic than I beard something to samp the eyelds open. A new film critic has been found. It, or he, is David Elliot, Harely of USA refox, I must hastily disclaim any credit for having shamed the Union into action. I can't have it appearing as if I had known about it all along and had timed my remarks so as to make it appear I shamed them into I'. I should confess, with similar speed, that I am surprised the new man is someone of mational renown — someone, I mean.

whom I've heard of. My actual acquain-tance with him, on the other hand, is rather severely linited by what I imagine is not an untypical experience; Inda got hold of a carly days (I vaguely recall favorable no-carly days (I vaguely recall favorable no-inces of Local Favo and The King of Com-cedy), and a habit didn't form. Now it will be necessary, if acquaintanceship is to be deepened and If I am to back up my show of concern about the local cultural scene, to get hold of and actually read that stun-ingly uply and typo-riddled daily, in whose pages the Arts are condermed to wander Jeauliority in search of a home. And indeed what can have Induced (or possessed) the newcomer to step down

question. One can assume he brings with question. One can assume ne orings with him a level of cosmopolitanism that can do no harm to the local scene, though it might do no good either. It, or he, should be med in any case.

Meanwhile the annual summer movie flood seems already to be past its first admonitory trickle and into full gush, and I had better start bailing before I require a

My immediate reaction to the thought of sitting through a third version of the fanous and infamous events aboard H.M.S. Bounty was that I would just as soon be keelhauled. My more considered reaction, such as has been known to kill cats, was that if someone were going to bother to make a new version they must have thought of something to do with it that their predecessors, and I, hadn't thought of something akin to Brando's dandified interpretation of Fletcher Christivn in the second version. I suppose there is more of an effort made in *The Bounty* so let Lieutenant Bligh present his side of the story (there is certainly more of an effort made to identify him occasionally as a lieutenant): the whole thing, even those parts of it that Bligh could have had no knowledge of, is related in flashbacks in front of a Naval review board. And Fletcher Christian, in the result, practically disappears as a char-acter. But somehow it seems unlikely that the result, practically disappears as a cana-cter. But somewhow it seems unlikely that Bligh's stiff (but perspley) apper lip, his abstantion from spirits, his sexual expres-sion, and his spiritual torment over a life-style hat offices but little from that of Southern Caiffornia beaches will endeas style hat offices but little from that of Southern Caiffornia beaches will endeas — particularly when Anthony Replain's sight-collared twitchiness is held up-againtal Mel Ghoson's unbuttiness and often shirtless sensuality. And there seems to be no shortcut around all the conspiratorial glances and cynical gridances, nor around he "Land hold" and "I bring you gifts" and nated giggling native gifs (the greater proximity to Talift' off the Australian direc-tor. Roger Donaldson, has resulted in no greater anthropological interest; a couple of frenzied production numbers and a

single dreamy montage, nothing more), nor around the "From now on there is going to be discipline on this ship" and "There will be no more grog and no more shore leave." nor around the floggings and rumblings and "Are you with us?" and "You fools! You'll hang for this!" That two words of the former fitle have been lopped off does not indicate a general trend toward streamlining. It may be conceded after all that a movie so forgettable must be preferable to a keelhauling, if I understand keelhauling correctly, but not because it is

over quicker. Firestarter, by my count merely the second movie so far this year to be based on a book from the Stephen King punch press, carries the special disappointment of an appealing idea botched in the treat-ment. King, on the overwhelming evi-dence of the movie adaptations, can sel-dom be bothered to develop one of his ideas, but then the ideas are seldom worth developing in the first place. The idea here
the terrible burdensomeness of supernatural powers on their possessor — is pretty much the same idea as in *The Dead Zone* and, in germ form, in *Carrie* and *The Shining*: and its relative appealingness. and, in germ form, in, Carrie and The Shinning; and its relative appealingness, along with its recurrence, may indivate deeper emotional roots than some of King's others. Indeed the persent used to the strength of the strength of the present control of the strength of t

you can remain awake for it, does not disappoint: Goodness gracious! Great balls of fire! Even this display, however, is a far cry from what the girl's pyrokinetic powers, connected as they are to the pitui powers, connected as they are to the pitul-tary gland, are projected to be capable of when she reaches adolescence, nuclear ex-plosion, global fission, Armageddon, Metaphorical translation: The Great American Novel, perhaps, or at least a bigger, better, hotter sequel.

The only, and ample, reason to see Breakin is the dancing. And even that, as

Breakin is the dancing. And even that, as directed by Joel Silberg; is often badly framed and parcelled out in mere snatches rather than fully formed sequences. One such sequence, in which a dancer identified as Michael. "Boogaloo Shrimp" Chambers performs a pas-de-deux with a broom (not the first terpsichorean in movies to use that implement as a deserted. movies to use that implement as a dance partner), captures perfectly the effect of stop-motion animation that unites break dancers with such magical figures as King Jasper, Art Clokey's Gumby, and nothing quite human. Presumably no actual frames were removed from the film to enhance the effect. The narrative framework is basically a terrible embarrassment designed to accommodate a slumming white girl. Her proselytism from the dance studio to the sidewalks would seemingly have been an



prefect step with the heroine, into the mys-teries of this subsculture. Not only, though, is this chance allowed to zip past, but the girl's actual dancing after her matricula-tion scarcely clarifies the definition of the the art form. No doubt a documentary would myside the ideal formet for that. And if provide the ideal format for that. And if you took out the connective story tissu which, as in so many musicals, gives rise to so much impatient squirming, you would be left with precisely that. And you will be able to find precisely that on the current Ken schedule, under the title Wild Style, a couple of months hence. Until

the break-dance phenomenon comes along, this will have to do

Bertrand Blier's My Best Friend's Girl. Bertrand Blier's My Best Friend's Girl, whose arrival at the Cove is several steps behind its appearances other places, is the director's latest exhibition of what some people persist in calling misogyny. Blier, to me, always tends to come across as the adolescent who has just got hold of Nietzsche or De Sade or whomever adolescents get hold of these days. It would be foolish to react to his provocations too sternly. He doesn't really believe in them

himself; or if he does, chances are he soon won't. It would be best in either case not to give him the satisfaction. Signs of a new mellowness in him can be detected already. Signs of the old callowness can still be, too. The envisionment of a predatory female (Isabelle Huppert) who can twist a man (a sort of French Jim Dale called Thierry Lhermitte) around her little finger and who still has another little finger on her other hand around which to twist the man's other hand around which to twist the man's best friend (a sort of French Allen Goor-witz called Coluche) certainly gives free rein to adolescent terror of the opposite sex. Iruffaut, among many French direc fors, has traded most successfully on that mystique, and indeed fules and fim in particular will probably come to many people's minds, although it will no doubt people's minds, although it will be deaded leave again as soon as anyone stops to remember some of the things Traffaut's heroine stood for. Blier's eagerness to provoke is connected to his forgetfulness to characterize, to motivate, even to observe or inquire. His menage a-trois is cast in the acceptable (i.e., only mildly offensive) form of the most sniggering and mechan-cal bedroom comedy. The only hint of freshness here is the locale: a set designer's dream house situated smack on a ski lift and tricked up all around with staircases. balconies, picture windows, and a draw-bridge trapdoor. This is so fresh you can still smell the sawdust and turpentine.





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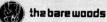
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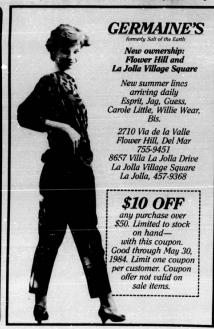


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ELEANOR WIDMER

The Restaurant: Frederick's
The Location: 128 South Acacia Street,
Solana Beach (755-2432) Type of Food: Continental nouvelle

cuisine
Price Range: Fixed price dinners: soup,
salad, entrée, dessert and beverage,
twenty to twenty-two dollars
Hours: Closed Sunday and Monday,
Open Tuesday through Saturday, 6:00
p.m. to 10:00 p.m. Reservations
required.

I read an enormously witty and knowledgeable book this week called New York City Street Smarts (Holt, Rinehart and Winston). Its author, Saul Miller, undertook the prodigious task of providing a guide to New York, neighborhood by neighborhood, covering such diverse control and even restaurants. Dispensing with those fashionable eating establish-ments where lunch for two will run well over one hundred dollars, Miller writes, but still, these are never among New Yorkers' favorite restaurants, for a favorite restaurant is where we go constantly and know the menu intimately — neighbor-

hood places." This caused me to think about neighborhoods in San Diego. My own neighborhoods nestaurant used to be Anthony's Fish Grottoo on Prospect Street in La Jolla, now the victim of uban commercialization rather than renewal. My current neighborhood bakery, where I buy sourdough wheat bread with walnuts, and cinnamon snalls without raisins, is the Monterey Baking Company at 1237 Prospect Street. Unless I hotfoot it over there at virtually the crack of dama, I am awash with touriss and an administration have no struggits. Still, the notion of neighborhood estaurants in San Diego begs for definition. This caused me to think about neighbor

Does Morgan restaurant in the Gaslamp district (515 Fifth Avenue) really depend upor

trict (\$15 Fifth Avenue) really depend upon the inhabitants of the neighborhood, one of which is the San Diego Rescue Mission, for its patronage? Decidedly not. During the last few weeks, I visited Athens Market (414 E Street) and Geor-gia's Greek Cuisine (3641 Madison Pv-enue) both of which require intimate knowledge of the city for their discovery. Athens Market is at least visible to walkers downtown, but Georgia's Greek Cuisine, located in eastern San Diego, exists in a modest semiresidential neighborhood modest semiresidential neighborhoods where Greek-food and restaurant enthusiasts are rare. Restaurants do exist in distinct neighborhoods, but, ironically, they are not supported by neighborhood patronage. What put the estimable Effen-di's out of business was its location on seedy stretch of Mission Boulevard where out-of-area diners did not like parking at

night.

Just because a restaurant is surrounded Just because a restaurant is surrounded by a large enough population, this doesn't make it a ''neighborhood'' restaurant. It must rely on the ubiquitous autormobile to bring in enough clientele. And so it is with Frederick's in Solana Beach whose twenty-to twenty-two-dollar fixed-price dinners put it out of the neighborhood restaurant

For many years Frederick's has been high on the lists of dining experts and con-noisseurs because of the talents of its noisseurs because of the lalents of its young chef. Doug Organ, and its brilliant pastry chef. Osa Sommerneyer. Together, they managed or create consistently fine meals which brought its clientele to its door again and again, while working in a minuscule kitchen that would be the despair of many a hone cook. Though Frederick's interior is far from plush, you always to the cook of the coo

expanded.

But not even the happiest collaboration between owner and chefs lasts forever. Doug and Osa left Frederick's recently to

open their own establishment and a new cooking staff has taken over. The chef is Chris Jensen, formerly of Papagayo in Seaport Village, and the pastry chef is Jennifer Saar who did her early work at

and I dined, offered two appetizers, shrimp with dill butter, and basil pasta with sun-dried tornatoes, at three dollars each. The fixed-price dinners cost twenty to twenty-two dollars each and included tomato bisque, house salad, or romaine and cucumber salad, and a choice of entrées: veal marsala, blue-nose bass in curry sauce, rack of lamb, duck breasts, scallops in saffron sauce, and filet of beef. The price also included dessert and coffee.

We sampled the two appetizers, both of which were nicely done. The shrimp in dill sauce had felicity and the pasta dish was interesting. The word "interesting" is often used when we are searching for a polite word to cover a less-than-stimulating situation or event. But in the case of the pasta at Frederick's, it was, indeed, "interesting" because the basil had been included in the pasta dough itself. It wasn't a pesto sauce with basil, but basil

The tomato bisque was served piping hot, but it lacked a true. intense tomato taste. You were aware of the spices but not of the tomato. The soup needed distinc-tiveness. Both salads had fine dressings

and were properly crisp.

The three entrees we ordered were the blue-nose bass with curry (twenty dollars), duck breasts with rum and sider, and scalduck breasts with rum and cider, and scal-lops in saffron sauce (twenty-two dollars each). I chose the scallops, reasoning that a chef from a seafood house (Papagayo) would do seafood well. He did. My scal-lops were tender, the sauce delicate, the dish successful. The entre that created the gratest stir was the nouvelle cuissing prep-aration of the duck breasts which are stimed, grilled, served rare, and uses like leg of lamb. One of our party, accustomed game enough to ty it, but rare duck which doesn't taste like fowl is certainly worth

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Dr. Jack Peroliman

the adventure. The blue-nose bass was well prepared and was not overwhelmed

Frederick's has pioneered the restaurant use of fresh vegetables; these are pur-chased daily from Chino's in Rancho Santa chased daily from Chino's in Rancho Santa Fe. The quality of these vegetables is superb, but there's now a certain predicta-bility about the lone, young carrot placed crisply against three pea pods which lean against a rosette of cauliflower. The theory against a resette of cauliflower. The theory behind nouvelle cuisine vegetables is that they appear in great variety on the plate, but in less than-copious portions. I think the better restaurants have to revise their thinking about vegetables. What's wrong with two or three carrots and six pea pols and more than one bud of broccoli or

cauliflower? I don't like to stagger out of restaurants overly full, but I am opposed to too much restraint. On each of our plates, along with the vegetables, we found a fresh flower (a nasturtium on one, Chinese broccoli blossoms on another). These were beautiful to behold (and even to taste), but

beautiful to behold (and even to taste), but flowers aren't filling.

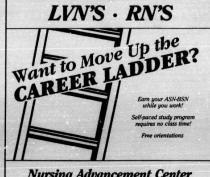
This brings us to the entrees at Fred-erick's which were a bit spare. While the bread, baked on the premises, is excellent, we needed some rice with our seafood. The duck arrived with a scant amount of wild nee huw seallone ring for a crewild rice, but my scallops cried for a car-bohydrate: rice, potato, noodles. Spare en-trées are supposed to be aesthetic but there has to be a downside limit, and we should start clamoring for more.

be monitored. At present the dinners are be monitored. At present the dinners are creditable, but not yet daryling. It may take a few months before Chris Jensen develops his own style and puts his own culinary signature on the food preparation. The same is true for the desserts. I enjoyed the checolate cake and the fresh strawberry pie, with merianse prepared by Jennie. pie with meringue prepared by Jennie Saar, but I want to be able to wax rhapsodic. This should come with time and experience. I have faith in this new collabare professionals who have always provided the community with an excellent

stablishment.
In the meantime, since I began talking

Cuisine provide huge amounts of Greek food at low costs. At Athers Market I enjoyed the lentil soup and the combina-tion plate (six dollars), but found the the plate (six dollars), but found the stuffed grape leaves lacking in texture and the lamb dishes chewy. The cooking at Athens Market is home style, plain, not too refined, but generous in size. Georgia's does a wonderful lamb dish which is potted rather than roasted though it's called roast for only \$4.95. Neither of these restaurants is the equal of the late Effendi's, but both have loving families who preside over the kitchen and tables. If you're in the neighborhood and are a bargain eater.











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SPORTS

Remember John Jefferson? Well. you may not have seen the last of him streaking down the sidelines in a Charger uniform.

BY JOHN D'AGOSTINO

It is the sort of fantasy—such as imagining San Diego Stadium without traffic congestion—in which a local football fan might indulge in the languorous hibachi haze of a tailgating party. But as improbable as the idea may seem, don't be shocked if some day in seem, don't be shocked it some day in the near future wide receiver John Jefferson is again playing football for the San Diego Chargers.

the San Diego Chargers.

It is two years and eight months to the
day since the Tribune splashed
"Jefferson Traded to Green Bay"
beneath its front page masthead in the
large typeface normally reserved for
such major news items as presidential election results or assassination attempts. The headline and accompanying story that day dwarfed reports of anticipated cost-of-living hikes, car bombings in Beirut, and a Diego coastline could soon be blitzkrieged by destructive storms the



likes of which hadn't been experienced here since the mid-1800s. But if something as commonplace as a sports transaction was being given seemingly boggling statistics, more even than his mind boggling statistics, more even than the game-breaking explosiveness he brought to a Charger offense that had become seemingly unstoppable with his acquisition, Chargers fans came to love Jefferson's acrobatic flamboyance, the electric flair and balletic grace which he disproportionate emphasis, there was nevertheless some justification. In his three years as a Charger,
Jefferson had become something of an
instant legend, catching 199 passes for
3431 yards and thirty-six touchdowns electric frair and patiente grace which ne brought to a game known more for its punishing brutism. When Jefferson (referred to hereabouts as '13.7') would sprint downfield, juke past a defender into the open, catch up with one of and becoming the only receiver in National Football League history to gain more than 1000 yards in each of his first

quarterback Dan Fouts's long, arcing spirals, and spear it with his fingertips, en pointe, arms stretched to their limits. was Baryshnikov in shoulder pads. yould score a touchdown in When he would score a touchdown in San Diego Stadium and then race toward the seats with his index finger thrust skyward, Jefferson was less a football er than a gladiator holding aloft the player than a granular noturing asset on head of an enemy of Rome to a delirious Colosseum throng, and the stands would erupt in deafening bedlam. He was a pacesetter, an arbiter of

athletic style, an original, and he had coaxed this city into the palm of his hand as much with his quick, wide smile as with his catlike athleticism. But suddenly San Diegans were reading that he had been dispatched to the arctic climes of Green Bay, Wisconsin in exchange for commodities as uninspiring and impersonal as 'draft choices and future considerations.' The choices and tuture considerations. In news was received in the local sports community with a mixture of disbelief and glum resignation, since J.J. had virtually made the move inevitable by angering Charger owner Gene Klein with his renewed demands for a renegotiated contract. Even those Chargers partisans who sided with Klein on principle were saddened by the trade (one such woman in a Pacific Beach on principe were standened by the constore in which I was trying on athetic
store in which I was trying on athetic
shoes openly wept at the news), and
word that Jefferson would never again
wave his victory towel or slap leaping
high fives with eammane Kellen
Winstow before the home crowd was
worship with the control of the concoroded a worsing chandleir in.
Coalinga. If it was not the worst trade
ever made by a local sports franchise
(the subsequent trade of defensive end
Fred Dean under similar circumstances
proved far more destructive to the
cortnigly the least popular.

Jefferson had precipitated the trade by
Announcing that, due to the impasse

announcing that, due to the impasse over the salary dispute, he would never again play for San Diego. "I don't see myself in blue and gold now," he had



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said, "even though I love the city." Two hours after he made that statement to the local media, Jefferson was seeing himself in the green and gold of the Green Bay Packers, for whom he has toiled the past three seasons.

But one day last week, amid reports

that he is unhappy playing in Green Bay J.J. was on the phone from his family's home in Dallas, reaffirming his regard for San Diego and his willingness to play again for the Chargers if one simple but considerable obstacle can be eliminated. "I think it'd be great to play again for the Chargers," he said, "if they're under new ownership. And I've heard the rumors that Klein's selling the team. I've talked about it [returning to the Chargers], you know, the subject has come up. I've gotten phone calls from people - I'd better not say who speculating that the team might be sold, I think it'd be great. All the elements are there [in San Diego] — the things that I'm looking for in a city. But he's [Klein's] the reason I left and [the sale of the team to a new owner] would be the reason for my return.

What about the reports that he's unhappy in Green Bay? "No, it's been nice," he replied unconvincingly, "but what I said was that I really don't feel that I could finish up my career there, you know. I'n. looking to play for five more years [he has one year left on his contract with Green Bay] and I think they could be better spent playing for the Chargets. I would say that the weather element and the fact that it's a good-size city, the people, those kinds of surroundings make you feel better about playing the game. They go hand in

One of the rumors emanating out of Green Bay was that Jefferson is unhappy about his secondary role in an offense that features world-class receiver James ofton If he were to return to San Diego, wouldn't he face a similar situation with regard to the Chargers' Wes Chandler? "No, 1 think we'd complement each other because we're very similar," he said. "In fact, I haven't seen two people who are so much alike in a uniform as Wes and

me."
What the diplomatic Jefferson wasn't saying is that he has been languishing in the unimaginative offense of the Packers' offensive coordinator. Bob Schnelker, who once held the same Schnelker-designed pass play features a primary receiver (usually Lofton) and several decoys who might as well be out for a morning jog. That fact combined with Packer quarterback Lynn Dickey's inability to divert his attention from the primary receiver whether he's open or primary receiver whether he sopen or not, and the unexpected emergence of rookie receiving sensation Phil Epps, have taken some of the sheen from Jefferson's once-lustrous career. As a Charger, Jefferson was headed for the

Hall of Fame; as a Packer, he is headed

for a pension.

Jefferson had been spoiled both by Charger coach Don Coryell's offensive system (in which it often seems as though there are as many open receivers as people in the stands) and Fouts's as people in the stands) and Fouts's talent for reading pass coverage and quickly finding the secondary or even 'trilary receiver. J.J. is well aware of what he left behind. "We had the makings of a Super Bowl team back then, and, you know, with some patience! think we could have accomplished that. They [the Chargers] let a couple of guys get naws, like Fred Dean. I don't think the defensive line has been the same since [Dean was traded]. We let a good thing get away If Jefferson appears to relish the idea of someday rejoining his former San Diego teammates, the prospect of his lining up with Chandler and Winslow on the same side of the line of scrimmage (assuming that Charlie Joiner will have retired prito that eventuality) is enough to make Chargers fans salivate. Add to that trio the names of the Chargers' stellar back-up receivers, including speedster Bobby Duckworth and tight ends Eric Sievers and Pete Holohan, and this dream receiving corps would no doubt induce rival teams to petition the league office for an expansion of the regulation playing field.

Before Jefferson could again don the

familiar lightning bolts, however, Klein

would have to sell the team. Contrary to what we've been hearing, there is a strong possibility that Klein will do so. This is true despite the ambiguity of his own statements, such as those at the recent press conference where he stated that he *might* be willing to *consider* selling the team if the right owner came along. Knowledgeable insiders insist that Klein is in fact actively pursuing such a transaction due to (a) health considerations, (b) his growing preoccupation with thoroughbred horse racing, (c) the diminishing profitability of owning an NFL team in the wake of the Los Angeles Raiders' antitrust suit against the league (which may eventually cost each owner in excess of three million dollars) and the current salary war with the fledgling United States Footbal! League, and (d) the increasingly litigious atmosphere in professional sports that has taken much

of the fun out of operating a franchise
If, as some expect, Klein sells the
Chargers either this year or next (when
Jefferson's contract with Green Bay expires), look for the new owner(s) to make overtures to Jefferson, perhaps the most popular pro athlete in this city's history. It would be a shrewd public relations move that would endear the new administration to the local fans and instill confidence in their determination to produce a championship team. And the fantasy could become reality. As Jefferson himself said, it'd be great.



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OUARTER NOTES

of the French composer's style:



LA JOLLA CHORUS

David Chase's chorus performed works by Joseph Bonnet, Bach, and Robert Twynham at St. James-by-the-Sea Episcopa Church last weekend. Peter Bissette was the organist, taking over virtually at the last minute from ailing Jared Jacobson and playing the The La Jolla Civic is an amateur chorus, and for the amateur chorus, and for the first half of the program that is what it sounded like. The Bonnet Magnificat is basically an organ work — Mr. Bissette performed it with blazing excitement - but the organ variations are separated by unison chants in the style of plainsong. For these sections, the male members of the chorus produced a light, reedy, croonish sound not inappropriate to the style, but there were a couple of singers who regularly and infuriatingly slipped in before the beat, muddling almost every attack. The Bach motet "Komm, Jesu. komm," which followed, is a and it proved to be generally beyond the chorus's abilities. Tenors and sopranos managed

their high notes with raw uld cope with the passages requiring agility; the tone of the chorus as a whole was of that gray, blurry, unsupported variety inevitably associated with church choir, earnest amateurism, and dull devoutness; and the music's expressiveness was general lost as the singers failed to respond to Mr. Chase's sensitive direction

With the concluding work, however, Robert Twynham's setting of the Latin Magnifican and of English poems on Marian themes by his wife Eileen, the quality of the singing improved amazingly. It could be that Mr. Twynham (who was present for the performance) knows how to compose music suitable to the abilities of choruses like this one, or it could be that the lyric one, or it could be that the lyric freshness and dramatic power of the music inspired the singers to outdo themselves. In any case, the pallid ecclesiastical boredom that had settled over the concert was rould discipated, and the rapidly dissipated, and the chorus became an expressi-and vital instrument in Mr. Chase's hands. Mr. Twynham's master is Olivier Messiaen, and this Magnificat exhibited numerous elements

the intense drama, the affecting piety, the attention to the rhythm and meaning of the texts, the juxtaposition of modernistic dissonances with towing melodies that could have been written by Faure, the occasional lapses into entimentality, the exploitatio of both organ and chorus for tartingly original (and textually justified) effects of olor and texture. The Magnifical seemed, at least on first hearing, to be a work of great beauty, distinctly twentieth-century in its musical resources, but at the same time accessible, both intellectually and emotionally, to any audience taking the trouble to listen carefully and to follow the words. The audience at St. James was of that sort, and their appreciation of the composer's achievement was evidently equaled by their gratitude to Mr. Chase, Mr Bissette, and the

LOS ANGELES CHAMBER ORCHESTRA

transmogrified chorus for having realized Mr.

Twynham's intentions so

convincingly.

The La Jolla Chamber Musi Society completed its 1983-1984 season, the most splendid in memory, with a performance by the Los Angeles Chamber Orchestra at Sherwood Hall. Conductor Gerard Schwarz had choses one of his typical programs, mixing the familiar and the unfamiliar, the Eighteenth and Twentieth centuries. The unfamiliar works were Victor Herbert's Three Pieces for Orchestra (negligible salon pieces of the "Sunset" and "Forget-Me-Not" variety. rather raggedly played by the Los Angeles strings) and — much more interesting — Franz Schreker's

Kammersinfonie ("Chamber Symphony ''). Schreker (1878-1934) was a that of Beethoven, but

makes the work come

Swarowsky's greater degree of both passion and introspection

dramatically alive in a way that had eluded Mr. Schwarz,

giving it an inner emotional

sense and an outer shape that hold all those diverse ideas

together. It is a considerably

at Sherwood Hall.
The soloist at the concert

was Russian émieré violinis

Dmitry Sitkovetsky (he is the

played with the L.A. Chamber Orchestra). His performance of the Prokofiev Violin Concerto

Davidovich, who has often

No. 2 showed him to be an

exceptional musician, with a lush Russian tone, exquisite

intonation, and a Romantic

attitude not averse to an occasional sentimental portamento or emotional

Russian-Jewish manner (Heifetz, Oistrakh, et al.).

These were qualities that

served the Prokofiev concerto well, for its score (like Prokofiev's later music in

general has strong tendencies toward a revival of the

Remantic sensibility scorned in earlier phases of the

composer's modernism. Mr. Schwarz's ideas about this

music seemed to be of a somewhat different sort. His

conducting emphasized the brisk, acerbic, anti-Romant

aspects of the score, an approach underlined by the small size of the orchestra (far

smaller than what one usually hears in this work) and the dry acoustics of Sherwood Hall. The lucidity of the orchestral

performance was extraordinary, bringing into great prominence elements of

the score glossed over or submerged when the orchestra is larger, the hall resonance is warmer, and the conductor's

approach is mellower and more yielding. As it was, the combination of soloist and

outburst, in the true

son of pianist Bella

etter work than what we heard

Viennese composer of considerable distinction in his time known particularly for time, known particularly for such operas as *Der Jerne Klung* ("The Distant Sound"), much admired by Arnold Schoenberg and Alban Berg. The Chamber Symphony of 1916 gives a good idea of his style. His ong-breathed, yearning nelodic lines remind one of Richard Strauss; his formal schemes, based on an internal emotional drama rather than or classical principles, have their immediate ancestry in Mahler; his colorful and ingenious orchestral effects have affinities with those of Debussy and Puccini; and his harmony is late-Romantic, Straussian, and yet distinctly his own. My impression of the Chambe Symphony, from the L.A.



series of fascinating moments sustain one's attention over any period longer than a minute or two; there was an abundance of first-rate ideas, but the line of thought tended to get lost. This seems to be an accurate perception, up to a point. But listening afterward to a recording of the work with Hans Swarowsky and the Austrian Broadcast Symphony Orchestra (Classical Excellence 11046), I heard a much more coherent work than what Mr. Schwarz had given us. The logic is certainly no

orchestra often gave the Prokofiev concerto the flavor of sugar mixed with salt, a vivid sensation certainly worth having once in a lifetime.

The concert concluded with

Mozart's Symphony No. 39 Here there was no problem bout the size of the orchestra the clarity of parts and the balance of forces were exemplary and fully in accord with the demands of the score and its style. Yet throughout I detected a certain unio sluggishness, not so much of tempo as of spirit. The first movement seemed long; the dramatic sections of the andante lacked sufficient fire; the minuet lacked sufficient grace; and the finale, while it was played rapidly enough, seemed relatively wanting in the less measurable energies of

wit and gaiety.

Do I mean by all this that
Gerard Schwarz is proving to be something of a disappointment? I didn't start out with precisely that idea in mind, but in the course of putting my thoughts about this latest L.A. Chamber concert on paper I do seem to have drifted in that direction

CHRISTOPHER PARKENING



Parkening, in contrast, one might as well start out with the conclusion: this young guitarist remains one of the most remarkable musicians of our time, and possibly the greatest master his instrument has known. This doubtless sounds like the gushing of a groupie, but there is just no other. but there is just no other

composer Manuel Ponce. which under Mr. Parkening's fingers achieved a status comparable to that of Chopin's miniatures, brief but deep, a major musical experience in spite of their small compass. Certainly not everything or

guitarist whose playing I have

week, under the sponsorship o

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astonishing technique (along

with the eschewing of all display extraneous to the meaning of the music), the

tremendous range of coloristic

effects, the delicate dynamic shadings and rhythmic fluctuations that make each

piece seem so intensely alive a

every moment, the singing line, the combination of boldness and subtlety, the

flawless understanding of

where the music demands

the ability to convey these

emotions powerfully, unmistakably, but without

vulgar exaggeration. Mr. Parkening seemed at his very

American repertoire: the

Albeniz's "Rumores de la Caleta," and above all the Three Fieludes of Mexican

Preludes of Villa-Lobos

best (which is not to say that he

was ever anything less than that) in the Spanish and Latin

exuberance or tenderness or passion or self-absorption, and

At his recital at ECPAC last

the International Guitar

were in evidence; the

the program had the same compelling quality. Mr. Parkening apparently has a greater liking for the guitar corpositions of Ronald Ravenscroft than I do. The Ravenscroft variations on the Shaker song "Simple Gifts" and on Haydn's "Gott erhalte Franz den Kaiser" (later unfortunately known as "Deutschland, Deutschland über Alles") were of a instrument but deficient in true inventiveness; Aaron Copland did a much more interesting with "Simple Gifts" (in his Appalachian Spring), and Haydn's own variations on his "Emperor Hymn" (in the String Quartet, Op. 76, No. 3) probe the theme much more imaginatively than does the Ravenscroft piece. That Mr. Parkening played these shallow works brilliantly goes without

saving. He made the most could not transcend the banality of their conventional

Paganinian variation devices.

Part of the second half of the program was devoted to guitar duets, for which Mr. Parkening was joined by his former student, David Brandon, Mr. Brandon plays much like his teacher, and the rapport between the two was so great that they often sounded like a single musician playing twelv strings with twenty fingers. Their collaboration was particularly impressive in the concluding work, Russ's two-guitar transcription of Rachmaninoff's piano transcription of Bach's E-Major violin prelude. A oundabout way to get there but what sensational music making! And then there were the encores, one after the other demanded by an audience that knew when it had a good thing and did not want to let it go. San Diegans tend to overdo standing ovations — when do they ever remain in their seats at the end of a concert? — but this one was richly deserved.

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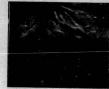
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etters

Entanglements

Entlanglements
Judith Moore variele "Missed
Connections" (April 5) acts as a
printer on the anatomy of a
"modern" romance but Tasks
adequately to consider the soul adequately to consider the soul adequately to consider the soul expension of the control of the c does not satisfy personal needs. The observations that Moore makes read more like an updated chapter from Games People Play than a truly educational essay on the plights of choosing a partner with whom to share a jointly

with whom to share a jointly created significant and meaningful part of one's life. The main issue at cause for the described phenomena, which I have experienced as well, is a general absence of personal response-ability (sic) and compassional resports shown to

This is a cultural problem which This is a cultural problem which manifests itself in many ways even outside the area of relationships. Perhaps regarding relationships it may be more easily seen through national and even worse regional statistics which show that less than one in five adults in relationships rate those. Contamelements rate those "entanglements" as happy or satisfying. Even more ominous statistics may be considered regarding divorce and separation which truly stagger my sensibility and reasonableness

Sexual politics dominates Moore's discussion. Before that issue should even be confronted by a person at choice, however, one must taske human, conscious, and sensitive decisions which will affect both the self and another "missed connections" with their accompanying emotional pain and sox. The principle of working relationships most often cited is that of uncertified spoint for short of marry ident deposited into the minutal space between people. If up jointly and religiously practiced, and the principle of the the relationship.

Moore goes on further to
comment on the character aspects

of the modern woman — the "new woman who shops for a father. needs not the company of a male etectera. In my experience, this "neo-Amazon" culture is but a new set of clones who new set of clones who automatically and uncritically determine their diestyless by the current social norm. It is a blind acceptance of either moderate or radical ferminsm as religion which discounts the benefits obtained from experiencing the male perspective on life through a shared friendship by an unbalanced assessment of the personal costs. assessment of the personal costs involved. With this self- and sex-centered viewpoint, at whatever life passage one considers — individuation, career

to base the relationship, insuring he efficacy of the commitmen wonder that such ill-founded relationships do not flourish? I do not state that each female will not state that each female will closure to experience multi-companionship or that it is a more state of the companionship or that it is a more state of the control growth. It is impossible to make the companion of the original of the population of the original control maintain "tame" contact. Name Withheld by Request Sun Diego

More Moore

Moore. I hope you will run more

Maybe It's Whatever

A brief note of appreciation to the publisher and editor. When I read a Reader feature article it's usually from start to finish. Maybe it's the content, language, or just the relation to San Diego. reading, to me. Keep it up.

Tom Cresci
San Diego



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made female interaction?
Yes, there is something right and
something wrong. The rightness
thesesoms from the apparent
beneficial and growing
experiences cented through which
wrengness stems from the means
used to achieve those experiences
which appear to be manipulative,
uncaring, partially perificacying, and
self directed. The fact of the
correction of the control of the control of the
growth of the control of the control of the
growth of

getting to know another human being but in establishing function

ground rules and goals upon which

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Off the Cuff

Why don't you drive?



Retired La Mesa

I decided to quit driving before something happened. I figured I had driven long enough. My first car was a used Hudson back in 1926. It looked like a square box. I bought it from a mechanic who gave me a quick driving lesson up to the automobile club to get my driver's license, and then he left me there. We only drove forward so I didn't even know where reverse was. I learned quick enough. After that I drove different cars over the years, up until 1967. I was sixty-six at the time. I deci that traffic was just too fast for that traffic was just too fast for me. I was making a trip to San Francisco, and when those big trucks passed me on the highway, the sound of the air creating a pocket gave me an eerie feeling like it would suck me right in. I never regetted

me right in. I never regretted

stopping. I still like the idea of not driving.



East San Diego
My car was stolen. You wouldn't believe it, all for being a nice guy, you know, a good neighbor. I had a '77 Buick Electra which I bought from this neighbor because h needed money. Then his old lady called one night and said he was in jail. She didn't have enough money to post bail, so she came over and asked if I would help. I went down to a beil bondsman to post collateral. So what does my neighbor do? He jumps bail on me and goes to Colorado with the car. We're still looking for him. I owe the bondsman. As it nim. I owe the bondsman. As it turns our, the bus is cheaper anyway, but when you have to get up and be at the bus stop at five in the morning to get to work by eight — that is a bitch. I'll definitely drive again.



Joely Wirth Student

Point Loma
I'm not old enough. I won't be sixteen until next year. My be sixteen until next year. My dad taught ne how to drive, though. He lives in lowa where it's all dirt roads. I was about twelve years old, and we were driving along one day and my dad pulled over and said.

"Here, you drive." It was exciting. My little brother was screaming. "You're sonna exciting. My little brother was screaming. "You're gonna crash." I drove for about twelve miles. My dad said, "You did good." Until I'm legally old enough. I'll keep taking buses. It's nothing new. I've been taking them since I was little. The bus I'm waiting was little. The bus I'm waiting for today broke down, but there's another on its way. There's a lot of waiting. Sometimes it's weird. The other day some old guy comes up to me and starts preaching. I can't complain. It gets me where I'm going. But I'm taking driver's ed next year. I can't wait.



Retired Fashion Valley I know how to drive, but I don't have a car. I can't afford don't have a car. I can't afford one right now. I appreciate the bus, I honestly do. You meet all kinds of people, young and old. I met a woman who was kind of depressed. Her boyfriend had just left her. We struck up a conversation and struck up a conversation, and one thing led to another. I gave her a haircut, a massage and we shared a bottle of champagne that day. I think she felt better. What I'm saying is, that in a car, you'd never have the same opportunity to talk to new people. The bua also happens to be ecologically sound.

The bua sho happens to be ecologically sound and pollution than one hundred individuals in separate cars. It's less expensive too. Sometimes I'd prefer to have a car to get where I'm going quicker, but struck up a conversation, and where I'm going quicker, but this way my life is more



Hillcrest Often when people learn I do have a car (which I inherited), but that I don't drive, they think I'm absolutely nuts. I grew up in Europe where public transportation being what it is, there was no need to drive. I came to California when I was sixteen and was quite horrified. You can imagine the culture shock coming to Twentynine Palms from Frankfurt. I never took driver's training in high school. I walked a lot. I returned to Europe for several more years before coming back to the States. I began to learn to drive primarily to appease my parents. It ended disastrously. I oadsided another car Fortunately, no one was hurt. It was a *clear* confirmation of a greater spirit telling me I was a pedestrian, not a driver

_Lin Lakar

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Section 2 **Events, Theater, Music, Film**

Women Of A Certain Age

The older woman has not fared well in legend, in literature, and, most recently, in American life. Be she Hecuba or American life. Be she Hecuba o Beroë, Aunt Pittypat or Mrs. Malaprop, we find her wereotyped - either as the stoical wife, nurse, or mother frated to witness her family's doom, or the feeble, flighty, female fliff of a peripheral character. The occasional Miss Havenshum or Cousin Better or even a Miss Marpigle character or even a Miss Marpigle character of the filly, powder-pull miren) is still an amalgam of those generally unlattering traits we ascribe to old age. The results are, if not mere cameos, grim ascribe to old age. The results are, if not mere cameos, grim portraits of life's downside. For that matter, we had best hold fast to our fictional grandmothers because in this

vivace-paced, youth-oriented nation of ours, the stereotypes themselves are vanishing. Old age has become an unnatural affliction and is, as with all conditions grave and terminal, something from which we avert our eare and speak in our gaze and speak in whispers. In response to the general alienation of older women wh

altenation of older women who, among other slights and losses, are denied even the acknowledgement of their essential femaleness, Los Angeles artist Suzanne Lacy created the "Whisper Project" last year as a forum for their needs and concerns. The year-long project, involving lecture interviews, and slide presentations, served as preparation for this weekend's finale at the Children's Pool beach in La Jolla, where Lacy will-stage a human tableau, a large-scale piece of performance art entitled Whisper, the Waves, the Wind, using nearly 200 women, all of whom are older

than sixty-five and none of whom are professional actresses. These are women recruited from nursing homes, senior clubs, and women's groups and are representative of San Diego's ethnic multiplicity. The performance will begin this Sanuley as the women

The performance will begin this Saturday as the women proceed from the Casa De Mariana Retirement Hume at 460 Cosa Beellevard, dawn, and the Casa Beellevard, dawn, as cross the street. There the procession will separate into two groups on either side of the lifeguard station, and sent in the state of the case of the state of the case of the

their fears and regrets, their hopes and joys. The piece will, for sheer grandeur and spectacle alone, resemble an immense

Along the coastal walkway above and behind the seared women, there will be special viewing areas and loudspeakers.
Midway through the
performance, members of the
audience will be invited in small
groups to descend to the beach
and mingle with the seated

around white-draped tables— the visual image is striking enough, a spatial high relief against sund and see. But Lacy design calls for more for two carry not only the single, industringuishable hum of simultaneous danlogue but also selected, pretaped interviews with various performers who, again without script, discuss their feelings on sping and social responsibility, along with their fears and regress, there

Between Pollack & Pob

again. His first exhibit of new again. His first exhibit of new paintings, drawings, and constructions since the La Jolla Museum of Contemporary Art's major retrospective survey of his work in 1978 will open this weekend at the Quint Gallery, and continue through June 23. Most people know Farber a a film critic of international

tilm critic of international stature who, since 1970, has been teaching film classes at UCSD (although he is on a leave of absence this semeste

by Manny Farbei

in the 1940s, Farber has painted
— a vastly different medium
that is physically concrete and

Farber's artwork, however

Cuisine Art

It must be some outragous secret.

"No, no, no!" they say. "We can't tell you what's going to happen," and giagle and for so the phone back and from stration composer Keith Humble, and "Hee, heel" say composer, percusionist, pianist, and gournet chel [gen-Charles François, They've got a secret and they're no telling. "The concert is the dinner! You must come and see for yourself! Three will be soup, a salad, an entree, and a cake. They will be served randomly to members of the saladnere, he veryone will get audience, he veryone will get a serveryone will get a s kind of cake? You know that



The Meaning Of Armenia

of San Diego is presenting its fourth annual Mr. Ararat Armenian Festival, But for most

divided between the Soviet Union and Turkey. The chief cities of the area are Erivan and

What language do Armenians speak? Armenian, which is an Indo-European language intermediate between Indo-Iranian (which includes Hindi and Persian) and Greek. But Armenians under the rule of



READER'S GUIDE

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Dance

New England Country Dancing to 7. 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth treet, North Park, 436-4031.

Dance Concert, SDSU's Black Repertory Total Theatrical Exper-Repertory Total Theatrical Experi-nce dance troupe will perform The Statin to Passing Over in a benefit concert. Thursday, May 17, Friday, May 18, and Saturday, May 19, 8 p.m., Main Stone, Dramatic Arts Building, SDSU, 265-6947.

Scottish Country Duncing is held Friday, 7 30 p.m. St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191.

style in an evening of freeform, rec-reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713

Freeform Delight, an evening of spontaneous, improvisational druce will be held. Saturday, May 19, 8p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273-2461.

ers studio, 3255 Fifth Avenue, Hillerest, 296-9523.

Film

For Children, films will be shown Friday, May 18, 3-30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free (694-1776). The Little Prince, based on Saint-Esupery's falle will streen, Thurs-day, May 24, 3 p.m., Coronado Public Library, 640 Orange Av-enue, Coronado, Free, 435-4187.

"Alsino and the Condor," this 1983 film, the first fictional feature made in Nicaragua, examines, through the experiences of a young boy, life in his war-tom country, Friday, May 18, 7 p.m., room 107. Third Lecture Hall, UCSD, Free-454, 4450 or 454-2016.

"Rome and the Romans," an examination of the Eternal City will be shown as part of the Explorama travel-adventure series.

Saturday, May 19, 8:15 p.m., Civic Theater, 202 C Street, diwintown, 236-6510.

"The Big Cats," a study of lions "The Big Cats," a study of flons, jaguars, and cougars in Africa and in North and South America screens, Saturday, May 19 and Sunday, May 20, 1 and 2.30 p.m., auditorium, Natural History Museum, Balboa P.rk. 232-3821.

Museum, Bulkou Prik, S. - Siri,

"And Then There Were None."

Walter Huston, Roland Yosug, and
Louis Haward star in this salaptation of Agatha Christie's novel.

Ten Linde Indians, Tuesday, May 22,

7 p.m., Coronado Public Library,
640 Crange Street, Coronado,
Free, 435-4187.

Free. 435-4187.

"Woman in the Dunes." Hiroshi
Teshigahara's extraordinary alle-gory will be shown, with subtitles.
as part of the continuing Evening Film Series, Wednesday, May 23, 7-30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla.
454-0257.

Music

Guitar and Piano Concert, classical guitaris: Hugo Ramirer and pianist Lori Bastien will play, Thursday, May 17. 8 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La J.dla. Free. 454-5872.

Symphony Concert, the San Diego Symphony Orchestra, with David Atherton conducting and guest arise Philip Fowke, will present Tchalkovsky's Symphony No. 2, Stravinsky's Scherzo à la Russe, and the Piano Concerto of Bliss. the Piano Concerto of Bliss, Thursday, May 17, 7 p. m., Friday, May 18, 8 p.m., and Sunday, May 20, 2:30 p.m., Civic Theatre, 202 C Street, downtown, 239-9721 or 283-SEAT.

Guitar and Flute Concert, Phil Rockhold and Phyllis Hegemann will perform works by Veracine, Handel, Telemann, Ibert, and Bach, Friday, May 18, 730 p.m.,

San Diego State University Rehabilitation Center

"Understanding & Treatment of Headaches'

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TO LOCAL EVENTS

Habitat Bookshop, 4711 Tiurd Street, La Mesa, 697-7922.

Chilean Folksinger and Guitarist Ismael Dural will appear in a benismaet Dural will appear in a ben-efit concert to raise money for Chilean cultural workers, Friday, May 18, 8 p.m., Grass Roots Cul-tural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Street, Golden Hill, 232-5009.
Outdoor Concert, the Heartland
Youth Philharmonic and Prepara-tory Orehead Street, Street, May 19,
11 a.m., in Street, Street,

Symphony Concert, the La Jolla Civic-University Symphony Crichestra, with guest soloist Christopher Leuba, will perform Stravnisky Symphonis for Wind Instruments, Curtis Blade's Necturno for Horn and Strings, Symphony No. 1 of Brahms, and Antonio Rosentis' Concern de Camera, Saturday, May 19, 8 p.m. and

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"Elijah," the dramatic oratorio by Enjah, the dramatic outorio by Felix Mendelssohn will be per-formed by the ninety-voice Chan-cel Chorr, Sunday, May 20, 4 p.m., Rancho Bernardo Community Church, 17010 Pomerado Rosod, Rancho Bernardo, 487-0811.

"King David," the sacred oratorio by Arthur Honegger will be per-formed by the Chancel Choir, solo-ists, dancers, and orchestra, Sun-day, May 20, 7:30 p.m., La Jolla dav. May 20. 7:30 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1605.

Basically Bach Festival, the San Diego Lutheran Chorale presents works by J.S. Bach, Handel, Vi-valdil, Paul Christiansen, and Or-lando Lasso, Sunday, May 20, 7 p.m., Clairemont Lutheran Church, 4271 Clairemont Mesa Boulevard, Clairemont, 447-1454.

tinue with the eleventh annual Mayor's Concert, featuring Jimmy Cheatham and the UCSD Jazz Encheatham and the UCSD Jazz En-semble, Monday, May 21, noon and 1 p.m., Community Con-course Plaza, 202 C Street, down-town. Free. 459-5678.

Irish Folk Music will be performed by Cathie Whitesides and Barbara Magone, Wednesday, May 23, 11 a.m., Performance Lab D10, Palo-mar College, 1140 West Mission Road, San Marcos. Free. 744 1150 or 727-7529 x2316.

Benefit Concert, a cuncert tribute to the San Diego Symphony Or-chestra's first violiniat William Henry will be presented, featuring Sonara No. 2 for Violin and Parno-Sonara No. 2 for Violin and Parno-sonara No. 2 for Violin and Parno-tin A Major (Krustrer), and Aethe-in A Major (Krustrer), and Aethe-the West Coast première of a com-position by Roger Reynolds, Wednesdry, May 22, 8 p.m., Idandeville Auditorium, UCSD. 422-3229.

Have lots of fun at the

Armenian

Festival

4473 30th Street, San Diego Saturday, May 19, 11:00 am-11:00 pm Sunday, May 20, 12:00 noon-6:00 pm

Ethnic food & entertainment
 Live music Saturday night
 Fantasit: sale of oriental rugs
 Adults \$1 donation
 Sponsored by St. John's Armenian Church

Special

Puppet Show, the Kent family enacts The Freg Prince, Friday, May 18, 10 a.m., Saturday, May 19 and Sunday, May 20, 11 a.m., 1, 2:30, and 4 p.m., Puppet Theater, Presi-dents Way, Balboa Park, 420-0794.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, lo-cated at the west end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

Armenian Festival, fixeds and pastries, continuous foll, musse, and dancing into the evening highlight the fourth annual Mt. Arnara Armenian Festival, Saturday, May 20, 11 a.m. and Sunday, May 20, 500,000, Khosharian Hall, 4473 30th Street, North Park. 284-7179.

New Release Tasting, the public is invited to sample new vintages at the annual spring open house,

Canarday, May 19 and Sunday, May 20, 11 a.m., San Pasqual Vine-rants, 13455 San Pasqual Road, Es-condido. 741-0855.

Conduido 1910-00332.

Dissieland Jarfeest, ten hours of Jazt, six jazz bands, and three stages make up the second annual YMCA Jazzafaz which feature groups from Munich, Krakow, and Edinburgh, as well as California bands, Spurday, May 19, 230 p.m., Del Mar. Fairgrounds, Del Mar. 942-YMCA.

Library Book Sales will be held Saturday, May 19, 8 a.m., La Mesa Fubite Library, 8055 University Avenue, La Mesa (469-2093); the La Jolla Public Library will hold ins sale in the parking lot of the San Diego Trust and Savings Bank, 7733 Girand Avenue, La Jolla, 459-5174.

"The Perfect Vivatropic Oracle (Working Best When Not Be-lieved In)," the audience is invited to ask questions of Rich Gold and his "Vivatropic Oracle," which has



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Seaport Village

READER'S GUIDE

Flower Show and Sale, the San Dego Geranium Society will hold its annual show, Saturday, May 19. noon, and Sunday, May 20, 10 a.m., noom 101, Casa Del Prado, Balboa Park, 422-4422 or 583-9551.

Music Fair, more than eighty booths representing record dealers, promoters, recording studios, radio

personalities, and entertainers will be set up, Sunday, May 20, 10 a.m., Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley, 295-4272 or 265-0507.

Boat Show, more than 300 hoats Boat Show, more than S.C. Boats will be featured in the annual SCMA/Sea World Boat Show through May 20, 11 a.m., Sea World Marina, Perer Cove, Mis-sion Bay, 224-3562.

Wildflower Show, a massed display ranging from desert cactus to

EXPERIENCE The San Diego Symphony

DAVID ATHERTON/ PHILIP FOWKE

ducting the San Diedo Symphony performing Stravinsky's Scherzo a La and Echakowsk's second symphony the "Lattle Russian". Planist Philip Fonde will perform "Concerts for Pano and Orchestra" by Bliss. Civic Theatre: Thurs., May 17, 7 PM, Fn., May 18, 8 PM. Sat., May 20, 7,30 PM.

DAVID ATHERTON

for Winds. Berlioz - Symphonic funebre et triomphale. Civic Theater: Thurs. May 24, 7 PM. Fri., May 25, 8 PM.

Conducting Richard Strauss—"Symphony for Winds" Strawinsky—"Schezzo a la Pusse Tchaikovsky—"Symphony No. 2" East Courty Performing Arts Center Sat, May 26, 8 PM

Tickets: \$8.50 to \$19.50
Charge your tickets: \$8.50 to \$19.50
Theatre. East County Performing Arts Center and all Telescat outlets.
For up-to-date and outlet information call 563-5800.

283-SEAT



mountain dogwood is on view daily through May 20, 9 a.m. Commu-nity Hall, 2100 Main Street, Ju-lian, Free, 765-1242 or 765-0127.

treasure Hunt, KPBs-TV spon-sors a treasure hunt through the Gaslamp Quarter that culminates in a party at the trail's end featuring food and live music, Sunday, May 20, 1 p.m., Gaslamp Quarter headquarters, 652 Fifth Avenue, downtown. Free, Registration 265-6785.

Magazine Reception, the inaugural issue of SDSU-published Fiction International will be celebrated with a reception and concert, with music performed by "Cockaria" and an appearance by Nicaragum peet Clarbel Alegria, Tuesday, May 22, 7 p.m., San Diego Public Theatre, 311 Eighth Avenue, and Control of State o

Sports

Soccer, the United States Olympic soccer team will stage a world-class exhibition game against Honduras, Friday, May 18, 8 p.m., South-western College, 90, Oray Lakes Road, Chula Vista, 280-GOAL

Baseball, the Padres host the New York Mets in a three-game series, Friday, May 18 and Saturday, May 19, 7:05 p.m., and Sunday, May 20, 1:05 p.m., san Diego Stadium. 283-SEAT or 283-4494.

Radio/TV

Radio's Golden Age is recaptured in thirty-one half-hour broadcasts of old comedy and drama programs, one each evening throughout May, following the 6 p.m. news,

"From Russia with Love," Scan Connerv returns as James Bond, Thursday, May 17, 8 p.m., KGTV, Channel 10.

"The Innocents Abroad," Mark Twain's amusing account of his first overseas trip airs, Saturday, May 19, 1 p.m., KPBS-TV, Channel 15.

Horse Racing continues with the second event in the "Triple Crown" competition, the Preak-ness Stakes, broadcast live from the Pimlico Race Course in Baltimore, Saturday, May 19, 2 p.m., KGTV, Channel 10.

"A Day at the Races," one of the Mars Brothers' funniest films is shown Saturday, May 19, 3 p.m., KCST, Channel 39.

"The Deer Hunter," with Meryl Streep, Christopher Walken, and Robert DeNiro, returns in a two-part series, Sunday, May 20, 8 p.m. and Monday, May 21, 9 p.m., XETV, Channel 6.

"Spellbound," Alfred Hitchcock's 1945 suspense drama stars Ingrid Bergman and Gregory Peck, Tues-day, May 22, 1 a.m., XETV, Channel 6.

"Notorious," Carey Grant and Ingrid Bergman appear in this 1946 movie classic, Wednesday, May 23, 1 a.m., XETV, Channel 6.

Lectures

Poetry, reading from their work will be Artheca, sponsored by the San Diego Poetry Forum, Thurs-day, May 17, 7 p.m., Mulricultural Arts Center, 425 Market Street, downtown. Five (236-1521): Mr-garet Randall, sponsored by the UCSD New Writing series, will

p.m. Revelle Formal Lounge UCSD. Free (452-6766); open poetry readings will be held Friday. poerty readings will be held Friday, May 18, 7:30 p.m. Sears Savings Community Room, 345 West Brassdows, Visca, Free (726-939), and Friday, May 18, 7:30 p.m., Writers' Bookstore and Haven, 315 Adams Avenue, Normal Heights, Free (282-3363).

"UFOs and Interstellar Travel" will be the subject for CSU professor Bruce Cordell, Thursday, May 17, 7:15 p.m., auditorium, Reuben H. Fleet Space Theater and Science Center. Balboa Park. 238-1233 x213.

"Beyond Utopia: Changing At-titudes in American Architecture," current shifts in architecture are explored in this film, which is shown in conjunction with the "Architecture in Silver" exhibi-tion, Thursday, May 17, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

San Francisco Attorney Howard. Ellman will deliver the sixth amount David Mark Belkin Memorial Lecture, addressing environmental and land use issues, Thurshay, May 17, 8 p.m., rosm 10, Peterson Hall, Third College Campus, UCSD, 452-3120.

**Lebanon at the Crossrouds," Ab-dallah Bouhabib, Lebanon's am-bassador to the United States, will deliver a dinner speech, sporsored by the World Affaira Council of San Diego, Tuesday, May 22, 7 p.m., Olympus Room, Atlantis Retaurant, 3993 Ingraham Erreet, Pacific Beach. Reservations 324-011.

UCSD University Events Office presents

The UC San Diego Chamber Music Series



PURCELL SEXTET

Canada's Purcell Quartet plus two

BRAHMS: SEXTET IN B-FLAT MAJOR, OP. 18 HAYDN: C-MAIOR, OP. 54, NO. 2 BRAHMS: SEXTET IN G-MAJOR, Op. 36

G.A. \$12.00, UCSD St. \$5.50

MAY 18, FRIDAY, 8:00 PM. MANDEVILLE AUDITORIUM

UCSD Box Office & Ticketron: 452-4559.



BLUE BIRD EXPRESS

294-3353



TO LOCAL EVENTS

ternational Center Lounge, Gil-man Drive and Hutchison Way, UCSD, 452-3730.

Galleries

George Boker will be on displar through May 15, at the Wenger Gallery, Fine Arts Building, 4638 Cass Street, La Jolla, 454,4414

Israeli Art, the largest showing of braeli art ever seen in San Diego county will be on view from Thun-day, May 17 though June 14. Davia day, Hay 17 though June 14. Davia Caillery, 16646 Bernardo Center Drive, Rancho Bernardo. 485.8888.

"Cellular Structures Through Enamel," recent works by Carol Elizabeth Climie will be presented through May 18, 3 p.m., Masters' Gallery, SDSU, 265-5204.

Paintings, Drawings, and Con-structions by Manny Farber go on view from Saturday, May 19 through June 23, with a reception

rsday TRADITIONAL 7:30
FOLK MUSIC
NICOLETTE BIRKETT
& CAROLYN VICE
AUTOHARP & OULCIMER

MOUNTAIN DULCIMER CHAMPIONS MARK NELSON

& DENNIS MURPHY
HAMMER DULCIMER MUSIC
urday ORIGINAL 7:00 & 9:0

& TOPICAL SONGS

Sunday IRISH DANCE MUSIC 7:00 THE SIAMSA GAEL CEILI TRIO AN LAW, JUDY LIPNICK

& JOHN TUDHY

Lay OLD TIME 7:30
HOOT HIGHT 7:30
HOOT HIGHT 7:30
HOOF FOR KENNERS 7:30
SOB BALFRUTH 8 7:30
JEFF TWING
ER CHARGE HIGHT! Y

old time

New Constructions by Ron Wil-lams are on exhibit, beginning Saturday, May 19 and running through June 23, with a reception for the artist, Saturday, May 19 7 m., Fatty Aande Gallery, 660 Ninth Avenue, downtown. 233-9242 213.9242

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

Sculpture, two new pieces by New York artist Dennis Oppenheim will be on view through May 22, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Family Pictures and Stories," a photographic installation by graduate student Carrie Weems will be on view through May 25, Alternative Space Gallery, 562 Fifth Avenue, downtown, 452-2860.

"Found Photographs," an exhibi-

DIXIELAND

A S JAZZ

JAZZAFAIR

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

"The English School," more than one hundred works by ninetee and twentieth century figur-May 31, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765

"Nature in Architecture," a Richards to architect Stm Brace Richards to on display through June 2. Marin Gallery, San Diego Natural History Museum, Ballsca Fark, 232-3821.

Relief Prints by Magda Santor, as-tasso and Domingo Ulloa will be on-view through June 2, San Diego Print Club, 320 G Street, downtown. 232-4884.

"Shooting for the Gold," photo-graphs of America's Olympic hope-fuls by Walter losss, Jr., will be on exhibit through June 4. Museum of Photographic Arts, Balbou Park, 239-5262.

"Expression Explosion," a mixed-media exhibition will be on view through June 9, J. Young Gal-lery, 7868½ Girard Avenue, Suite

LECTURE &

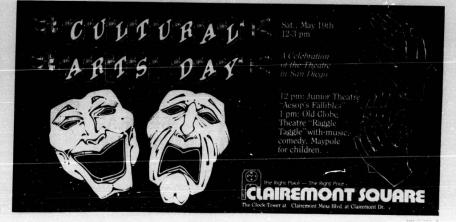
EXPERIENCE

"Architecture in Silver," an exhibition of silver tea and coffee services designed by eleven internationally recognized utchitects, continues through Jime 10, La jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 454-3541.

the attist's lithography, etchings, and aquatints will be on view through June 10, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 454-3541.

"The Unseen Photographs," selection of work from the gallery inventory will be on displatitiough June 30, Photography God





READER'S GUIDE

BRUNSWICK INSTITUTE now offers a **Bachelor of Science Degree** with a Major in **Electronic Technology!**

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Women

leantinued from page 1)
we men, thus becoming a part of
this "performance-in progress."
Suranne Law's Whisper, the
Wires, the Wind will take place
this Satur-by, My 19, a. II:O
a.m. The Children's Pool beach
is located on Coust Boulevard in Cave. For turther information phone 582-5303.

— Drnah McNichols

Pollack & Pop

ed from page 1) (continued from page 1) number of shows in crites across the country, including New York, Boston, and Los Angeles. His work was hailed in the La Jolla Museum exhibition catalogue (by nationally known critic Amy Goldin) as a unique ind original contribution to

images are arrayed."

Approximately twenty works will be on display, including large oil paintings, many of which are more than eleven feet long, smaller drawings done both in mixed media and in Lon-board, and construc which he describes as cut-on

located at 604 Ninth Avenue, downtown. A reception for the artist will be held Saturday. May 19 at 7:00 p.m., and is open to the public. For further information phone 239,8592.

- Roland Ponti

Cuisine

tinued from page 1) toontones from page 13
Strawberrise are in season.
That's a clue. Maybe some kind
of shorteake. 'Says François,
scunding like Pepe LePlace,
scunding like Pepe LePlace,
Helsony of the Chochetta. It was
made two years ago at the
Center for Music Experiment.
It's a surrice of the relationship
between the musician and the
conductor. It the end the
conductor. It the end the
Chochetta is the conductor. It's a surrice of the relationship
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levine the conductor of the conductor.
All this gigging and socrecy is
surrounding the final
performance in a series.

Bodybuilding Seminar

featuring Kay Baxter and "Pillow" Sunday, May 20 1:00-4:00 pm

Fitness Connection 9910 Mira Mesa Blvd. San Diego or tickets or Information call 743-1348

1st PALEJIAS **Beach Tennis Tournament**

JE PALETTAS





June 9th & 10th, 8:30 a.m.-1:30 p.m.

Prizes Trophies, dinner certificates, gift certificates, Palettas paddles, T-shirts and more. For entry forms, rules and more information, stop by: The SURF CLUB 952 Gamet Ave. In Pacific Beach 483-4854.

The La Jolla Civic/University

Symphony Orchestra

Christopher Leuba: Former principal French horn with the Chicago Symphony

Orchestra, performs concertos by Rosetti & Blake. Saturday, May 19, 8 pm

Sunday, May 20, 3 pm Mandeville Auditorium, UCSD Ticket prices: \$5 & \$3, Call 452-4637.

Balance VourselveS

Performing Arts Program

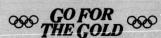
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Balance 2195 Chatsworth E (at Voltaire)
Call for schedule & info
222-4544





Wednesday, May 23, 5 pm 'til?

Events—Body builder demonstration. Jane Fonda look-alike contest, Zeass look-alike contest, drawings and prizes. The contest of the Broadous, wind surfing demonstration by WindSport. Specials—Mexican "Shot put" Corner Style! Complementary surply of lose Cuerro Gold for all contestants. Miller Life specific Oncol Manager of the Athers Monte of the Contest of the Athers Monte of the Contest of the Athers Monte of the Contest of the Athers Monte Discounts for wearing your sportswear. Celebrity Judge: San Diego Charger Doug Wilkerson



Two Tones-Thursday-Saturday

and movie scripts, along with host of other, less obvious.

host of other, less opvious, movie-related paraphernalia. Manny Farber's new works are devoid of these table-top scenarios. While they are still

presentational and retain the

nsity of his field is reduced

semblance of snapshot glimpse of a profusion of strewn objects

and the carvas is "expanded" into what Jonathan Crary (Art in America, December, 1983)

calls "a more sprawling centrifugal field . . . [in which] we are also aware of the

with grade art making of the decade between 1903 and 1975, in the La Jolds show, recent emenants influences were present in the large paintings, this "Aureur" the harper paintings total Tas Films and Found Hards M. W. Fashing and Hards M. comprised printing total Tas Films and Hards M. comprised printing which read to look like brid serve views of controversation and the control of the control the clutter, tacket stubs from movie theaters, note-pad sheets with film titles written on them, candy wrappen, photographic stills from movies, reels of film.

will be on display through June 23 at the Quint Gallery, located at 664 Ninth Avenue

an) and the San Diegs chairman) and the San Diego Public Theatre. Together with Humble he has cooked up a "special event" called Numinuc No. IX, which had its genesis in Paris, in 1968, in the first performance of poet Pierre-Albert Birot's Numique (now +

According to Humble it was a dada; in fact, it was Birot who suggested the word "surreal" to Parisian avant-gardists. And

TO LOCAL EVENTS

last two centuries B.C. Later it came under the control of the Roman Empire, then that of the Persians; in the Seventh Century A.D. that of the Arabs Century A.D. that of the Arabs in the Eleventh Century that of the Seljuk Turks; in the Thirteenth Century that of the Mangols; and in the Sixteenth Century that of the Ottoman Turks. In the late Nineteenth Century, Armenia became the object of contention among Russia, Turkey, and England. It was during this period that an Armenian national Amenian national concursional materials with a second materials and national materials and the nagain in 1915. In the aftermath of the massacres and World War I, there were strong possibilities that an independent Amenia night pet established. But noon the Russians and the Amenian national state, united by language, culture, and

- Randy Opinca

Armenia

(continued from page 1)

What are the high points of the history of Armenia? Armenia was an independent kingdom in the

According to Humble it was all

guess who's carrying on the

from the repertory fare), and Lord knows what else, and food. The show will be held at 8:00 p.m., at San Diego Public Theatre, 311 Eighth Avenue.

downtown. For more information phone 452-3229 or

guess who's carrying on the strange tradition? You got it. François and Humble; they're in-the driver's seat now, and their performance on Mondny, May 21 will be the grand finale of this season's Atomic/Publicafe. It will involve music, poetry, visual art, "monuments" (selections from the repertory fare), and

Armenian national state, united by language, culture, and history, remains a dream of the Armenian people both in their native land and abroad. What is the Armenian Church! Armenia ws- converted to Christiantity early in the Fourth Century, in the mid-fifth Century, in the Armenian Church Century, the Armenian Church Christiantity early in the Fourth Century, the Armenian Church Cectary in the Armenian Church declared for Monophysitism, according to Monophysitism, according to which Christ did not have two

CAR COVER SALE

SAVE 40%

Church also distanced itself from the other Christian churches by Armenian language rather than on Greek or Latin.

What is Mr. Avarat' It is the

What is Mr. Avarat! It is the highest mountain towering above the Armeni in plateau, reaching a height of 17,000 feet above sea level. Mr. Ararat is the traditional site where Noah's ark is said to have come to rest after the Flood. What days in Armenian Jestical

What their in Arminian Joseph consist of Armenian folk music and dancing booths selling Armenian books, crafts, and souvenitis games; a raffle for a trip to Tahoe; the sale of Oriental rugs at below wholesale prices; and Armenian food to eat to the facility of the sale of the sale at the festival or to take home. What sorts of food will be served? Shishkebob, lahmajoor

served' Shishkebob, lahmajoon (meat pizza), stuffed grape leaves, pilaf (rice and bulgar), bakkava (pastry with nuts or cream filling), choreg (semisweet coffee rolls), and kadayeef (shredded dough with cheese filling).

cheese filling).

When and where will it all take place? Saturday, May 19 from 11:00 a.m. to 11:00 p.m. and 11:00 a.m. to 11:00 p.m. and Sunday, May 20 from noon to 6:00 p.m., at the Khosharian Hall, St. John Armenian Church, 4473 Thirtieth Street, San Diego, For a television preview of the festival, watch Channel 8 on Saturday, May 19 from 7:30 to 8:30 a.m. For further on phone 284-7179.

7023 Carroll Rd., San Diego Open 8:30-5:00 M-F, 10:00-3:00 Sat. Free Dalivery • 455-8098

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*Free Seminar with Kawai'i and Johnson Health and Fitness Assessment

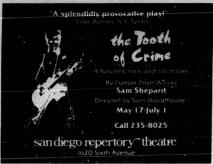
Hiroshi Motoyama, Ph.D.

Internationally-known researcher into paranormal phenomena. Finday, June 8, 7-10 pm, \$3.00 admission. Call for seminar fees and information. Ask about our degree programs in Psychology (including M.F.C.C.), Holistic Health, Corporate Plress Administration, and more.



North Coart

Tarpaulin Works



READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith commentary is by Jonathan Saville and Jeff Smith. enior citizens, and the military; ask at the box office.

ANGELS FALL
The South Coast Repertory Theatre is staging Lanford Wilson's drama about six individuals, confined by circumstances in a remote New Mexico church. Cut off from their Mexico church Cut off from their respective destines they common their options at the unartificipated of their options at the unartificipated of their options at the unartificipated of their options and their options are considered on the historious Stages Company is quased driven by the production. Members of the cast include William Care. Joseph Champers Pherode Darley Care. Joseph Champers Pherode Darley Care. Joseph Champers Pherode Darley Care. Joseph Champers Theories Welly (Start). Linesday, May 22 Brought January 43 Dec. 1997. Study at 1230 pm. study at 12

CABARET
For its spring musical, the MiraCosta drama department presents the popular favorite — music by John Kander, britis by Fred Etib, and book by Joe Masteroff — based on

Christopher Isherwood's Berlin Stories and John Van Druten's play I An a Carnea. The musical tells the story of Sally Bowles, a featured performer in a German cabaret during the rise of the Natis. Larry Jorgensen the title of the Natis. Larry Journals of the Charles of the Natis. Larry Journals of the Charles of the Plackson which features such songs as "Willicommen," and the National State of the National S

of 2-Up in.

CATSPLAY
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get under way until the second of the

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CELEBRITY AFTERLIFE: IN HELL WITHOUT A CAUSE and STOOGE

WITHOUT A CAUSE and STOOGE HEAVEN
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CONING ATTRACTIONS
The CICSD Department of Dama
presents the black comedy, by find
fallow—an invoic expose of the press
and is popularization of violent crimes
and is popularization of violent crimes
capitalizes on the maintaining of
control, a small—free criminal. Manny
makes a 'small' of Loorie as the
capitalizes on the maintaining of
control, and the criminal crimes
and in the newspapers. Chis Matteson
directs the production. Reed C. Martin
a Manny and Chadd Turenten es
Manny and Chadd Turenten es
Mangaret Diagos. Design Bartel,
Clauda Perkins, Tristen Taylor,
Chance Hutt, and Scott
Parison (Schott de broadsace
on Rupertus Way), Wednesday,
May 23 through May 26 Trussely
who 25 through May 26 Trussely
standing Standards of OO prin.
CRITICS CHOICE

CRITICS CHOICE.

The Alpha Omage Players begin their thirty-eight controls a second with the period of their specific controls are second of their specific controls are second of their specific control to reiner a few York dumen critic faces when he is forced to review a play—reputedly a dissaler——The second control to reiner and one of Armetion theseirs most attack critics, serviced as the production, (San.)

Alpha Omage Repress, 1331 Tyler Avenue, San Diego, through Alpha 256, firthly and Sanuaria, 4600 pm. Fire.

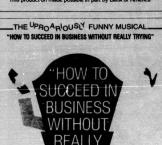


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EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diego 730-2800

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valley 697-8977 FOX THEATRE 720 B Street, downtown 233-6331

GASIAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9563 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 w410 JEWISH COMMUNITY CENTER Front and Center Theater 40/9 Fifty fourth Street. San Diego 583-3300 x36

LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY
Parker Auditorium. La Jolla High School
750 Naurilus Street. Ln Jolla
459,777 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. National Ce-474-4542

LAMPUGHTERS COMMUNITY THEATRE Ben Polsk Flue Arts Center 8053 University Avenue. La Mesa 464-4598

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 456-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mese 464-1196

298-8111
MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x236 NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Santa Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421 OLD GLOBE THEATRE Old Globe Theatre Cassaus Carter Centre Stage Festival Stage. Balboa Park. 239-2255

OLD TOWN OPERA HOUSE 4040 Talggs Street, Old Town 298,0082 PALOMAR COLLEGE Palomar College Theatre, San Marco 744-8860

PATIO PLAYHOUSE Virsiyard Shopping Center 1151 E. Valley Parkway, Escot 746-6660 PINE HILLS LODGE 2960 La Posada Wey, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Lome 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thisteensh and C streets, downtown 219-7854 SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Pari 239-8355 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downtown 232-7378

SAN DIEGO REPERTORY THEATILE 1620 Soth Avenue, downtown 235-8025

235-8023

AN DIEGO STATE UNIVERSITY
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265-6884
Open-air Amphitheates
265-6947

SAN DIEGGITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE. Wangenheim Jurior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 SOUTH COAST REPERTORY THEATRE 655 Town Center Drive. Costa Mesa 714-957-4033

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scrippis Ranch 271-4300

271-4300
UNIVERSITY OF CALIFORNIA
SAN DIEGO
UCSD Theater, John Muir Theater,
Studio Theater
452-4574
Mandeville Auditorium, Mandeville UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

READER'S GUIDE TO THE THEATER Thurksbern, and Sherijn Hicks—have pat more life list to heir robe shor axis in the thursbare, worthy ring! All do first rote work. And cookershare bottly Store and Ring Micksbare. Do though Store and Ring Micksbare lighting designs—have done a competent job with the productions as whole. Would that the script were as story, and the feelings Store and story and the feelings Store and story and the feelings Store and Store

A DREAM PLAY

Reviewed this issue.
Mandell Weiss Center for the
Performing Arts. UCSD, through
May 20; Thurisday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.

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Information call 425-0293.

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OUYS AND DOLLS
The Lawrence Wells Willage Theatre is staging the popular musical — music and lyfice by Frank Loesser, book by Abe Burnors and Jo Swetting — based on Darson Runyon's short story. The logic of Mass Sarah Brown. The massical lieth how Mass Sarah of the Saws—s-Soul Mission tends to the souls of Broadway utilified and loses he heart

to gambler Sky Masterson. It features such songs as "The Oldest Established." I Floor. "The Prevent Established." I Floor. "The Prevent Established." I Floor. "The Prevent Established." I Floor. The Prevent Established. "I Floor. I Established. "I Floor. I Established." I Floor. I Established. "Established. I Established. "Established. "Established." Established. "Established. "Established." "Established. "Established. "Established. "Established. "Established." "Established. "Established. "Established. "Established." "Established. "Established. "Established. "Established. "Established." "Established. "Establish

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A LATE SNOW

One of the most refreshing things about the most refreshing the refreshing and refreshing

Thumbolt Process
OOD pm.

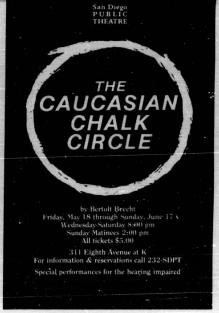
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in Janet Nichols's costumes, Wendy Warren's Eleanor — the over-polished apple of Barney's idealizing eye — is a more detailed creation, but Warren's more detailed creation, but warren's voice, energy, and anger weaken as her character ages. Jane Wenman, who plays Eleanor's nouesau riche mother, Myra, does what she can with a stock, unlikable character. And Net Modica's Charles. Barney's Brahmin Modica's Charles, Barney's Brahmin father, is a curious cross between a dignified symbol of the ruling order and a TV game show host. Overall, the show has many lunny moments. But in spite of efforts to switch it off, the little light of Tinkerbell slowly dominates the fragmentary scenes and blinds one in the end. (Sm.) Gaslamp Quarter Theatre, through June 2; Wednesday through Saturda at 8:00 p.m. Sunday at 2:00 p.m.

MRS. DALEY HAS A LOVER For its second production of the season, Showcase San Diego is staging the one-act play by William Hankey, a diarnatic cornedy, with a Dorothy Parker flair, that examines and a young man with whom she is having an after Garnyl year Selford offeets the production Lauss Veryon in the having an after Garnyl year Selford offeets the production Lauss Veryon in the Solvey and Ross Loyd in the host part of the solvey and Ross Loyd in the contigued with the solve purposer of supporting artereses and action who want to develop the laterial shrough a continuous paccapation in the whether all continuous paccapation in the solvent and the solvent

MY ASPARAGUS IS GROWING FINE Kerry Jo Cederberg's new drama, currently being performed at Lamb's Players Theatre, is actually two plays or a play and a staged reading of excerpts from the novels of Robert excepts from the novels of Nobert Louis Stevenson. The production is in keeping with the standard of high quality at Lambs. Don Lonsbrough's set, in particular, is rich in detail, and





A USIU Presentation

READER'S GUIDE TO THE THEATER

though quite good, is unable to infuse the two-sided script with dramatic life. The play is set in the home of the author and his wife Faring a two-story structure in Samoa. It is December 3, 1894, the last day of Stevenson's life. 1894 the last dey of Stevenson's life changing from his works take up roughly from his works take up roughly two-thirds of the play). Appraigus is interesting — but better read than seen. As a study of the relationship between a gifted writer and his wife. Indexes of up his is weak where if could have been most erelation; since many observers left that Pamy many observers left that Pamy and the properties of the properties ovels. But while this recasting of the rong forward movement, and it besn't add up in the end. The detail doesn't add up in the end. The details about the marriage, more other than not, function as interfudes rather than as the center of the play land if one doesn't show Farmy's reputation, the class helves the image and what the playsright a doing to it disappears as well. With the possible exception of Samuel Conners and this will Lay tender to be a solid to be considered to the contract of the co If Fariny had been a saint the Steenneors right have known more inner tensions than "Asyavigus shows us. The play specifs far too much time on the works and very little on a on the works and very little on a too be married to a man with two loves — his wife and his writing? Cederbrerg a play only glances at this question. Revisions of the script should keep it in the longround. (Sm.) 129-5460.
THE PHILADELPHA STORY
The Heratand Theatre presents Phila
Barry's comedy of manners. The
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DANCE Sunday, May 20 JAZZ





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ONCLE HORNKIN BLST WIEN
NOT RELIABED!
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downtown, Saturday, May 19 at 8:00 p.m. For information call 235-8466.

SLASCAPE
This leavage by Edward Abbee won the Pullete Phies for drame in 1979: Ready and hugh Point Plag did its hastor deal duly 2 how afficient Plag did its hastor deal duly 2 how afficient to the plag did its hastor would not be so has on much more than a tai. The service has no much more than a tai. The service has to much how the house hash and comfortable, practically busided file—there produced busided file—there instang at the beach. Natury, and Charlie have had a comfortable, practically busided file—there instangs at the beach. Nature, and charlies also at their fullace should they worked should they fullace should they fullace that they come for a facility of put take life casy. This

diemme, which takes up most of act one. Is interrupted by the emergence from the ocean's depths of two human-size lizards who suspect that life for them may be better on land. The scaly creatures speak English even. After the two pairs inspect each even. After the two pairs inspect each

OTHELLO

new, the take-me-to-your-leader premise is fun, and promising. But the play, while suggesting it will become a sweeping allegory on the Meaning Off it All, does almost nothing with the situation. Most of act two is a banal, The Ports Coma Nazionero College Deriva Organization is stagging the Shakespearen it appely about the Shakespearen it appely about the Shakespearen it appely about the Nazionero Committee of the Shakespearen it appell and instate affolially with pure evil—instance of the Committee of the Shakespearen in the Indiana Post Design Charles Shakespearen in Post Organization of the Shakespearen in the Indiana Charles Shakespearen in situation. Most of act two is a banal, tiresome disquisition on the meanings of simple words, with Charlie and or simple ecross, with claim and an analysis of the arthropomorphized amphibians that the lizards also have feelings, they just don't know the names for them. This is the play's one revelation, and small

strong-willed Virginia farmer afterripts insuscessfully to keep his farm and farmly neutral during the Civil War. For Confederacy tires to conscript his sons, the Union attempts to steal his horses. his daughter marries a solider, and his youngest son is taken prisoner. Through it all, the Anderson farmly's love of peace is through the Anderson farmly and the Anderson

STRANGE SNOW
The success of the Old Globe
Theatre's production of the drama by
Steve Metcaffe is all the more

Seascape: the returns are largely visual. Daniel M. Cork's set effectively evokes sand dunes along the Eastern seaboard. As the lizards, both Richard section shall be designed to the classification of the classificat

THE SECOND THE AROUND
THE Flesta Direct Thatse's storying
the connels, by Heiny Denker, about
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SHENANDOAH SHENANDOAH
As the final production of its twentiethanniversory season, the Mesa College
Apolliad Theatre presents the musical
— book by James Lee Burrett, Peter
Udell, and Philip Rose, music by Gary
Geld, and lyrics by Peter Udell. A

praiseworthy since it begins with a hage seemingly insurmountable risk. The MD burst set as on a control. The MD burst set as on a control with the MD burst set and the MD burst chancies they portup, to overcome the herefore of their summundings when herefore of their summundings when herefore of their summundings with their summer to the summer

stater being one of the firest performances of the season), make this show magical. Like a thief, it seeks up on its audiencies and gently trisks even the most hardened of hearts (Sm.). Carsius, Carter Centre Sager, through May 20, Turadely through Statuday at 800 p.m. Sunday at 700 p.m. Audience Saturday at 800 p.m. Sunday at 700 p.m. Audience Saturday and Sunday at 200 p.m.

THE SUPPORTING CAST The Coronado Mayhouse presents a new comedy, by George Furth, about Ellen, wife of a successful author, who Ellen, wife of a successful author, who has recently written a very revealing book about her four closest friends, all of whom are married to celebrities. She has waited until the book is on the way to the bookstones before bringing her friends together for funch at her Malibu hvene to tell them about the Malbu hwine to tell them about the book and to have them signi wavers in order for the book to go on sale. Hystesia ensues, made even more manic by a brushfire on one side of the house and a landslide on the other Charles Kray directs the production. Members of the cast are Warrine Cranston. Michael Gardner, Phyllis Hoffman, Tamara May, and Louise Thartis (Son.) Honman, Tarriara way, and Louise Thistle. (Sm.) Coronado Playhouse, through May 26: Thursday through Sunday at 8:00 p.m.

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The The Hills Reyers present George
M. Cohan's fare about a modey
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The ToOTH OF CRIME

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WALKING
The University of California at Intrine
hosts the staging of the world
premiter of Edward Albee's new
one-act play Walking, a companion
pose to Albee's one-act Finding the
ADD Common Stage of the California
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(Sm.)
Fine Arts Village Theatre, University
of California at Invine, Tuesday, May 22
through Saturday, May 26 at 8:00 p.m.
For information call (714) 856-6617 or

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for those

who always

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READER'S GUIDE TO THE MUSIC SCENE

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

If there are many examples of rock and roll style and substance being appropriated by such other art forms as film, literature, and poetry, there is at least one current reverse direction of that trend. Whether one calls it paramour rock or confessional rock or simply cheap exploitation, there is now the musical equivalent of that which the likes of Margaret Trudeau, Shelley Winters, and Joan Collins, and the offspring of Peter Sellers, Bing Crosby, Joan Crawford, and mobster Sam Giancana have committed to best-selling print: kiss-and-tell chr onicles of life with so-and-so. In book form or on vinyl, these lurid, worm's-on vinyl, these lurid, worm's-eye-view diaries have one thing in common — they prey on the public's insatiable curiosity to know the tawdry details of the lives of famous figures. In rock and roll, the role of number one tattler has, until recently, been the exclusive domain of singer Marianne Faithfull, whose Marianne Faithfull, whose biting diatribes describing the underbelly of life with and after Mick Jagger have a steamy musical appeal that transcends their bitter, self-pitying tone. But now she is joined by Angela Bo. Ae, former wife of the grand chameleon of rock, David



Bowie, and, there have been rumors, of other jilted Lovers following suit, so to speak. It shouldn't be long before some enterprising soul comes up with the bright idea to stage are Ex. Fest, featuring a stars-added lineup of former girlfriends and wives of well-known rock musiciass. Perhaps culminating musicians, perhaps culminating in a musical cat fight pitting

Faithfull versus Bianca Jagger raitmul versus Branca Jagger in a "top-this" showdown. As for Angela Bowie, her revelations are reported to be rather tame for this subgenre. Last month Bowie performed a couple of concerts in Los Angeles that promised more than was delivered. There were no juicy tidbits about hubby David's revolving-door sexuality,

no "A Day in the Wife" anecdotal morsels, merely a series of songs in which Bowie purred and grunted lyrics to a prefered and grunted tyrics to a prefered musical soundtrack. The highlight of Bowie's performance came when she was briefly joined enstage by the fine rock band, Broken Edge, who at least succeeded in taking some of the

the Spirit for her première San Diego gig this Friday night. Caveat emptor, as they say

Even one listen to the manie wit and high-energy crunch of "Institutionalized" by Suicidal Tendencies is enough to show why the song has become a recent cult favorite of neo-punks from coast to coast. Here's a sample of the lyrics, as talk-shouted by vocalist Mike

was sitting in my room staring at the wall the wall and like thinking about everything and then again I was thinking about nothing and then my mom came in and I

didn't even know she was there she called my name and I didn't

hear her and she started screaming. 'Mike!

Mike?

and I go, 'what's the matter?

and she goes, what's the matter
with you?

and I said, 'there's nothing wrong,

More.'

and I said, there's nothing wrong,
Mom'
and she said, 'don't tell me that—
you're on drugs."
and I said, 'no, Mom. I'm not on
drugs. I'm no kay,
I'm just thinking, you know, why
don't you
give me a Pepsi and she says, 'no,

you're on drugs!' I go, 'no, I'm okay, I'm just

thinking' she goes, 'no, you're not thinking, you're on drugs — normal people don't act that way and I go, 'Mom, just give me a





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KGB-FM DAVID

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NORTH COAST REPERTORY THEATRE



wanted to dance. Marie has restored an 1894 Victorian house as a

Bonni Marie Dance Studio

(continued from preceding pag-all I want's a Pepsi," and she wouldn't give it to me! all I wanted was a Pepsi, just one

e wouldn't give it to me! (Pendletons buttoned to the neck, Levis, bandanas) and rampant humor has in the past caused the hardcore punk circle to question the band's punk credentials, the Santa Monicabased group's integrity and jaunty-raunchy playing has finally begun to sway public and critical opinion their way, and they now have a lenuous coalition of punkers and new wavers providing a base of support. The major labels have recently taken an interest,

in the soundtrack to the new film, Repo Man, but I doubt film, Repo Man, but I doubt that designer jeans-and-coke crowd will do more than sniff around and split, somewhat confused as to how to market this Fear-like outfit. No matter. Suicidal Tendencies will survive on its own. The band will be in town for a concert at the Fairmount Hall Friday night. Opening acts will include the Vandals and Neighborhood

Watch. In other concerts this week. few months back, one that was marred by a too-slick rendering marred by a too-stick rendering of their best material from the golden days of Motown. They'll be at Golden Hall tonight. Thursday. Also tonight, Thursday, Commander Cody Beat Farmers, and the Paladins Humphrey's amphitheater for two shows. On Sunday, Chicano

On Sunday, Chicano cornedian Paul Rodriguez will do a double-header at Humphrey's. The water the remaining shows feature the Bellamy Brothers and Stampede at the Del Mar Cattle Company on Monday; and Four Eyes and Darius and the Magnets at the Belly Up Tavern on Wednesdky



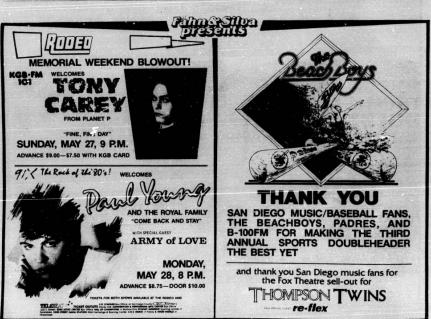


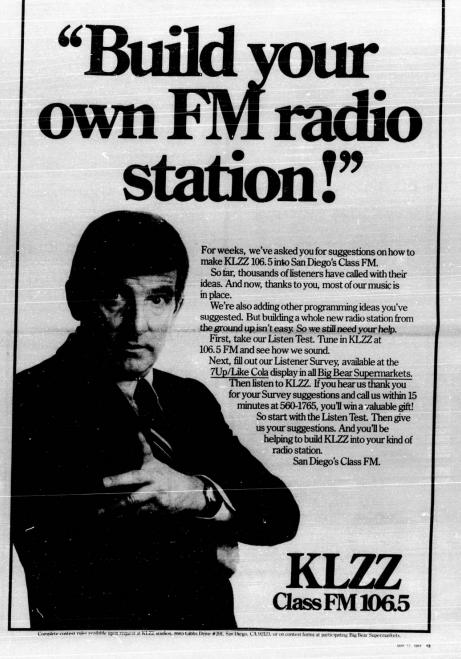
and the Beat Farmers will appear at the Belly Up Tavern. The series of Friday afternoon shows in UCSD's Triton Pub will continue this week with a gig by the Blonde Bruce Band; while later that night the Hal Crook Jazz Orchestra performs at OCE-well, busine High School:

O'Farrell Junior High School:

O'Farrell Junior High School; and John "I-know-the-Muppets personally" Denver warbles at SDSU's Open-Air Theater. Saturday's shows include Thomas Dolby and Modern

English at SDSU's Open-Air





CONCERTS

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

Commander Cody and the Beat Farmers: Belly Up Twern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Blonde Bruce Band; UCSD's Priton Pub, Friday, May 18, 4:30 p.m., University of California at San Diego campus, La Jolla. 452-7221.

The Hai Crook Jazz Orchestra: O Farrell Junior High School, Friday, May 18, 3 p.m. 284-5240 or 276, 0657

Suicidal Tendencies, the Vandals, and Neighborhood Watch: Fairmount Hall, Friday, May 18.

8 p.m., 3670 Fairmount Avenue East San Diego, 281-3657

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

Angela Bowie: Spirit, Friday

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

Rank and File, the Beat Farmers, and the Paladins: Belly Up Tavern, Saturday, May 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

2303 Shelter Island Drive.

The Bellamy Brothers and Stampede: Del Mar Cattle Company, Monday, May 21, call for times theo shows), Carmel Valley Road and Via Cortina, Del Mar.

Blood on the Saddle: Rodeo, Tuesday, May 22, 8 p.m., 8980 Villa La Jolla Drive, La Jolla, 457-5590.

Four Eyes and Darius and the Mag*.ets: Belly Up Tavern, Wednesday, May 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Joe Farrell: Pacific Espresso, Friday and Saturday, May 25 and 26, 8 p.m., 235 North El Camino Real,

Encinitas, 436-1248.

Ferron: Old Time Cafe, Saturday, May 26, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Joe Jackson and Howard Jones: SDSU's Open-Air Theater, Sunda May 27, 8 p.m., San Diego State University, 265-5947.

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

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

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

Jennifer Holliday: Humphrey's, Tuesday, May 29, 6:30 and 9 p.m. 2303 Shelter Island Drive. 283-SEAT.

Moody Blues: SDSU's Open-Air Theater, Tuesday, May 29, 8 p.m., San Diego State University. 265-6947.

Phyllis Hyman: Humphrey's, Thursday, May 31, 6:30 and 9 p.m.

Asleep at the Wheel: Belly Up Tavern, Thursday, May 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Exploited and Channel 3-

Adams Avenue Theatre, Saturday June 2, 8 p.m., 3325 Adams Avenue, Normal Heights.

The Vandals and the Cramps: Adams Avenue Theatre, Friday, June 15, 8 p.m., 3325 Adams Avenue, Normal Heights.

CLUBS

Club listings are compiled by Ron Jennings. If you areh 1, be included, please call 265-9382 Thursday afternoon or Friday

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Jamaaladeen Tacuma and Jamaal Friday, May 25, 9:00 pm

at the Spirit









before 5:00 p.m. The listings are

North County

Acapulco Restaurant, 1020 West San Marcos Boulevard, San Marcos 471-2150: Steven and Tanya, contemporary, Wednesday through Saturday

Barr-X Ranch House, 119 East Broodway, Vista. 724-0510: Elton, J.R., and the Country Golds, country, Thursday through Saturday: dance instruction,

Belly Lip Tavern. 143 Seath Cedus Averura. Solare Beach 481 9022. Commander Cody, rock, and the Best Farmers, reclabilly and country, Thursday: the Rebel Rockers, rock and regage. and the San Diego Trinidal Steel Band, regage. Prisity, Rock and Files, rock pages. Prisity, Rock and Files rock Farmers, rockabilly and country, and the Paladians, rockabilly. Saturday: the Chicago Filtern. high band swing, and the Jets. Svintage Sanday: Rock yand the Jets. Svintage Sanday: Rocky and the Jets. Svintage Sanday: Rocky and the Jets. Svintage Sunday: Rocky and Svintage Sunday: Rocky and Svintage Sunday: Rocky and Svintage Sunday Rocky and Svintage Belly Up Tavern, 143 South Cedros Afternoon Concerts: the Bob Long

Band, Friday and Wednesday,

Bobby G's, 485 First Street. Encinitas. 436-7397: Network, rock, Thursday through Saturday; the Echoes, '60s rock, Sunday and Monday; the Heaters, rock, Tuesday and Wednesday.

Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Jeanne Cheatharn and Holly Hofman, jazz, Friday.

The Chopping Block, 10783 Jamacha Boulevard, Spring Valley. 726-8770: Outta Controll, rock, The Bridge, 1103 North Hill Street, Thursday Tuesday and Wednesday Oceanside, 722-1904: Denny Tymer, country and contemporary, Tuesday through Saturday; Don Tennison, the Voice, rock, Friday through Monday. country and contemporary, Sunday and Monday.

Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive,

The Captain's Anchorage, 180 North El Camino Piace, Encinitas 942-1400: Fran & Doran,

Charlie's Niteclub, 680 West San

Marcos Boulevard, San Marcos. 744-4120: Wes Reo and the Countrymen, country. Wednesday through Saturday.

ontemporary, Wednesday through

Oceanside, 757-0860: New Country country, Wednesday through Sunday: Lone Star Country, country, Monday and Tuesday

The Cupboard, The Vineyard, 1535-6 East Valley Parkway. Escondido. 743-0421: Carol Pelkner, marimba and vibes, Friday

The Del Mar Cattle Company, 12702 Via Cortina, Del Mar. 259-8833. Stampede, country, Thursday through Sunday, and early evening and evening, Monday, with the Bellamy Brothers, country, early evening and late evening, Monday, White Lightuni Express, country. Tuesday and Wednesday

Distillery Fast, 755 Metcalf Street

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Thursday Friday & Saturday



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

FRIDAY HAPPY HOUR

CHARLIE'S GOOD TIME BAND

BROTHER YOUNG with special guests BAND OF AGE and SUBJECT TO CHANGE

HAL CROOK'S 14-PIECE JAZZ BAND

An undersea grotto ...

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

Your choice \$5.50

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

Bruce Cameron Hollis Gentry Jazz Ensemble





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

Thursday, Friday & Saturday May 17, 18 & 19

NEW LANGUAGE (formerly Rick Ellas Band)

Sunday & Monday May 20 & 21



Every Monday Night FIESTA NIGHT

in The Dining Room
Mexican entrees & Margaritas \$1.50
Appetizers Tequila Shooters \$1.25

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



* Free food * Great drink specials *

THE BEST DINNER IN TOWN FROM \$4.95





GRAND REOPENING PARTY

on Wednesday May 23, 4 pm-2 am

Come see the new and larger Monk's!

· Hors d'oeuvres buffet Drink specials
 Prizes, surprises & fun!

Suntory 100 proof Kazis 2 for \$1.00 Midori margaritas \$1.25

FANTASY FASHIONS AUCTION every Tuesday

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

Escondido. 741-9393: The New Marines, rock, the New Presidents, rock, and Three Simple Words, rock, Thursday; recorded music Friday and Saturday; recorded and live music Sunday and Wednesday, call club for information.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Notice to Appear, rock, Thursday through Saturday, and Tuesday, with Four Eyes, rock, Friday; This Kids, rock, Wednesday.

El Comal, 12845 Poway Road, Poway. 486-1010: Don Tennisor country and contemporary. Wednesday through Saturday.

Fireside Lounge, 439 West

Washington, Escondido, 745-1931-Bandit, rock, Thursday through Saturday: Illusion, rock, Tuesday and Wednesday.

729-9244: Tony Soraci and Co, with Judy Ames, contemporary, Tuesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday. Fish House West, 2633 South Highway 101, Cardiff, 753-6438 lason Chase, contemporary, Thursday through Saturday,

wintage rock, Sunday and Monday,
Hill House, 270 Vad e la Vallie, Die
Mar, 773-6614: The Echoes, 60s
rock, Flunday, and the Jets,
wintage rock, Frishiya and the Jets,
wintage rock, Frishiya and the Jets,
wintage rock, Frishiya and the Jets
rock, Sunday, Ella Suth, Plagee,
ize and Jets, Monday, the Bruce
Cameron and Holisi Gentry
Ensemble, Jazz, Tuesday, the
Boosters, rock, Wedneiday. Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Friendship, contemporary, Monday through Wednesday. Gizmo's, 380 North El Camino Real, Encinitas, 942-1676: The Heaters, rock, Thursday through Saturday; comedy night, Sunday; Random Sample, rock, Monday and

Hungry Hunter, 1221 Vista Way.

Thesday; the Effects, rock, Henry's, 264 Elm Street, Carlshad

Plaza Drive, Rancho Bernardo. 556-2400: Terry Scheidt,

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

Hungry Hunter, 11940 Bernardo contemporary, Wednesday and Thursday, the Rondeaux Brothers

contemporary, Friday and Saturda Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Russ Kirkpatrick and Dan Lehner, contemporary and country. Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935:

Random Sample, rock, Thursday through Saturday, live music, Sunday and Monday, call club for information: Rich Hunt, contemporary, Tuesday; the Features, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: Freewill, rock, Tuesday through Friday; Hit and Run, rock, Saturday through Monday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Nicolettic Birkett and Carolyn Vice, folk, Thurssky, Mark Neison, dulcimer music and Denis Murphy, dulcimer music, Friday, Don Lange and Bill Griffin, original music,



THE WEW OES



No cover. Happy, happy hour 50¢ well drinks, beer & wine 8:00-10:00 pm

MAGNOLIA MULVANEY'S

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550



New 45 R.P.M. Release

"Here Comes the Padres" and "Do it, Do ht. Do ht!"

Kenneth Rice Licorice Pizza, 1321 Cernet, 5667 Balbo, Stereo, 1037 Carnet; Hasons Music, 355; ity, Tower Records, 6405 El Cajon Blvd.: True Value, Tierrasanta



THURSDAY, TONIGHT
THE ROCK formerly Tremor—with
SPLATTERS and
FORBIDDEN PIGS

FRIDAY, MAY 18 9/

ANGELA BOWIE

CANDY

UMBRELLA and SHELF LIFE

SATURDAY, MAY 19 FROM BOSTON A NIGHT OF THE CRAZIES leaturing the LEGENDARY EGG LADY, Star of

MASSEY

no contende, With CLAUDE COMA CLEAR SPOT plus

GUY GOODE & DECENT TONES plus
MOJO NIXON plus Edith Messay's monte in its
complete traditied service FINK FLAMINGOS will be shown beginn
if by m lending \$5.50. Don't come early if you're offended by create
set, or grossment—this is a bon't clut Comedy.

TUESDAY, MAY 22 PEANUT BUTTER & BLUES JAM Hosted by
RICK GAZLAY & HIS BLUE 200 REVIEW

WEDNESDAY, MAY 23 A.K.A. with SYNDICATE OF SOUL featuring Milch Cornish & !

TOMORROWS May 24th: LAWS OF MOTION, and THE SEPERTH. May 25th Formerly with Ormer Coleman JAMAALADEEN TACUMA, and TROMSERS. May 25th Type From 1 JIM CARROLL, and TWISTED ROOTS. June 2nd: 91% presents BROKEN EDG. 2 and the NEW MARKINS sopther in one room.

Band, Irish music; Sunday; Old Time Hoot Night, Tuesday; Bob Balmuth, folk, and Jeff Twigg, folk, Wednesday, Sunday Brunch Concert; Catherine Espinoza, Irish

Pacific Espresso, 235 North El Camino Real. Encinitas. 436-1248: The Dance of the Universe Orchestra. jazz. Friday and Saturday; the Peter Sprague Duo, jazz. Sunday brunch.

Pancho's, 1309 Camino Del Mar. 481-0414: Recorded music, 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

Paradise Gardens Natural Food Restaurant, 260 West Crest Aves Escondido. 489-1217: Paul and Carla Roberts, folk, Wednesday,

Pea Soup Anderson's, 890 Paloma Airport Road, Carlshad. 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, 566-2070: Mass D' Meanor, rock, Thursday through Saturday; Ambition, soit rock, Sunday and Monday One rock, Wednesday.

Raiph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: The Belair Boys, vintage rock, Friday and Saturday; Incognito, rock, Sunday.

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

Monday, call club for information.

Rancho Bernardo lasa, 17550
Bernardo Oals Drive, Rancho
Bernardo Oals Drive, Rancho
One Plus One, contemporary,
brunskey through Saturday, the
Marley Days Caurtet,
contemporary, Tuesday and Monday,
contemporary, Tuesday and
Wednesday, Diming Room Peter
Robbercht, contemporary, Sunday and
Monday, Grap Molformis,
contemporary, Tuesday and
Monday, Grap Molformis,
contemporary, Tuesday and
Wednesday, Diming Saturday, Jim
Malone, contemporary, Sunday and
Monday, Grap Molformis,
contemporary, Tuesday and
Wednesday,

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

Rogue Stills, 9850 Carmel Mt. Road, Penasquitos. 578-2144: Peter Jay, contemporary, Monday through Saturday.

Roxy, 517 East First Street, Encinitas. 436-5001: Kevyn Lettau and Ron Satterfield, jazz, Friday and Sunday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: C.W. Express, country, Priday and

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Coyote, country, Wednesday through Sunday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for

Tequila Flats, 3296 Mission Avenue Oceanside. 757-7757: The Bad Boys, rock, Wednesday through Sunday; Nightwing, rock, Monday and Tuesday.

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



Thursday-Saturday, May 17-19



PLUS special guest Thursday, Dr. Downs Ph.D. Rock-n-roll hypnotist

Friday & Saturday

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

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

Nightly Specials: Tuesday through Saturday

50¢

well drinks, draft beer & wine 8:00-9:00 pm

\$1.00 Long Island Iced Teas all night

3rd Annual San Diego **Original Air Guitar Contest**

Last year on national TV. 1st prize: custom made \$800.00 guitar with case donated by

John's Guitar & Drum Center 1800 Rosecrans St.

A Special Week!

Tuesday-Saturday, May 22-26
For ten years L.A.'s finest-you owe it to yourself

EMPEROR

New-Starting Monday, May 21st Mom Goes Surfing Live band, surfing videos,

> \$1.00 Kamikazes

Wind rose

ipso facto





9/X'4 Jim LaMarca welcomes Nostalgic Rock 'n' Roll Tuesday, May 22

Ricky & The Jets





Coming May 23-26 ipso facto

Every Friday at 7 pm

FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weekly 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

Wind rose

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Club: Robyn Banx, rock, Thursday through Saturd o: live rock, Sunday and Wednesday, call club for information. Turf Room: Image, contemporary, Wednesday, Friday, and Saturday. Derby Room: recorded dance music, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Rick Backus and Harmony, country, Wednesday through Sunday; live country music, Monday and Tuesday, call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: The Siers Brothers, rock, Thursday through Saturday; the London Brothers, rock, Sunskay and Monday; Planet, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle, Solana Beach. 755-6666: Bob Long, piano variety, Wednesday through Saturday; Singing Machine, recorded music, sing-along.

Wooden Nickel, 13303 Poway Road, Poway. 748-6364: Ron Morin, country and contemporary, Thursday and Wednesday; Gail Lee and Firecreek, country, Friday and

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fontane, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy Journ.

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Paul and Kathy, contemporary dance music, Tuesday through Saturday.

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

Prinsay ans assurance Babla Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: Mercedes Lounge: Signed, Sealed, and Delivered, contemporary. Tuesday through Saturday. Cheatham's Jazz Quartet, Jazz. Sunday, Fano Bart Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Kryme, rock, Thursday; the Source, rock Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: The Twotones, rock, Thursday and Saturday; Music Machine, recorded music sing-along, Monday; the Fine Line, jazz, Tuesday.

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

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Jesse Davis, contemporary, Tuesday through Saturday; Stone's Throw, wintage jazz, swing, and rock, Sunday and Monday.

Haleyon, 4258 West Point Lorna Boulevard, Lorna Portal, 225-9559: New Language, rock, Thursday through Saturday, with the Moderns, rock, Friday happy hour; Four Eyes, rock, Sunday and Monday.

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

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

Islandia Hotel, Circle Lounge, 1441

COMMANDER CODY THE BEAT FARMERS



RANK & FILE O THE with THE BEAT FARMERS

Sunday, May 20 6-9 pm Big Band Swing



BISCUIT BLUES

RICKY & THE JETS

REGGAE ALL*STARS

Wednesday, May 23 9 pm KGB night • Free admission w/KGB card, losted by Jim McInnes of KGB Entertainer of the Year . . . DIRK

DEBONAIRE

DARIUS & THE MAGNETS

BURRITO

BROS.

with guests

Friday, May 23 - REBEL HOCKERS/
REBEL HOCKERS/
SHuriday, May 26 - THE JAMES HARMAN BAND/
and Sunday, May 27 - HARMER SATTH
Thursday, May 31 - ABLEZ AT THE WHEEL/
Thursday, May 4 - ABLEZ AT THE WHEEL/
Thursday, June 7 - BABYLON WARRIORS

Friday, May 18-BOB LONG BAND Wednesday, May 23-BOB LONG BAND

FOR INFORMATION CALL 481-9022

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

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

La Avenida, 1301 Orange Acenue

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, pano and word variety, early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue Ocean Beach, 222-5300; Spectra, rock, Thursday through Saturday. Tension, rock, Sunday and Monday. Graphic, rock, Tuesday and

Understand.

any music better.

JazzSchool

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

EAST

Soul Night

With **D.J. Michael Angelo**Breaking • Popping
and more

ESCONDIDOS

Bill Coviello presents

special guests New Preside

Friday & Saturday

Video Madness

dance party in Southern California feature. D.j. Louie T, with V.J. Hollywood Hub.

Thursday, May 24
From L.A., CBS-Epic recording artists

→ Bang Bang →

with guests New Presidents and Tel Aviv

Coming attractions: May 31—The Untouchables, Manual Scan and Tell-Talc Hearts. June 7—SSQ

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

DISTINUERY

McP's, 1107 Orange Avenue, Coronado, 435-5280; Fundi and Good Company, contemporary,

Hal Crook, Director

Thursday through Saturday.

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

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Bratz, rock, Thursday through Saturday; live rock, Monday, call club for information; Emperor rock, Thresday and Wednesday

Mulvaney's, 1031 Orange Avenue

Mulvaney's, 4230 Mission Boulecard, Pacific Beach, 483-7383; Rick Coses, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Aren

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley. contemporary, Thursday through Saturday; Ella Ruth Piggee, jazz

and blues. Sunday: Wheels, rock, Monday and Tuesday: King Biseui Blues, blues and rhythm and blues

> Roden, 8980 Villa La Jolla Drive, La Jolla, 457-5590: Moving Targets, tock, Thursday through Saturday. Planet, rock, Sunday: Blood on the Suddle, rock, Tuesday; live rock. Wednesday, call club for

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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach, Boulevard, Pacific Beach, 272-8990 45t classical music, Sunday

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

Victor's, 1403 Rose, rans Street, Point Lowa. 226-1871: Upstairs: Music Magic, contemporary. Thursday through Saturday: Norman Clifford. Sunday through Tuesday, Piane Bar: Louis Vasquez, cardy evening. Monday through Saturday, with Norman Clifford and Control Control Control Control Control Control Control Saturday, with Norman Clifford and Frankic Ferlin, early evening Friday

Mindrose, 19/35 Quivira Road, Marina Village, Mission Bay Park, 223-2355; Ipso Facto, mck. Wednesday through Saturday; the Roa Bolton Band, rock. Sunday an Monday, the West Coast Twisters, rock, Tuesday.

San Diego North

The Abilene Country Saloon, Town and Country Hetel, 500 Hotel Circle North, Mission Valley. 291-7131: Cimmaron, country, Tuesday through Saturday, country to the Country of the Country o

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 Devocean, Top 40 dance music, Thursday through Saturday, with Charlie's Good Time Band, jazz, Young Band, rock, Band of Age Sunday: the Hai Crook Jazz Band. iazz. Monday: J.J. Frank and the Coalition Orchestra, rock, jazz, and tempory, Tuesday and

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: The Bizz, rock, Thursday through Saturday: Aria, contemporary, Tuesday and

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Fine Line, Jazz, Thursday through Saturday.

Churchill's Coral Inn

Happy Hour 4 pm-7 pm, 7 days 50¢ Drafts 90¢ Wine **Pool Tournaments**

Tues., Ladies' Drink Specials, 4 pm-close Wed., Senior Drink Specials, all day Thurs., Men's Drink Specials, 4 pm-close Records-Video Games, 10 am-2 pm

873 Turquoise St. etween Mission & Cass) 488-6201



Ages 17 & up

Every Wednesday San Diego's own

₩ STAR SEARCH A

D.J. Dwight Arnold

OUR PLACE LUNCH SPECIALS DAILY



.. The New Marines... WATCH YOURSELF ON LIVE VIDEO

LADIES' NIGHT

Friday & Saturday
\$1 ICED TEAS

25¢ WELL DRINKS, BEER & WINE EVERY TUESDAY-SATURDAY

Sunday & Monday EXCLUSIVELY FUNK & SOUL on Sunday & Monday only

\$1 ICED TEAS

MEN'S NIGHT

25¢ WELL DRINKS, BEER & WINE

25¢ WELL DRINKS, BEER & WINE

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

El Rico's, 5353 Mission Center and, Mission Valley, 297-8261 Michael Edwards, contempora Thursday and Friday, Kehri Williams, jazz, Saturday and Sunday: David Fitch and Carlos contemporary, Tuesday and Wednesday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; through Monday; Kevin Melton, Tuesday through Thursday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, with Delilah belly dancing, Wednesday through

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. 297-1101: Bogart, contemporary, Tuesday through Saturday; the Spud Brothers, cornedy and music, Sunday and Monday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard. Kearny Mesa. 279-1501: Triple Play. contemporary, Thursday and

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Murphy, comedy and music. Wednesday through

The second

RELAX at HARRY'S

"UNWIND TIME" HAPPY HOURS MON. to FRI

FROM 4:30 to 7:30 P.M.

LIVE ENTERTAINMENT

NIGHTLY!

FROM 8:00 P.M.

"CHAM-BERRY

SUNDAY BREAKFAST

BUFFET

SERVED FROM 10 A.M. til 2 P.M.

West me at Harry's To

a de la constante de la consta

Saturday; live musical entertainment, Sunday through Tuesday, call club for information.

Lehr's Greenhouse, 2828 Camino Lehr's Greenhouse, 2828 Cernind del Rio South Mission Valley del Rio South Mission Valley 299-2828: The Twisters, rock, and the Ron Bolton Band, rock. Thursday, the London Brothers, rock, Friday and Saturday, the Reflectors, rock, Sunday through Wednesday. The Magic Lamp, 9522 Mirama Road, Mira Mesa, 271-8780: Live contemporary music, Thursday th, ough Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Forward Motion, Top 40 dance music, Tuesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday

ustal T's Emport

"TUESDAY"

LADIES' NITE

\$1.50 ICE TEAS

"SUPER" VIDEO LOUNGE Looking for Mr. GoodBod"

* T-Shirts for participants

* Champagne
Be here for "Ladies' Nite"

The Bar Everyone's

Talking About Has

Something Special

FOR YOU!

339 W. BROADWAY

NEW! \$ 16 Oz. Stuffed

Baked Potato!

* Fresh Veggie *

and Cheese

* Crab Neuberg *

* Marinated Beef, *

* Chicken Supreme *

* Taco Potato *

* Special of the Day *

all Baked Potatoes Served With

Sour Cream, Chives,

Whipped Butter, and

Salad

with our own Special Dressing!

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638; Steve Hudson, comedy 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 through Saturday.

Namio Inn. 8515 Navaio Road, San Carlos, 465-1730: Quest, rock Tuesday through Saturday; Red Alert, rock, Sunday and Monday

Pal Joey's, 5147 Waring Road Attied Gardens, 286-7873; Fre Brigham's Preservation Band. Dixieland, swing, and oldies, Friday



Charles McPherson Joe Marillo **Kevin Quail**

In Concert

Saturday, May 19 – 8-00 pm
\$5.00 Donation
Schroeder Hall
Old Town Education Center
2425 San Diego Avenue
San Diego, CA
Telephone: 692-1637



Entertainment by the Sea LIVE ENTERTAINMENT **7 NIGHTS A WEEK**

HAPPY HOURS: WEDNESDAY 8-9, 75C Schnapps THURSDAY 7-9, \$1.00 import beer FRIDAY 4-5, 95C well drinks MONDAY-SATURDAY 5-7, \$1.35 well doubles



SPECTRA Thursday, Friday & Saturday May 17, 18 & 19-No cover



HURRICANES Sunday & Monday

May 20 & 21-No cover **GRAPHIC**

May 22 & 23-No cover

Sat. & Sun. Pool Tournament 2 pm Band Auditions Sunday 2-4 pm

5046 Newport Ave. • Ocean Beach 222-5300



Thursday, May 17

91X THE **ORIGINAL HAPPY HOUR** OF THE '80s

Staring RUSS T. NAILZ 6:00-9:00 pm. HYPEACTIVE NICHT
We'll be giving away Thomas Dolby abums, concert tickets and video 45s. Plus, all night, Hyperactive Iced Teas \$2.00, 254 drafts, 5:00 hot dogs, cheap wells and that 91X cheese.

9:00 pm-close





91X DANCE PARTY OF THE '80s

g PAM WOLF and her GUMMY BEARS.
Bite their heads off and it will make you feel good.
Featuring PLANET



BLOOD ON THE SADDLE

hey're called what?" B.W "Give me & break!" J.T.

ton Sobel Productions Presents
ADVENTURES WITH

Wednesday, May 23 Heavy Metal Night

PROWLER VS. VICTIM

SOUP, SALAD & PASTA BAR

Rodeo is now open for lunch 11:30 am-2:00 pm, Mon.-Fri.

Coming: Sunday, May 27
TONY CAREY Monday, May 28
PAUL YOUNG AND
THE ROYAL FAMILY

Country Hotel, 500 Hotel Circle North, 291-7131: Southwind, temporary, Tuesday through

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

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

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; The Forbidden Pigs, rock, the Rock, rock, and the Splatters, rock, Thursch, And Splatters rock, Thursday, Augela Bowie, rock, Candy, rock, and Shelf Life, rock, Friday, Edith Massey with Claude Coma and the Ws. rock, Clear Spot, rock, and Mojo Nixon, rhythm and blues, Saturday; Peanut Butter and Blues Jam Night, Tuesday; A.K.A., rock, Syndicate of Soul, rhythm and blues, and Relay, rock, Wednesday

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

Tio Leo's/Mira Mesa, 10787 Tio Lee 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,

Buck's **TICKETS**

OUR TOPS/TEMPTATIONS JOHN DENVER THOMAS DOLBY/

MODERN ENGLISH VAN HALEN RUSH

MOODY BLUES NIGHT RANGER SIMPLE MINDS

DAVID SANBORN RAY CHARLES

DAVID GILMOUR MOKEY ROBINSON

PADRES—ALL GAMES

NOW 2 LOCATIONS!

286-BUCK Phone 273-4567 Phone

Friday, and Saturday.

Wrandler's Roost, 6608 Mission Road, Mission Gorge. Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country. Tuesday through Saturday; paron country Sunday: Jerry Baze and a Touch of Country,

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Niteline, variety dance music Tuesday through Saturday

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park.

283-3135: Mixed Company contemporary, Thursday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie Preston, contemporary. Wednesday through Saturday.

Boat House, 2640 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, 50s rock and comedy, Tuesday through Saturday, Raggle Taggle, variety — Remaissance to jozz, Sunday and Monday.

Bodie's, 6149 University Avenue, East San Diego. 583-5700: The Lone Riders, rock, Thursday and Wednesday: the Beat Farmers,



140 S. Sierra Ave. Solana Beach 755-6733

DISTILLERY **WAGES WAR** ON HIGH PRICES!

THE ORIGINAL DISTILLERY HAPPY HOUR IS BACK 504 beer, wine & wells 7:00-9:00 pm.

2 BAND FRIDAY

POUREYES

Notice to Appear

Thursday, Friday & Saturday, May 17-19



THURSDAY IS \$ DOLLAR NIGHTS si.00 all night long

Distillery will be closed May 20-21

Tuesday, May 22
UCSD NIGHT

Notice to Appear

All UCSD students with valid UCSD I.D. will receive one free well drink

9/X Wednesday, May 23
BIG WEDNESDAY
HAPPY HOUR
Featuring D.J. T. Brian Shock with 254 beer, \$1 wells, taco
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Two bands Two dance floors Three bars Three music video screens

SUNDAY

GRADUATION PARTY THE REFLECTORS



MONDAY

9/ NIGHT with STEVE WEST

THE REFLECTORS

TUESDAY & WEDNESDAY Tuesday & Wednesday, May 22 & 23

SUPER FASHION AUCTION NIGHT WITH FASHION INTERNATIONAL

THE REFLECTORS

Dress code & picture I.D. strictly enforced CABARET DRINK SPECIALS
SIINDAYSI MONDAYSI
Vodka \$1.25 Long Island Iced Teas \$1.25 TUESDAYSI WEDNESDAYSI THURSDAYSI Irish Coffees \$1.25 Kazis \$1.25 Margarkas \$1.25

2828 Camino del Rio South, Mission Valley 299-2828

Steve Mouzas and Finest Action, ontemporary, Saturday through Tuesday.

Cafe del Rev Moro, 1549 El Prado Balboa Park. 234-8511: Dale fernon, piano and guitar variety. Fue: lay through Saturday evenings

Crossmads, 345 Market Street Crossroads, 345 Market Street, downtown. 233-7856: Ella Ruth Piggee, Clarence Bell, and Mitch Manker, Jazz and biues, Friday and Saturday: Andy James, Jazz piano. Sunday through Thursday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: Oh! Ridge, comedy and music, Tuesday through Saturday, Bill Brackett, comedy and music. Sunday and

Dookle's, 4225 E. Cajon Boulevard, East San Diego, 283-6581: Paul Gregg, piano bar, Wednesday through Monday, Patti Glenn, piano bar, Tuesday

peano faz. Tuesday.

Drowey Maggle's, 3ld and
University, North Pork. '288 SSSt.

Stan fones and Frends, 6ld, blues,
and comedy, Thursday, Paul and
Armonia Frends, 198, blues,
and comedy, Thursday, Paul and
Paradise Street Band, frish music
and originals, Saturday, Paco
Seella and Bodrings, flamenco
guitar, Sunday, Old Time Host
Nighl, Monday the Stames Carlo
Bluegrass Jambrore. Wednesday.
Early Evening Shows: the Dancing
Bears, country and folk, Tuesday,
Lyon Hall, Lafth, American Jamp,
Thursday, Ton Calsoon, 6ofs.

Shatulay.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: The Tony Achilles Trio, Jazz. Tuesday through Friday, Barbara Casher, piano, organ, and wocals, Saturday through Monday, Holily Babet and Eddle Gold, piano, organ, and wocals, Sunday brunch.

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

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

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Juke Box Lounge: Skip Garcia, contemporary and originals, call club for days and times; big band swing music, Friday, call club for information; Ira Cobb's Jazzbo, Disisland increases among Dixieland jazz, early evening Sunday.

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

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré and Richard Ja.nes, jazz, Friday and Saturday.

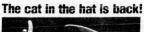
"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: The Night Managers, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297 3017: King Biscuii, Blues, blues and rhythm Biscut Brues, blues and rhythm and blues. Thursday through Saturday; the Blonde Bruce Band, blues and rhythm and blues. Tuesday and Wednesday.

Cocktails, 2061 India Street, downtown. 234-4893: Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and

Our Place, 2424 Fifth Avenue





Steve Hudson back in town.



Tuesday-Saturday





Harvey & 52nd Street Jive



PRESENTED BY BRADY AND ASSOCIATES

Hillcrest, 232-1773; Megan, jazz, Friday and Saturday.

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

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Ramey Tho, Jazz, Wednesday; Fro Brigham's Preservation Jazz Band.

Prophet Restaurant, 4461 University Avenue, East San Diego

283-7448: Lori Bell and Friends. jazz, early evening Thursday; the Orion Duo, classical guitar, early evening Wednesday and Friday; Walter Clark, classical guitar, early evening Saturday: Lori Bell and Shep Meyers, jazz, early evening

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

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

Tom Ham's Lighthouse, 2150

Troian Horse, 6179 University Avenue, East San Diego, 582-1070: Strike Force, rock, Thursday; France, rock, Friday and Saturday; Soledad's, 425 West B Street. downtown, 232-7588; Harvey and the 52nd Street live, azz, Friday the Us Band, rock, Sunday and

> Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live rock, Saturday, call club for

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego.

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

698-6042: Tobacco Road, vintage iazz and boogie-woogie, Thursday: recorded music, Friday; Friday; Ira Cobb's Jazzbo, jazz, Saturday

Viscount Hotel, 1960 Harbor Island

East County

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

Rayter's 1025 Fletcher Parkwoy El

Cajon, 442-9271; Ricks, rock and roll, Tuesday through Saturday

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Diamond, rock Thursday through Saturday; RPM, rock, Tuesday and Wednesday.

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 Boundocks Restaurant, 8720 The Boondocks Restaurant, 8(20) Parkway Drive, La Mesa, 465-3660; Jerry Burchard, contemporary piano. Thursday through Saturday; Bruce Robbins, contemporary,

Circle D Corral, 1013 Broadway, El

Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Res. 600 North Say Cargo, contemporary, Tuesday through Saturday.

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

Chico Clob, 7366 Fl Cajon Boulevard, La Mesa, 464-9555: Tim Knoor, one-man variety, Friday and

Cajon, 444-7443: Councy Casanova, country, Tuesday through Saturday; Cottonwood. country, Sunday and Monday.

Dock's Landing, 1185 East Main Street, El Cajon, 442 0258: Plano 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; Social or Comfort, country, Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cason, 443-9568: Free Rein, country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158: Thursday through Saturday, call club for information.

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

The Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442 0517; Tony Irvine, country and contemporal Thursday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Shadow Biders, country, Friday through

Lakeside, 443-9591: Red Lane and Ramblin' Fever, country, Friday through Sunday

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288; The Trademarks, country, Saturday

Lorenzo's, 596 Broadway, El Cajor 142-9696: Pitch and Woo with Jerry Woo, contemporary, Tuesday through Saturday; Fro Brigham's ention Band. Divieland sec-

Magnolia Avenue, Santee. 148-8550: The Heroes, rock, Thursday through Saturday.









THE MANIAC BAND



Call club for more information



PANCHO'S BIRTHDAY 2ND ANNIVERSARY

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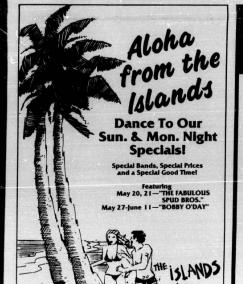
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Oh! Ridge

Plus Bill Brackett Sunday & Monday

\$ 1 drink specials 6pm-1 lpm Tuesday-Thursday

LONE RIDERS



Saturday-Tuesday, May 19-22

STEVE MOUZAS

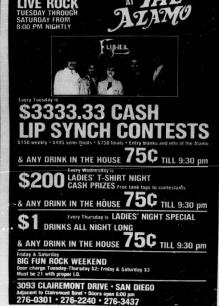
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LONE RIDERS Drink Specials Wednesday 7:00 pr 50¢ well drinks, 50¢ bottle beer.

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

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854; Vision, contemporary, Tuesday through Saturday.

Our Favorite Place, 8646 Miss Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and

The Outpost, 652 Grand Avenue.

RUSH

Spring Valley, 464-9007: County Line, country, Friday and Saturda

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

Park Place, 1289 Fletcher Parky Park Place, 1299 Fetcher Parrisway, El Cajon, 448-4111, Prophet, rock, Thursday through Saturday; New Language, rock, Sunday and Monday; Diamond, rock, Tuesday and Wednesday.

Sexton's, 7353 El Cajon Boulevard. La Mesa. 460-1500: Chain Reaction. contemporary, Tuesday through Saturday: live musical

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Monday, call club for information.

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

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

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: California. country. Thursday through Saturday.

South Bay

JOHN DENVER

Bayarian Inn. 1410 Broadway

Chula Vista, 425-4000: The Gene Dewez Polka Band, polka music. Friday, live polka bands, Saturday

Black Angus, 707 E Street, Chula DIACK Angus, 707 E Street, Chula Vista. 426-9200: The Baja Strings, contemporary. Thursday through Saturday. The Bizz, rock, Tuesday and Wednesday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330; Paris, rock, Thursday through Saturday; Red Alert, rock, Wednesday. China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Tall Cotton, country, Tuesday through Saturday, Gail Lee and Firecreek, country, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: RPM, Imperial Beach, 429-1101; RPM, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; Bandit, rock, Tuesday and Wednesday.

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

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

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

Joey's, 415 Broadway, Chula Vista.

420-4828: Louie and Piña 420-4828: Louie and Pina. contemporary and Latin, Thursday through Monday; Tapestry, country, Latin, and blues, Tuesday and Windowsday.

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

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

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Dark Rider, rock, Thursday through Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Thursday through Sunday; Fortune, country, Monday through Wednesday.

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

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

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

Wild Turkey, 5080 Bonita Road.

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

Pavillon Lounge

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Beer & apple Schnapps \$2.25 9:00 pm-1:00 an

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Sunday, May 20 starting at 5.30 pm RICHARD JAMES TRIO featuring specia guest artist CHARLES MCPHERSON Monday, May 21 KENT JOHNSON (formerly of Fanny Nook & Cranny)

Wednesday & Thursday TOM AZARELLO, bassist & TOMMY ARDS, percussionist, and special guest

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Costs V: Tio Leo's/Mra Mesa and Mission Gorge Donna Cote: Tom Ham's Lighthouse Jesse Davis: Elario's Marley Days Quartet: Rancho Bernardo fra Delene: Hangry Hunter/Imperial Book

Beach
Devocean: Bacchanal
Dusty and Melissa: Torn Harn's
Lighthouse
East Coast: La Maze
Michael Edwards: El Rico's/Miss.

Michael Edwards: El Ricos/Nicol Volley
The Elements: Hotel Dic Corrona Esperação: To Lou-Nithor Messa David Plach and Carlons: El Humpy Fentiales: Almes' 3 Fortunes: Holiday Inn/Mission Volley
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Fortunes: Holiday Inn/Mission Volley
J.J. Prank: Almos' 3 J.J. Prank: Almos' 3 J.J. Prank: Almos' 5 J.J. P

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Paul and Kathy: Atlantis People Movers: Hilton Hotel Pitch and Woo with Jerry Woo:

Eddie Preston: Barnacle Bill's Bernardo Inn Bruce Robbins: Boondocks

Bruce Robbins: Boondocks Restaurant, La Maze The Rockaways: Smuggler's Irin The Rondeaux Brothers: Hangry Hunter/Rancho Bernardo Terry Scheldt: Hungry Hunter (Rancho Bernardo Shine It On: Vacation Village

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Mulvaney's/Coronado

Joe Stewart: Tio Leo's/Mira Mesa
and Mission Gorae

Take Three: Sanatrap Lounge Don Tennison: El Cornal, The

Rock & Roll

A.K.A.: Spirit Automatics: Jose Murphy's The Bad Boys: Tequila Flats Band of Age: Bacchanal Bandit: Fireside Lourge, Dance

Machine The Beat Farmers: Bodie's, Belly

Up Tavern
The Belair Boys: Henry's

Third Degree: Mexican Village Touch: Catamaran Hotel Trilogy Five: Sheraton Harbor

Triple Play: Kearny Mesa Bowl Greenhouse, Windrose Angela Bowle: Spirit True Spirit: Sandtran Lounce. Bratz: Mom's Saloon The Brother Young Band: on Village Hotel Tunesmith: Pag Soun Anderson's Claude Coma and the IVs with Vergie and the Orient Express: The

Edith Massey: Spiri New Trophy Lounge Vision: Nite Owl East Stevie Woods: Catamaran Hotel Darius and the Magnets: Belly Up

Dark Rider: The Lantern Diamond: Black Angus/El Cajon, Diamond: Black Angus El Cajon. Park Place
The Echoes: Hill House, Bobby G's The Effects: Gizmo's Emperor: Mom's Saloon The Features: Mulraney's (Escondido Flowell: Mario.

The Bizz: Black Angus/Mission Valley, Black Angus/Imperial

The Blitz Brothers: Wild Turkey

Flywell: Alamo Forbidden Pigs: Spirit Four Eyes: Halcyon, Distillery

Nightclub
France: Trojan Horse
J.J. Frank and the Coalition

Harpson Henry's Freewill: Normandy Cocktail

Lounge Graphic: Le Chalet The Heroes: Magnolia Mulvaney: Hit and Run: The Chopping Block illusion: Firestde Lounge Incognito Rockers: Ralph and

Eddie's
In Colour Mustong Club
Ipso Facto: Windrose
Ricks: Baxter's
Kryme: Beach Club
LA:: Monterey Whaling Company
Mark Lessman Band: Hill House
The London Brothers: Whiskey
Elste.

Lone Riders: Bodie's Miss D'Meanor: Poway Mine Co rns: Halenor Moving Targets: Rodeo
Network: Bobby G's New Language: Halcyon, Park

Place*
New Marines: Distilery East
New Presidents: Distillery East
Nightoding: Toyatia Flats
Nightoding: Toyatia Flats
Notice to Appear: Distillery
Nightoliab
One: Poway Mine Company
Outla Controll: Chopping Block
Paladins: Belly Up Tuvern
Paris: Bull N'Stick

Planet: Whiskey Flots, Rodeo Premonition: Fireside Lounge Prophet: Park Place Quest: Navajo hm Random Sample:

Rank and File: Belly Up Tavern Rebel Rockers: Belly Up Tavern Red Alert: Navajo hm. Bull N

The Reflectors: Lehr's Greenhouse Relay: Spirit The Rhythm Kings: Belly Up Tavern, Pancho's Ricky and the Jets: Belly Up Tavern, Hill House Robyn Banx: Vista Entertainment

Center The Rock: Spirit The Roosters: Hill House

RPM: Dance Machine. Black Angus/El Cajo Shelf Life: Spirit Siers Brothers: Whiskey Flats The Source: Beach Club The Splatters: Spirit

The Splatters: Spirit Spectra: Le Chalet The Spud Brothers: Boat House, Islands Lounge Status: Turquoise Lounge Strike Force: Trojan Horse Subject to Change: Bacchanal Tension: Le Chalet

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Prophet
Brass Tax: That Pizzo Place
Fro Brigham's Preservation Band:
Pal Josey's Patrick's II, Lorenzo
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Andy James: Crossroads
Richard James: Imperial House Salerno3
Wayne Jure: Imperial House
Mark Lessman Band: Hill House
Keyn Letteau and Ron Satterfield

Raxy Bob Long: Winner's Circle The Bob Long Band: Belly Up Tavern Megan: Our Place

Most Valuable Players: Fat City/

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The Peter Sprague Duo: Pacifi Stone's Throw: Elario's Tobacco Road: Tuba Man's 2 Kehri Williams Band: F7

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The Zorgonian Jazz Quartet: Harpoon Henry's Zzajj: Chuck's Steak House

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The Blonde Bruce Band: Mandolin

Wind Bobby Chevrolet and the Shar Jose Marphy's
The Five Careless Lovers: Pancho's
Forward Motion: Monk's
Rick Gazlay and his Blue Zoo Review: Spirit International Reggae All-Stars:

Swing

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For information on classes or litterbug Club, call 281-0361

Belly Un Tayer Stan Jones and Friends: Drowsy

King Biscuit Blues: Mandolin

Mojo Nixon: Spirit Ella Ruth Piggee: Crossro House, Old Pacific Beach Cale
Ella Ruth Piggee, Clarence Bell,
and Mitch Manker: Crossroads
Rebel Rockers: Belly Up Tavern
The Rhythm Kings: Belly Up

Tavern, Pancho's Syndicate of Soul: Spirit Tapestry: Joen's

Folk/Ethnic

Cale, Drowsy Maggie's Brian Connelly: Blarney Stone Tox Dancing Bears: Drowsy Maggie's The Hintons: Blarney Stone Too Stan Jones and Friends: Drowsy

Don Lange and Bill Griffin: Old

Louie and Pina: Joey's Sean McVicker: Blarney's Paradise Street Band: Dre

Paul and Carla Roberts: Drouss

Tapestry: Jocy's Jeff Twigg: Old Time Cafe

Country/ **Country Rock**

Alton and the Ox Bow Country Lads: Ox Bow Inn Rick Backus and Harmony: Whiskey Creek. Jerry Baze and a Touch of Country: Whiskey Creek, Wrangler's

The Beat Farmers: Bodie's, Belly

Up Tavern
Bellamy Brothers: Del Mar Cattle

Company California: Van Winkle's Center Stage: Ox Bow Inn Cimmaron: Abdene Country Saloon, Wrangler's Roost

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Russ Kirkpatrick and Dan Lehner: Jolly Roger/Occanside Red Lane and Ramblin' Fever:

Lakeside Hotel
Gail Lee and Firecreek: Country
Bumpkin, Wooden Nickel
Lone Star Country: The Country

Side Restaurant and Lounge Rox Morin: Calgyso Lounge. Wooden Nickel New Country: Country Side

Restaurant
Wes Reo and the Countrymen: Charlie's Nightelub Shadow Riders: Kentucky Stud The Smith Brothers: Horseshoe

Southern Comfort: Don's West Stampede: Del Mar Cattle Co. Steppin' Out: Valley Center Inn

Steer Crazy: Wrangler's Roost Joe Stampley: Del Mar Cattle

Company
Joe Stewart: Fin Leo's Mira Mesa
and Mission Gorge
Supercolt: Calamarum Hotel
Tall Cotton: Country Bumpkin Tapestry: Joseph Bon Tennison: El Connol, The

The Trademarks: Live Oak Springs White Lightnin' Express: Del Mar

Everything Else

Phil Beeber: quitar variety, Mille Flears, El Fandango Anna Bjarnson and Herman Salerno: opera highlights and pop and show tunes, Salerno's Bill Brackett: comedy and music.

Doc Masters

David Bradley and the Maniac
Band: comedy and music, ,
Murphy's
Walter Clark: classical guitar,

Walter Clark: classical gutter.
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Bellah: bella descript, Half Baha
Gary Dancen: Broyn and gutter.
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Chico Clark
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Bob MacLeed: plano and vocal variety. Bahia Hotel, La Valencia Hotel Steve Moris: cornedy and music. Mr. Bill's Backerom Saloon, Hungay Funter Occanside Denis Murphy: dulcimer music.

Old Time Cafe
Mike Murphy: comedy and music.
La Hacienda Cantina
Mark Nelson: dulcimer music, Old

Restaurant

Dale Pearson: piano variety. Dock's

the Cupboard Raggle Taggle: variety -

Sandre and the Ram Band: earlety stage show, Islandia Hotel Paco Sevilla and Rodrigo: Drowsy

Mangie's Sharon Skidgell: pannother, cold

Hagan Barks Louis Vasquez: piono har Victor's Dale Vernon: piano and gallar variety. Cale del Rey Moro

TICKET **EMPORIUM**

TEMPTATIONS/4 TOPS Vo; 17
JOHN DERVER NOW
THOMAS DOLLEY Vo; 19
VAR HALEN Vo; 20 (2)
NOLLEY Vo; 20
NO

232-4166



CURRENT MOVIES

Against All Odds beautiful collaboration of the collaboration of the

Angelo, My Love — A cherica verified portract by Robert Duwel of a tenportract by Robert Duwel of a tengrave edit have Norghow. The reference of the contract of the contr

The Black Stallion Possibly the



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STATE UNIVERSITY

Century Twin. 54h and 6r Cason Blvg. coll

College, 6303 El Cajon Blvd. (286-1455) Thusber 1. Frestance

EL CALON-LA MENO

1865-7100)
The Stone Boy, through 5/22
Indiany A. Yes and the Temple of Doom, from

Parkway Theaters, 1286 Fletchir Parkway

Christine I Haumed on tribler, a novel by Stentien King, It's for the high attention with high sc

Ciao! Manhattan

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Belboa, 4th and £ (233-3326)

Center 3 Cinemas, 2120 Camino del Rio Nori

Casino, 643 stn (232-8678) Cast theater for program informati Fashion Valley 4, 115 Fashion Valley I To-see 1 Fastator

Fine Arts. 1818 Garnet, Pacific Resch

La Paloma

Sports Arena Sixplex, 3760 Sports Arena Bust

Other Province of the Control of the

La Jolla Village Theaters, 8879 Villa La John 1 (453-7931)

Mira Mesa Cinemas, 8118 Mira Mesa Bi-

University Towns Centre 6, 2125 La JUSA VINIQUE

Theater 3 Finders Keepers, from 5-18. Theater 4 Making the Grade, from 5-18. Theater 5: The Bounty Theater 6: Splash

Vogue, 326 3rd, Chuia vista (425-1436) Call header for program information

NORTH COUNTY

Spring Valley, 1057 Elketon Blvd. Spring Valley (466-6633) UA Cinemas, impresare it at Magnotia. El Cajo (\$40,00,006) Coll theater for program entirmation

SOUTH BAY

Harbor Drive In. 32nd son St. National S

Cinema Plaza Theatra 5, 2565 ELCAM Carisbast (729-7147) Theater 1 The Bounty Theater 2 Romanong by Stone

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Elton, J.R., and the Country Golds: Barr-X Ranch House Fortune: New Trophy Lounge Four Star Country: Oasis Bar Free Rein: Flinn Springs Inn Wayne Gire: Old Bonita Store

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Cajon
Russ Kirkpatrick and Dan Lehner: Russ Kirkpatrick and Dan Lehne Jolly Roger/Occunside Red Lane and Ramblin' Fever: Lukeside Hotel Gall Lee and Firecryck: Country Bumpkin, Wooden Nickel Lone Star Country: The Country Side Restaurant and Lounge Ron Morin: Calipso Lounge, Wooden Nickel

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Everything Else

Phil Beeber: guitar variety, Mille

Phil Beeberr gutter veriety, Mille Fleurs, El Fandango Anna Bjarnson and Herman Salerne: open highlights and pop and show tures, Salerno's Bill Brackett, comedy and music, Doc Masters Dwid Bradley and the Maniac Banis connedy and music, Jose Murphy's Walter Clark: classical guitar, No. Acceptations

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Prophet Resistant guitar.
Prophet Resistant guitar.
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Steve Hudson: comedy and music, Montreey Hudson: comedy and music, Montreey Hudson: Cornely and The Color Chile Chile College.

Chico Club

Bob MacLeod: piano and vocal
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Valencia Hotel

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Mark Netson: dulcimer music, Un Time Cafe Oh! Ridge: comedy and music, Doc Masters The Orion Duo: Prophet

Restaurant Dale Pearson: piano variety, Dock's

Landing
Carol Pelkner: marimba and vibes,
the Cupboard
Raggle Taggle: variety —
Renaissance to juzz, Boat House
Sandee and the Ram Band: variety

stage show, Islandia Hotel Paco Sevilla and Rodrigo: Drowsy

Maggie's Sharon Skidgell: piano bar, Gold Coast Lounge Ju Treanor: piano bar, Springfield

Louis Vasquez: piano har, Victor's Dale Vernon: piano and guitar variety. Cale del Rey Moro

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Against All Odds - The remake of tacques Tourneur's OUT OF THE Jacques Tourneur's OUT OF THE PAST needn't detain anyone longer than to diagnose it as part of the and to pain a large red criss consider the theater door. Virtual world seem to have been an untrasportable for the have been an untrasportable for the paint of t in a neely created role, is a nice ges-tre— a nice tribute to her this is, and a nice treat for her fairs. But nothing more. Jett Bridges: Rache Ward James Woods, directed by Taylor Hackford 1984. (Camino Cinema 4, Clairemont, Mira Mesa Chemas, from 518 Parkway, Plaza Benta. Sports Arena 6, Studio 3 Cinemas: Weigand Plaza 6, through 5/22).

portrait by Röbert Dovell of a terry-versed bit New York Dovell of a terry-versed bit New York Dovell or a family decide as a second of the contract of a family decide as a family decided as a family ten from (another actor-turned-decide), alon Casavetes, Much red much had information. The fact that the actors and Real People Playing Themselves guarantees a significant properties of the contract of the contract

The Black Stallion Possibly the best horse move since NATIONAL VELVET and without question the best Mirkey Rooney showcase in a long long sine, but no quite all slong a time as since NATIONAL VELVET. Carroll Ballard, a Francis Corpota prodego, makes the story seem very Jul., as Da Paloma

Theater

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range from initiating a course of main dane objects spacking and horse statuette—with symbolic and sent-mental value, to finding an out-of-the-way part into every big event, like the insurentious moment when the ampwrecked boy mounts the wild. the mismericist moment when the single-section (by mothrist the wild as inspected to the bose of the mismerician of the bose of the mismerician from the misst of the mismerician from the misstance of the mismerician from the misme

**Carcuel Cinema 6, 251, 7 pm.)

Blame It on Min. — Guits being a drooling travelogue year forten enough and long enough to be a drooling see travelogue to be a drooling see to be a drooling see that the see t

Roger Donaldsonna, Cinema Plaza 5. Grossmont Mall: Santtee Village 8. Sweetwater 6: UA (Basshouse 6: University Town Centre: Vineyard Twin, Wiegand Plaza 6)

Breakin' Reviewed this issue With Lorinda Dickey, Aldotto Shabba Doo Gunnons and Michael Booga-loo String Chambers, directed by "Take Drive in Bout from 181 Fart-ion Valley, from 518 Farth-on Valley, from 518 Farth-on Valley Drive in Oceanside 8 Plaza Scribe Plaza Iwon, Sports Arona 6 University Yome Centrely

Caligula — The most crystic credits on any move ever. The dismissed oractor final beans is credited only concern final beans is credited only concern final beans is credited only contracted with Director of Photography, while the final Editing is attributed to an impressional Kalharana or the contract of the contract name originally was meant to be a part of the movie is the as in ACQUEINE SUSANNS ONCE IS NOT ENOUGH. SUSANNS ONCE IS NOT ENOUGH and the movie allogation is the avoid adversary of the director bias in form common, at least ought to be inactive, and the arrows that completely obtained with a move that completely obtained with a move that completely obtained to the director credit. In a hard to mapping allows the largest and the director credit. In a hard to mapping allows the completely obtained to the completely obtained to the completely obtained to the completely of the second control of the completely obtained to the completely obt

dignly the sex and violence. With Malcolm McDowell, Teresa Anni Savoy, Helon Mirren, Peter O'Toole, and John, Gielgud 1979. • (JA Glasshouse 6, 5/18 and 19

1956.
"" (Carousel Cinema 6, 5-19, 7 p.m., and 21 through 24 matnees)

and 21 through 24 materies.

Chinaton - Laid of connection was the sack of transion for ultimass bushings and transion for ultimass supermanay in this measy provide-gardeness within the properties and the properties of the same supermanay and contecting from the properties of the case seems and at a cornect, and the rate towers and at a cornect, and the rate towers and a supermanage of the conditions of the content of the content of the conditions are content of the content of the conditions and content of the conditions are content on the conditions and content of the content of the content of the conditions are content on the conditions and content of the content of the

Christine Haunted-cartiniller, from a novel by Stephen King, It's love a first sight when a klutzy high-school kild tays eyes on a 1958 Plymouth Fury

MOVIE DIRECTORY

Theater 3: Finders Keepers, from 5:18 Theater 4: Making the Grade, from 5:18 Theater 5: The Bounty Theater 6: Solesh DOWNTOWN

Artec. 665 5th (239-9239)
Making the Grade. Slutters Candles. and The Warrors. from 5:18
Balboa, 4th and E (225-3386)
Firestarter, Cijo. and Psycho II

Bijou, 5th and G (205-9084) Allpoint, Breakin, and Don't Answer the Phone, from 5:18

Casino 643.5th (232-8578)
Call theater for program information Guild, 3827 5th. Hillcrest (295-2000) The Trouble w/2 Harry

Cove. 7730 Girard. La Jolla (459: 5404) My Best Friend's Grif Fine Arts, 1818 Garnet, Pacific Bicarn (274-)

Lome, 3150 Rosecrans (224-3344) Graystoke: The Logend of Tarzan, Lord of the April

Sports Arena Sixples, 3350 Soons Arena Blvd (275-533) Theater 1, Seculary Theater 2, Against All Odds and Terms of Engle amount

Un Classificate 4, 31% Sports Alma Mind (2023-2014) Classification of the Sports (2024-2014) Classification of the Spor

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Clairemont, 4140 Clairemont Mesa (274-0901)
Theater 1 Terms of Endeamont and Again
All Odds
Theater 2 The Is Spirit Tap and Police
Academy, from 518 La Jolla Village Theaters, 8879 Villa La Jolla (453-7831)

Mira Mosa Cinemas, 8118 Mrs Mesa Blvd 1566-1912) Theater 1 Police Academy and Spring Bresk from 5.18

University Towns Centre 6, 4525 La Joha Vilage Cr. (452-7766) Theater 1. Geystake: The Legand of Tarzan Lord of the Apolis Theater 2. Breaker

for program information Cinema 21, 1140 Hotel Circle North (291-2121) The Natural SOUTH BAY

Ficata Twin, 475 Str. Chula Veta (422-5287) Call theater for program information Harbor Drive In Sand and D. National City (477-1392) Brookin and Sixteen Cardias Plaza Bonita, 805 Freeway at the South Bay Freeway 479-8050: Theater 1 Finders Recovers from 5-18. Theater 2 Terms of Englamment and Swing Shots

STATE UNIVERSITY Cinerema, 5889 University Ave. (583-6201) Greystoke: The Legend of Tarzan, Lord Apres

Apes
College, 6303 El Cajon Blvd. (29th-145h)
Theater 1: Freestartor
Theater 2: Swing Strit and a second featur
Thoater 3: Sazzeen Candids
Thoater 4: Finders Keispers, from birth

Ken. 4061 Adams Ave. (283-5909) Seong Red. Itmugh 5:20 Cao' Mempatan and Fash. 5:21 The Godtamer-Part II and Angelo. My Lon Fanny and Alexander, 5:23 State, 4712 El Cajon Boulevard (563 9050) Chinose moves

Sweehalder Sheatres, 1960 Sweehalder Road, National Chry 474-7946. Theaten 1-Frouncies and comes, Invastor in Pre-Blandin Phagina, 5-Roady year 120-7th Final Chapter and Christian and Christian Theaten 5-Roady year 120-7th Final Chapter and Christian Theaten 5-Roady year 120-7th Final Phagina Theaten 5-Roady year 120-7th Final Phagina Theaten 5-Roady and Rumble Fash, from 5-18 Theaten 6-Roady Roady Roady 120-7th (2017) Ace Drive In, 8000 Broadway Lemon Grove (469-5328) Breakin and Hardbodies

Aero Drive In, 3rd and Broadway, El Cajor (444-8800) Fresharter and Nightmares Invasor e svaking me planet from 5 18

UA Novies 6, 320 and Aus. Chuls vota 1425-7600.
Treater 1 veril and Ranny With the Moor Theater 2 vastibutions and Blame in on Ric.
Theater 3, 65 febrer 1 provise.
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Village, 820 Crange Ave. Coronado (435-6161) Police Academy and National Lampoon's Vacabon, Imm S 16

Squash movies
Camino Cinema 4, 2753 El Camino Reial
Consiste (433-944)
Thister 1 Agent Al Close and Swing Shift
Thister 2 Agent Al Close and Swing Shift
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and Pulph Health
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Vogue, 226 3rd, Chuia Vista (425-1436) Cali theater for program information

Ave, Vista Way (726-3040) Call theater for program informatio

rosemont Mell Theatres, Grossmont Shooping Center, La Meia (465-3040) Theater 1 The Bounty Theater 2 Making the Grade from 5 t8 Theater 3 Terms of Endeament Parkway Theaters, 1286 Fletcher Parkway (449-7800). Theater 1. Solash and Swilly Shift Theater 2. Finders Keepers, from 5.16 Theater 3. Poice Academy and Against J Odds.

Sante Drive In, 10990 Woodside Ave., Santex (480-7417) Making the Grade and Satelin Candles, from 5-18 Theater 2: Adjourn and Police Academy, Noth 5-18

5 18
Sentee Village 8, 1625 Mission Gorge Anad (162-7910)
Theater 1 Footbook
Theater 2 Hallpoint from 5-18
Theater 3, The Blownly

Theater 4 Making the Grade, from 5, 18 Theater 5, Sizeen Cardiels Theater 6, Fores of Endeament Theater 7, Firestamen Theater 1, Fores of Endeament Theater 1, Isolanian Spring Valley, 1057 Elwiton Blvd. Spring UA Cinemas, Interstate 8 at Magnolia. El Cityon (440-0306) Call theater for program information

Cinema Place Theleter S. 2666 E. Carimos Regi.
Carinosis (729-74-7)
Theater 1: The Bloomy
Theater 2: Romanium of Science
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Escondido Drive In, 635 West Mission Ave (745-2331) Aprabel City and Police Academy, from 5 to Aphabet City and reace Academy, some of (755-551) Making the Grade from \$18. Theater 1. Making the Grade from \$18. Theater 2. Socials. Theater 3. The Stone Boy.

La Paloria, 47) Frat St. Encirctais (436-7489) One Flow Over the Guckoo's first and Term Enchannies Shift Theater 3 Paice Academy Theater 4 Ruple Heats and Against All Odds Theater 5 Creysooks: The Legend of Tazzan. Local of the Apies Theater 6 Breakin

Endeament

Valley Drive In, 1840 Mission Ave. Oceanisch
50-5056.
Theological Finders Keispers and Night Shift
from Sit Frederick and Nighthawa
Thistolic 2: Making the Gradel and Foxes, nor
Treater 3: Making the Gradel and Foxes, nor
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Plaza Twn, 345 N. Escondido Blvd. Escondido

Poway Theater, 12845 Poway Rd. Poway (748-7110) Police Academy and Pricay the Cath. The Final Police Academy from bit 18 Rancho Bernardo 6, 11740 Bernardo Piace Coun (485-8641)

Modified 1
Theater 1 Romanising the Stone
Theater 2 Sefere Clanders
Theater 3 Making the Grade from 5 18
Theater 4 Frestation
Theater 4 Frestation
Theater 5 Footen Knopent, from 5 18
Theater 5 Sosten and Greystoke The Legend
of Tarans Lord of the April

Star 402 N HIL Cover or the Hydro Star 402 N HIL Coverande (172-299) Albort and Don't Answer the Phone from 15 Towns, 211 N HIL Coverandor, 172-2155 Fast Lea Lev Hadr as a Pringer, and Bamboo Trait, through 151 Revenge of the Nins Fast Times at Redgement High, and The Externmetor, 520 through

Vineyard Tein Cinemas, 1529-22 East Velley Parkway, Escondido (743-1222) Theater 2: The Records Theater 2: The Natural

The later 2. The Natural Wegner Page 5, 200 North El Camino Real Enorstae 1943-00441 Theater 1 Against Al Code Princips of Delon Theater 2. The Bound Throate of Delon Theater 2. The Bound Theater 4. Finders Knopers, Tron 1618 Theater 5. Southern Camino 1618 Theater 5. Southern Camino 1618

and her scrapbook collection of news chipping, and issisted probabilities and in berl appearances by other Wando their dappearances by other Wando their dappearances by other Wando Hardward Charles and State of their myst and her scrapbook collec

Cuje — The well-drawn contrast between a chidra world and an ability world and an ability world makes the early, time-buding some sterable than in some two process of the early time-buding is over its that the whole idea of a movie about a rabor dogs seems irrodecentally soil, even if that seems from the early soil of the early seems in the early soil, and the early seems in the early soil in the early seems of the early seems King directed by Lewis Teague 1983.

• (Balboa)

Dr. Zhivago — David Lean's vision of Pasternak s novel is delegated for imagers, who are critor is certain con and afth it wide-screen po-tures of flowers, locifies deverst of snow, felics of wheat and so forth Omar Shart Julie Christic Geraldine Chaplair, Rud Sieiget 1965 .

(Carousel Cinema 6, 5-24, 7-30 p.m.)



shows how this glimmering dream city would look to an alien if the alien were to approach it in his own private helicopter. Zaide Silvia Gutierrez, David Villalpando. 1984.

(Fine Ans)

here of lifeware, codes, deteated and the second process of lifeware, codes, deteated and the second process of lifeware, codes, deteated and process of lifeware, codes, deteated and process of lifeware and process of lifeware and process of lifeware and process of lifeware and lifeware and

Center, wegand raize a from 16) Firestarter - Reviewed this issue. With David Keith, Martin Shen, George C Scott, and Drew Barry-more directed by Mark L Lester. - (Aero Drive in Balloca Cinema Plaza S, College Fashoro Valley, Front Profin La Laou Vallage, New York Profin Laou Vallage New York Control (1998) South Bary Drive Incovers Arena 6 Sweetwater 6. Wegand Plaza 6)

gard Plaza 6)
Five Easy Places — Jack Nicholson as the Drop-Dul Kid, a classical panish who orbits of the blue-collarile He makes showy lusses over a free-way father jam and a sourcess wather and a sourcess wather as the source of the sourc

— and the film falls spart when it moves to the family home, which is overcrowded with such types The music, both classical (Schubert) and country (Myshet), holds things together until then. With Karen Black, Susan Anspach, directed by Bob Rateison 1970. (Carousel Unema 6, 7/22, 7 p.m.)

Reference 1970.

**Canouse Crema 6. 7/22. 7 pm |

**Canouse Crema 6. 7/22. 7 pm |

**Footloose — They've studied the demographics calculated their risk, and discided to stick out their recks, and discided to stick out their recks, and discided to stick out their recks. The state lines are contains more teenagers than Moral Majority members. The battle lines are purposed to the state lines are purposed to the state lines are purposed to the state lines are purposed to the production of the subject of the production of the state lines are purposed to the state lines are purposed to the state lines are contained and state lines are contained to the state



as decode the suitable size of a profession of grave mail #C fore winders. Mail the suitable size of the suitable size of the three and a quarter hours easer to endure, and even to savor, under the threat of Bergman's widely broadcast pronouncement that this movie would be he last. We'th Ewa Froling. Berti Guive, Pernilla Allwin, Erland Josephson, and Hamel Andersson. 1983.
** (Ref. 5-25).

Finders Keepers Caper cornedy by Richard Lester, starring Michael C Keefe Beverly D'Angelo, David Wayne, and Louis Gossett Jr. (Collegue, Fashion valley, Frontier Drive In New Valley Drive In. Ocean-side B Parkway, Plaza Bonta, Ran-cho Bernardo 6 South Bay Drive In. Sports Arena 8 University Towne Centre, Viegand Plaza 6. from 5.18)

CURRENT MOVIES

photography, pale and powdery David Hamilton studies of stim young bodder office-coaste chains young bodder office-coaste chains age with the majoriant lovering over you. Be alsysceptics, a gardy more you. Be alsysceptish, a gardy more about the coaste of the part of the part of the accordance and the part of ched thrown below the lot (Just Declause they if you with a displaym," the you awn, and you will not go you a woman! Jim who wolfer Foreit Chere Currie, Scott Bao, and Sally Kellerman director by Adrain Lyne ("Reev Valley Drive" in tom § 18).

The Godfather, Part II — Francis Ford Coppola's sequel peddles backwards and lorwards from the events of the first GODFATHER. But

while it ranges over great distances, from 1901 to 1968 it leaves a tot of goes along the way — characters goes along the way — characters out to the second of the second

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Iceman — Rip van Winkle multiplied by 2,000. And the product (to use the proper mathematical term) is a God-damned Neanderthal: preserved in the ice for 40,000 years and revivified damned Neanderthal: proserved in the cell of 30,000 years and rewelled to the cell of 30,000 years and rewelled to the cell of 30,000 years and rewelled to the cell of 30,000 years and rewelled years and the cell of 30,000 years and the standard on engoyee the standard on engoyee years and standard years are standard years and standard years and standard years and standard years and years and

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Koyaanisqatsi The title is a Ho Indian word meaning Title out of be Indian word meaning. The out of bal-ance, and the life det of bal-ance, and the life depicted as such in horizing slow-motion and com-fast-motion, and always in the stickest of pholography, is that of urban Amer-ica. Short of universal acases. TEMPLE OF DOOM BE THE FIRST TO SEE

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David Keith - Drew Barrymore FIRESTARTER ROMANCING THE STONE (PG 12:35, 3:00, 5:30, 8:00, 10:25 (6) 12:30, 2:30, 4:50, 6:55, 8:55, 10:55 1888 * I 8 At Stadium Way CENTER Cinemas

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* (Coor)

National Lampsoon Vacation**

self-of-law-fleeners Precision** of the control of the control of the coordinate of the co

The Natural — Based on the Bernard Malamud baseball novel, with Robert Redford, Robert Duvalt, Glenn Close, and Kim Basinger, directed by Barry Levinson (Cinema 21: Oceanside 8: Vineyard Twin)

by a different fand. Hat of Jeiffey Bloom and comes virolly to life builds well, pays off well, almost completely compensates for the eather stripness Cristina Raines, Emilio Estevez. Lance Henrikson, Richard Masiir, and Veronica Cartwright, directed by Joseph Sarpent, 1983.

"(Aero Drive In, New Valley Drive In)

"And Drein New Valley Drein III was a characteristic of the Control of the Contro

in South Bay Drive in Horn 5-18)

One Flew over the Outdoo's Next
The Ken Kespy rovel, which you want to the Kespy rovel. Which you want to the Common service of the Common ser

ame, the giant Indian's escape in he wilderness. Forman, dependir to a very flexible movie. But the actors, deliver convincing, if superficial, impersonations. And Nicholson, of course, dominates — a curring, entertaining, attention-getting interpretation of a curring, entertaining, attention-craving character. 1975.

"(Carousel Cinema 6, 5/22, 7 p.m., Le Paloma)

La Yaloma)

Pink Floyd, the Well — A sort of Video Jukebox' selection, but on a very lurge and every levels nectae, even every lurge and every levels nectae, even age run through more than once ago run through more than once allowed, selection designed plesphone receivers, pig-laced masks, more blood, sort and cutting, more blood, and so on, are meant to communicate the control of the selection of the communication of the communication of the control of the communication of the control of the communication of the control of the control of the communication of the control of the contro

Police Academy — Comedy with Steve Guttenberg, Kim Cattrail, Bubba Simik, and George Gargens, directed by Hugh Wilson. Common Common Stephen Comedo. Deep Market Common Comedo. In Exercision Common C

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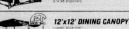


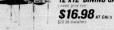
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what presumptions or maybe upt occupied to a contract to a vertical and and the bord in the proof in the proof of the proo speaks a nervous need to fill a pre-scribed "entertainment" quota, is a reminder that Brocks's background is in TV sitcoms —specifically as co-creator of the mixed-nuts ensembles of TAXI and THE MARY TYLER MOORE SHOW. The visuals of the

This is Spinel Tap.— Its tictious de-rector. Many. Different only to he was a spinel of the control of the con

experience than this is 1984.

" (Clairemont, from 5/18, Oceanside 8 Studio 3 Cinemas, UA Glasshouse 6 UA Movies 6)

rame bring to mind Scorsele J Every eposods that might be said to go tool fair in search of a flaight can be said to go tool the said of the said in search of a flaight can be said to go tool the said of the said to go tool the said of the said that said said th The Trouble with Harry — Reissue of Affred Hitchcock's 1955 black comedy, with John Forsythe, Shirley Machanic, Edmund Gwern, and Mildred Natwick (Guild)

(Gald)

The Warriers - Water Hill's un-eatistic or anti-realistic, street gaing move has an orbivous kinship with the hostile-territory branch of action little, the hostile-territory branch of action little gains and the street little gains as special debt to the samues little of the special claim-name little of the second little gains and the sinct manifestation of the second little gains and the sinct manifestation of the second little gains and the sinct manifestation little gains and processors—than flow and processors—than flow and processors—than the annual Golden Gloves sournement. The unimediately by the maggical opening shot of Coney Island's "Wonder"





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tomologist, on expedition in the ert, is taken captive by the nat off. Is laken captive by the natives of the region and imprisoned with a lonely widow at the bottom of a sand pt. there to tool into eternity. Hisrosh Teshigahara's neat little existential parable is fine-with sensions images and hothouse atmosphere. With Epi Chaos. 1964. Chaos. 1964.

ten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorporate these characteristics into her collish screen persona. We are asked to second her here and release to the collision of the control of onely widow at the bottom of a sand,
there to bit five stemily, Herotal
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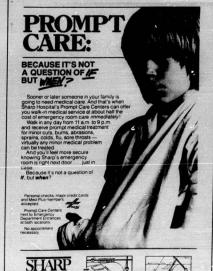
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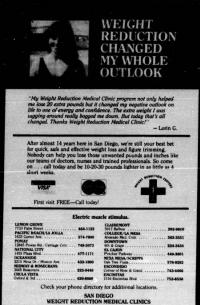
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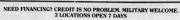
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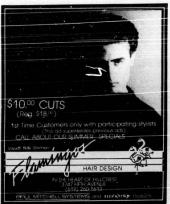
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5575-5600 2 BEDROOM 2 BATH condos Simplice, donweither, valuted ceilings, security with intercom-man formal security with intercom-part Countries terrants only 594-8976 or 225-0616

UnifvERSITY CITY — 3 bedrooms, 2 bibts, new UTC.
Available July 1st. Wainley, doyer, renignator, garage,
pool and past, Prefer long laser 9500, 490-4304.

Additional State Common Commo pado polar displati. Referença ser com neiro bate adoptivo de la composition del composition de la composition de la composition del composition de la compo

ONE BEDROIOM COTTAGE, Golden Hill Hardwood floors, refrigerator, stove, pet curisidered \$300 per month, 475-1345, 5-8pm.

5450 TWO BEDROOM, TWO BATH, fireplace, microwine, good location. Ten minutes from downtown, five minutes from Massian Valley, 4075 Mattoorough, manager at 3853 Mattoorough, No. 7, 584-8664.

MISSION HILLS HOUSE. Three bedroom with fireplace, fenced yard, skylight, hardwood floors and stove. Very curvement. location. 5625. Avail. ble. May. 25. 463-3412 or 574-1817.

CEAN QUEE CAT JOBY UP to \$1210. Per y \$287-035.

CHARLACOUT TOWNHOLDE. 3 bedroom 2 bart. all speakers, pool gas bartered panels, no per Aveal and the \$2.25-790. 272-190.

CEANEMONT TOWNHOLDE. 3 bedroom 2 bart. all speakers, pool gas bartered panels, no per Aveal and the \$1.05 are \$1.05

One COTTOC AND MALES Removes press, before comparing the c

TWO BEDROOM APARTMENT, 1400 Large yard, off-there parking, near bus. No pets. Garages available. Manager Apa. No. 11, 5744 Bates St., off Sibts & Linuxer-sity. 265-2764.

POINT LOMAVOCEAN Brain rentals. For more info, phone agent, 222-4828

3325 ONE BEDROOM fregisce. Irrigr yield Available Aune 1, 3812 46th Steese. East San Dargo. 276-617.

Pear shuped, specially priced this month. All shapes & sizes available. David of California CUSTOM GOLDSMITHS 640 University, S.D. 291-4977

LPSCALE STUDIO condo, decorator fumidade with edita bothes, pool. Socializa second floor, close to engrance, yard and bath, immaculated Single adult, no everythrang, M50 month. No pris, prefer non-inciser excepting Audicide 5/16, C 2012/97/6906 or 2014-8918. ADSTH LAKE TAHOE, fully equipped 4 bedroom
AMSSON HILLS Liviusy 1 bedroom, 1-1/2 betr condensuse, seeps 10. 5 right minimum at 550 daty
for rect. Histor view, security building, 1745
and 200-2007.

2 BEDBOOM DUREK with rovity gation. Missue
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Real Estate

ASQUITOS, 1995 PER month, 3 dedroom, 1-1/2
t waster, dryer, enfogrence, enclosed garage, pinyand, storage were, quet libration, pool 450-2998
450-9780 evening.

ASSUMPTION OF THE MEMORY SERVICES AND THE MEMORY SERVICES A

ONE BEDROOM BEACH house. 1450 pm month unSection house, flesh park, new carpting, only
furnished holds Beach ho pets. Call Chura, evenings.
4 winkinds, 297-9978

10% DOWN, \$1337 MONTHLY. Take over large low interest VA loan. Sharp 4-bedroom, 2-bith pool, super-view. Grant location, best area. Hurry, this one's hot! 271,9400. 644-0445 brosen. PACIFIC BEACH only 6 new townhouses left. 2 bed-room, 2-1/2 bath, fireplaces, views, with to beach and grocery, 1130,000, Marjone 273-6307 at Century 21 Moreover, 66, 2121

BEST OF BOTH WORLD: Clustery wing at bargain prices. Luoy pools and gas, rec center. Volo of generated works, but planty areas. Regulator, enclosed patients, 2 cer-tailizated carports and more. Choice Mirca Meta loca-tions. Prim 1579-000 for a 3 beddown 2 cash 1765 States output foot single story to 1883/NO for a 1765 States of the Chemistry. See the Chemistry and Chemistry and Chemistry and 566-6160.

MISSION HILLS Charming Spanish home with fartacic harbor view. 9.25 assumable loan plus income 1152,900. Ask for Phil 272-5319 agent.

SELLER ANNIOLIS About unloading this gunt Mira Mesa 2 story, 5 bedroom, 3 bath home that is viscant and enting the seler alive in payments. Price resixed to \$120,900 for gurks sale. Broker 566-6160.



TUNGLE adventure : TOWN OF THE PARTY OF THE PARTY

Ernie Pook's Comeek

I ENTERED THE JUNGLE WITHOUT HARDLY ANY FEAR.







AT NIGHT, AS THE BEAT OF JUNGLE DRUMS AND PRIMATIVE CHANTS, I THOUGHT LONGINGLY OF MY BOYFRIEND

BOY WAS I DUMB.







NO LONGER DID I WANT FOR A THING, FREED FROM THE BYRDENS OF CIVILIZED SOCIETY, I FOUND JOY IN THE SAVAGE JUNGLE, MY JUNGLE HOME. I GUESS IT JUST GOES TO SHOWYOU



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LUDQRY CORDO BY owner 3 bedrooms 2 bill better in MORRH-MCRIC BEACH by owner 3 bedroom 2 bill better in MORRH-MCRIC BEACH by owner 3 bedroom 2 bill better in MORRH-MCRIC BEACH by owner 3 bedroom 2 bill better in MORRH-MCRIC BEACH by owner 3 bedroom 2 bill better in MORRH-MCRIC BEACH by owner 3 bedroom 2 bill by owner 3 bill by owner 3 bedroom 2 bill by owner 3 b

16 X 35 MCBEE HOME, 2 bedsoon, 1 bath, smurry, pool recreation room Low met 17500, 263-4105 or 50. Frenches and the 2-or yearsy pool recreation room Low met 17500, 263-4105 or 50. Frenches puts used by 2-or yearsy pool room to be met 17500, 263-4105 or 50. Frenches puts used by 2-or yearsy pool recreation room Low met 17500, 263-4105 or 50. Frenches puts 275-406, beautiful and 275-1242 way. **50% OFF**

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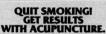
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UNIVERSITY CITY — Burge and question 4 Dedecors.
2-1/2-2-bit with many altertate feature mutualized parameters (2000 Mill table hoster) interference interference parameters (2000 Mill table hoster). Next and dreat with materiologic descriptions of 2550 (2007) (2000 Mill table hoster). Next and dreat with materiologic and substance of 2500 (2007) (2000 Mill table hoster). Next and dreat with materiologic and substance of 2500 (2007)

REAL ESTATE

WANT TO BUY view name or lot in Bay Park. 272-0213.

WANTED, BOTTOM price duplex in Golden Hills from the owner. Easy financing, 282-1126 after Spm.

TO CATURE ASSUME IT THE 4ST COURSE THAT DO DO DO COURSE THE THAT DO NOT THE TH

PALM DESERT. 2 plus acres. Area is developing rapidly Livery setting — plates and pines surrounded by moun-cians. 524,000 or offer. 562-1464.

2 BEDROOMS, PATIO, gavage, upgraded large lot, fruit trees, nice area. Drive by 415 5. Pardee St. 564,000, 232-5964 evention and weekends. FOR SALE BY owner 3 bedroom, 1-1/2 bith Powish home, Assume 10% VA Joan, \$82,000, No agents.

COLE MANOR South

SAN CARLOS AREA 369.500 2 bedroom condo. Pireplace, Air Condisioner, upgradec Pool, servini, Jaunoty Istoliusia, 559.500 assuri year financing 11-1/29, 697-2376.

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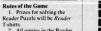
1-2 Bedroom Condominiums



quiet cui de sac, poto poot, garage, easy freeway access. Asking \$67,900 By owner. 487-5531.

THE READER PUZZLE

No. 307, Wrap It Up By Don Rubin This is a fairly casy puzzle



T-shirts.

2. All entries in the Reader Puzzle contest must be 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

a gift.

Just cut along the dotted lines, then fold (and keep on folding) along the solid lines until you've completely gift-wrapped the presents at the right.
Your completed solution

should have the bow on one side, the paper and the ribbon on the other, the gifts inside.

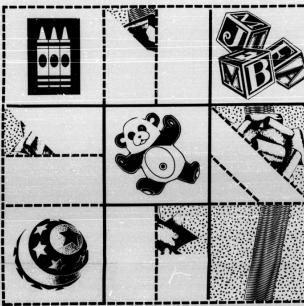
accompanied by your name, address, and shirt size (S, M,

are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

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

7. One entry per person.



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following the full moon

Monday of the month); February 16, Washington's Birthday (the third Monday in the month); July 4,

the month); July 4, Independence Day; March 17, St. Patrick 8 Day; January 20, Inauguration Day; December 18, Betty Grable's birthday; November 11, Veteran's Day; February 10, W.C. Fields's birthday; January 1, New Year's Day; October 9, Columbus Day (the second Monday in the month);

Monday in the month); February 2, Groundhog Day; May 8, Mother's Day (the second Sunday in the month).

Winners of and Answers to Reader Puzzle #305, Happy

Holidays
If you got Happy Holidays

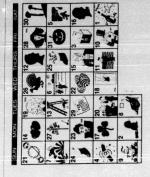
right, you have reason to celebrate. The solutions: June (or December) 21, the Solstice; February 14, St. Valentine's Day; January 19, Dolly Parton's birthday; November 26, Thanksgiving (the fourth Thursday in the month); February 12, Lincoln's Birthday; June 28, Gilda Radner's birthday; May 30, Memorial Day (the last Monday of the month): Nonday of the month); December 7, Pearl Harbor Day; April 27, Arbor Day (the last Friday of the month); Friday the 13th; June 6, D-Day; December 25, Christmas October 31, Halloween November 5, Guy Fawkes Day; December 24, Christma Eve; March 23, Joan Crawford's birthday; February 29. Leap Year; March 22. Easter Sunday (the first Sunday

A mere twelve puzzlers of forty-six) had a happy following the full moon following the Vernal Equinox); June 15, Father's Day (the third Sunday of the month); November 3, Election Day (the Tuesday following the first holiday. The T-shirt winners are:

1. Mike Lagdowski, San

Diego John Strauch, San Diego Steven Martin, La Mesa 4. Jack W. Ackerman, La

Mesa
5. Lynn Freshwater, Ocean



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