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READER  
VOLUME 13, NO. 18, MAY 17, 1984 SAN DIEGO'S WEEKLY

## THE LAST VAQUERO



Granville Martin

### The Old West still lives for 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 trenches, and she got good enough, her hand was just the right size, she'd take that ol' powder horn and pour about eighty grains of powder into those ol' muskets, load 'em, have six or eight muskets there, and when they'd fire one she'd have another waiting.

My dad told me that when they left Iowa, they left with teams and started 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 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 Iowa.

I was born December 30, 1895 in San Diego, at my grandmother's house

at Eleventh and I. I was named after my grandfather, Elihu Granville Martin. I was really never well as a kid. When I went to school in San Diego, my other cousins down there, we used to play with this bamboo cane, cut little strips of that, and those berries that grow on the pepper trees, you know? We used those for blow guns. 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 carache 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



# City Light

## Not For Lack Of Characters

As the San Diego Chicken continues to reduce the number of his local appearances — this year, he's only booked for about two dozen Padres and Clippers home games — a menagerie of other critters has surfaced to take 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-the-first-hour minimum fee pretty much limited his clientele to big-spending major league ball teams elsewhere in the country.

Actually, Sea World introduced the first of what spokeswoman Kate Borden



Sydney Koala, Shamu, Penny Penguin, the Chicken, Cap'n Kid, Winston Walrus

calls its "walkarounds" 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 redesigned "to look more cuddly," Borden says, and only during this time have they been sent off the park premises for as many as three outside appearances a week. Besides

Shamu, the Sea World entourage now includes Penny Penguin, Cap'n Kid, Sir Winston Walrus, and O.P. Outer. Similarly, the San Diego Zoo's Sydney Koala can also be hired out to private functions at 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 characters."

—T.K.A.



Tim O'Neil, 5400 block of Linda Rosa Avenue, Bird Rock

## 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 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 Joann Donnelly and Martin McGee purchased it for \$172,000 in an estate sale that month, he reasoned it was only natural that some modernizing would be called for.

But when Donnelly and McGee brought in a bulldozer to raze the entire north half of the house and then built a new north half so that what was left of the house now sat neatly on the southern half of the lot, O'Neil began to get suspicious.

Over the last few years, he recalls, he had noticed about half a dozen instances around his neighborhood in which newly purchased homes were torn down 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 it: have a Ph.D. to figure out the 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, they tear it down, and build a much smaller house on half the lot, you know damn 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 Donnelly with his suspicions, he says, he received no answer, so he looked at the grant deed at the city recorder's office and found that shortly after the purchase, Donnelly and McGee had legally split ownership of the property so that each partner now owned half the original lot. He promptly called the city zoning office and told them what he suspected. "By putting two together," the Donnelly/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'Neil was surprised to see a notice in the *La Jolla Light* that said a state coastal commission hearing set for January 11 in Los Angeles would consider Donnelly's request to build a second house on the vacant lot. O'Neil made the drive to the Los Angeles Airport Holiday Inn, where the commission was meeting, and after presenting members with a copy of the letter he had rec'd, ed from the city zoning office, succeeded in getting the Donnelly request dropped from the docket. But on March 2 Donnelly 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 Flynn.

As soon as the hearing was over, however, an incensed 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 turnout from other concerned neighbors who by then had been contacting him about similar problems, past and ongoing, on their own streets, he produced a flyer that warned, "Our neighborhoods are being violated by speculators. The charm of Bird Rock is being lost to zoning variances being granted at random by the city of S.D. These city decisions increase our density, parking problems, sewage problems, and noise. They decrease our property values." The flyer then listed several other examples of lot-splitting — at 5515 Waverly Avenue, 5444 Beaumont Avenue, and a lot in the 5400 block of Linda Rosa Avenue — and concluded, "Do not sit by while Bird Rock becomes a speculators' 'infill' dream."

On April 18 the board voted to rescind the variance and deny Donnelly 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 Donnelly and McGee had done shortly after the purchase.

Since the variance was overturned, the best 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 entire neighborhood to 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 of them simply didn't know they could file an appeal, or really do anything to stop it."

—T.K.A.

# City Lights



Lionel Burton

## Hizoner Buttons Lip

Journalists and the mayor's enemies derided Roger Hedgecock as a stone-waller 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 talking, he made excellent copy for reporters from the neighboring Oceanide

*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-Advocate* 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 election.

Burton's public comments are now limited to the twice-monthly public meetings of the San Marcos 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 Burton, though, has declined to tell even Kennedy specifically why he insisted the no-talk policy or exactly how long it will last.

—P.K.

## 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 pretty good. He graduated summa 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 program? Fielding asked some of his acquaintances who taught in the department why they felt that he had not been chosen.

His response was that he should go to the fourth floor of the east library building and consult the faculty listing taped 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 Professor Malcolm Silverman's, and that Professor Gerald L. Head's daughter teaches there, too. Position members on the staff, but says



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 committee consisting of professors who had nothing to gain by hiring the women in question. "I think that this 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 Spanish. We try to fill those positions with graduate students who need a job. If he wants to teach elementary Spanish, why doesn't he apply to a secondary school?"

—R.O.



Office of Ray Gilmore

## 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 years Gilmore was a researcher and whale expert for the San Diego Natural History Museum in Balboa Park, and his upstairs office in the museum reflected his eclectic interests. Whale baleen, bones, overflowing files, stacks of books, stacks of manuscripts and letters, important awards tucked to walls, several skateboards, a pair of ice skates, postcards of bare-breasted natives, corny

posters, boxes and trunks full of notes, expedition diaries, snakeskins, skulls. It was as if a tsunami washed through a Smithsonian warehouse and deposited the floss in Gilmore's office.

Gilmore left no instructions for the handling of his vast archives, so it took some 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 members 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

some of his memorabilia. A plaque will commemorate his contribution to biology, a special bookplate will identify all 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 area.

The museum has set up a 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 advisor 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 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."

Anderson, along with ACS board members Bill Graham and Susan Bradley, figure the sorting and cataloguing will 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 each cover, and check for any annotations Gilmore may have 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, such as the series of 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 whale off the northern Seas "Cortez, and Gilmore's unfinished annotation of an expedition diary by Rufus Waters Harvey chronicling a trip to Antarctica

in the mid-1800s. File drawers are marked for gray whales, orca, blue whales, tuna, porpoise, cetacea, whaling regulations, marine mammalogist 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 material here on birds, botany, bacteria, snakes, marine mammals, fish, you name it. And there's just as much at his house that we haven't even touched yet."

—N.M.

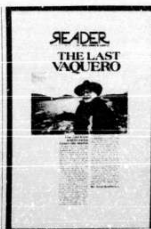
Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar



Ray Gilmore

Photo: Natural History Museum





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## Kukla, Fran, And Dominelli

The interesting and well-written article "Assault on Montserrat" by Thomas K. Arnold (May 10) should have been titled "1. David: The Puppetry of Montserrat." Tying each person to a string and dangling each one, as he so desired, Dominelli played a most devious game — he had such fun as they danced his fingers in his own personal puppet show.

Sometimes he lifted one to the sky, then he dropped the poor thing with a flail to the streets of Montserrat. In fact, he had David Brand on one of his strings; then he added John Cusumano, the chief minister. After that he added his fingers Frammolino (who apparently took several thuds), and then to his show he picked up Hasegawa, Lindquist, and even Howell Bramble, of the island's local rag.

But our player of the game didn't stop. He still had some fingers, so Bob Donley, the favorite, was jingled to the tune of "Off Again, On Again," and then to the top with a star on his chest. But alas, Dominelli said, "I need a couple more," and along came Cusumano and Maria Villalobos. "Oh! What an entertaining show on Montserrat. I wish I had more fingers," said Dominelli. "I could do even better in my home town."

Raymond Marr  
La Jolla

## Geraldo Rivera May Be Interested

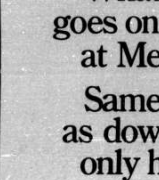
If I interview Thomas K. Arnold who interviewed Donley Lindquist/Cusumano/Hasegawa/Frammolino/Muir who interviewed Dominelli/Columa/Brand/Bramble/B-Beep on

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Montserrat, could I have someone interview me concerning all the above?

Tom Brindling  
Point Loma

## Image Unconscionable

I have often felt that Duncan Shepherd shows a certain indifference to the feminine viewpoint in his movie reviews, and this was apparent in his critique of *Spinal Tap* (May 10), in which he dismissed objections to an album cover of a naked woman on her hands and knees, wearing a dog collar and sniffing a glove, as "feminist cavils."

Why should members of a group routinely portrayed as dumb animals, "bitches," and the acceptable objects of humiliation and torture (just check the sex and detective magazines in any liquor store) find such depictions acceptable? Status quo or not, why are we supposed to be tolerant of this steady supply of degrading imagery? I suspect that if the person in the offensive picture were not a woman but a nonwhite male, Duncan might find it more difficult to shrug off the claims of 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 subhuman, 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 said.

"How true, how true," I thought as my eyes absorbed the rather lengthy but not boring story of the decade's "desert dirtbag" and "pilgrim" characters of this fascinating article. Let's have more by Sorensen. How about a story on the misuse of our Colorado River? Way to go, Steve! You're right on.  
Mario Steere  
San Diego

## Beyond The Pail

What's the matter with you? Isn't one enough to tell you that your Right to Life advertisement disgusts people?

## Letters

The dead fetuses in pails (May 3) are a travesty. Little arms falling out of drawn garbage cans (May 10) are just plain bad taste. How could a great tabloid go so wrong?

Callali Lisa Jacobs  
Linda Lee

## No Fur

Imagine, if you will, billions and billions of young, white, urban professionals killing about their luxury Oakwood apartments. See them sipping Perrier while perusing the May 3 issue of the classy, credible, responsible Reader. Listen, with your Waldman of imagination, to the torrential cash of countless wine glasses when the eyes of the Me Generation are assaulted by the fetus photos on page seventeen (May 3).

Their first guess is that it's a lobby card for a David Cronenberg film; they read more closely, searching for the theater and show times. No luck. Could it be a Greenpeace appeal on behalf of the baby harp seals? Nah, there's no fur on those little carcasses. Incidentally, it's an advertisement of that reactionary cabal, the Right to Life Council of San Diego County. In the house organ of the 1980s Southern California lifestyle, no less!

I lament with Bruce Canlen, Shawn 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.  
Sylvanore Scuff  
San Diego

## In The Absence Of Regret

I was shocked by your publication of the advertisement titled, "The American Holocaust." This inflammatory, misleading, and inaccurate ad is completely unworthy of your newspaper. The privilege of freedom of the press carries with it a heavy responsibility for exercise of careful and good judgment. In this instance, you have failed miserably to carry out that duty.

The Right to Life Council is attempting to support its antiabortion stance with this account of the appalling misbanding 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 confuse those two distinct and

separate concerns in the minds of the public. In point of fact, the vast majority of abortions are performed during the first trimester of pregnancy. Abortions after twenty weeks are carried out only in cases where it is deemed necessary to save the life of the mother. In any event, the fetal contents are normally disposed of promptly and properly.

Comparison of this incident to the Nazi Holocaust, in which human beings were tortured, were used for cruel experimentation, and were murdered in the most brutal fashion, is sensationalism and misrepresentation of the worst kind. In the absence of your printed expression of regret over having accepted this ad, this reader will no longer be a reader of the Reader.  
Elliot N. Schubert  
San Diego

## 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 Reader.

I am aware that the Reader will not publish ads for abortion services. I am shocked that the Reader feels it more appropriate to run the "Holocaust" ad. I remind you that even in conservative San Diego, the majority of people are "pro-choice" when it comes to abortion. This is undoubtedly true of your younger readers to whom the paper seems to be marketed.

I'm sure your readers would be interested to learn of the Reader's antichoice editorial policy, which clearly does not represent their 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

## Last In Lemon Grove

I have never been so upset! I 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 uncalculated for, rude, harsh, and showed your true colors.

I get the impression that this Weisburg 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 blatant manner. You have lost a great deal of my trust and interest.  
Bernadette Wamsley  
Lemon Grove

(continued on page 42)

## Woman to Woman

Special health care clinic for women  
Complete physicals  
Pap  
Birth control  
Pregnancy testing  
Evening and Saturday appointments available  
\$30 plus lab  
Call now for an appointment: (619) 277-1525

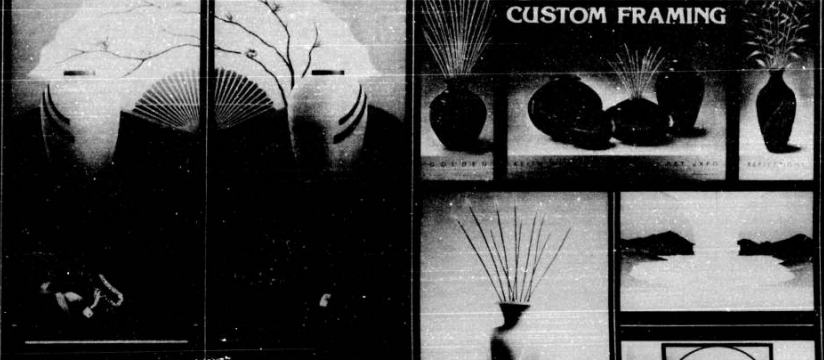
Primary Health Care  
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# Straight from the Hip

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-out horses. M-3471." Please, please tell me that the uneasy feeling I get in the pit of my stomach is unfounded. Where did all the horses go? How many were there? Were they happy?

Scotter Webster  
Hillcrest

"Abandon all hope ye horses who enter here," might have been an appropriate slogan to place above the zoo's portals in 1935. It doesn't take much imagination to guess correctly what the zoo wanted with the equines. You wouldn't find an exhibit of *Equus caballus* anywhere amid the more exotic musk oxen or zebras or Arabian oryx. No kiddies trotted around atop swag-bag old mares in the children's zoo. And though hundreds of horses wait in through the gates during the more than fifty years the zoo accepted the donated animals, none ever went back out to greener pastures. Instead, as you suspected, the horses made the supreme sacrifice for the well being of their fellow members of the animal kingdom.

From the first day it opened, the zoo was in need of lots of fresh meat. It wasn't long before officials looked around and saw a lot of horseflesh grazing in the fields of what was then a wide-open country. Of course all horses must gallop, canter, trot, or crawl to horse heaven some day, and rather than ship the decrepit animals off to the glue factory or the packing plant, many owners donated their doomed beasts to the zoo. Advertisements such as the one you stumbled across were fairly effective in soliciting a goodly supply of elderly horses, and at times the zoo even found itself with an excess population, which was kept in an enclosure on the grounds. The horses were fed and sheltered until the

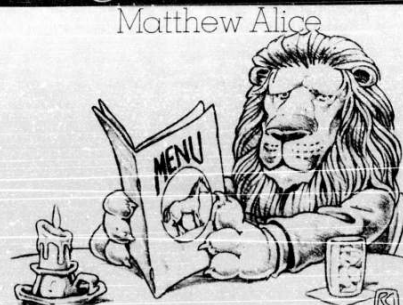


Illustration by Rick Querry

big clock on the stable wall said it was time for them to go. Even the butchering was done at the zoo.

This practice went on, under our unsuspecting 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 horse meat and more nutritionally balanced. Nearly all the animals at the zoo are now fed ZuPreme, the ingredients of which vary from species to species. Carnivores, for example, get a mixture of horse meat, soy proteins, vitamins, and minerals. Omnivores, such as bears, receive a different type of ZuPreme, and so on down the list of inhabitants. Many species need supplements to ZuPreme. Some birds subsist on a diet of blueberries and papayas, and won't eat any

processed food, no matter how much it resembles blueberries and papayas. 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 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 happy.

Dear Matthew Alice:  
Last year I asked you about the strange little letters that began appearing on my envelopes after going through the mail. Well, it seems the post office is at it again. Recently I've noticed on some of my mail these inch-long rows of short vertical lines — some long, some short — that appear below the address. Why, oh why, is the post

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

Adele Dumont  
Imperial Beach

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 (big numbers indeed!) and the number of pieces sorted in one hour rises to an impressive 10,000. That's quite a stream of letters, one that dwarfs the rivulet a solitary, machineless postal worker can generate.

The thirty-two lines at the bottom of 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 address and ZIP code — are all factors — are read by the machine, nine per second, and then marked by a sprayed-on series of vertical lines, like the pricing codes grocery stores use. From this machine the tattooed missives go to the bar code sorter, which scans the envelopes for the codes and directs them along the most efficacious route to your mailboxes. 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 automatically 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

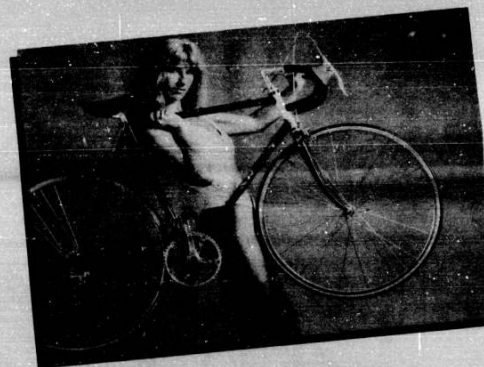
(Suggested retail price)

### THE SEMI PRO RACING FEATURES:

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- MITSUBOSHI high pressure tires
- APPROX. WEIGHT: 23 lbs.
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Frame sizes available: 23" or 25". Model not pictured. Weight may vary depending on frame size.

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13 BIG BAND TEA DANCE 1-3 TO 3:00 PM	14 FREE AEROBIC DANCE 5:30-7:30 PM	15 FREE AEROBIC DANCE 5:30-7:30 PM	16 FREE AEROBIC DANCE 5:30-7:30 PM	17 ANTIQUE SHOW FREE AEROBIC DANCE 4:00-7:00 PM	18 ANTIQUE SHOW FREE AEROBIC DANCE 4:00-7:00 PM	19 ANTIQUE SHOW FREE AEROBIC DANCE 4:00-7:00 PM
20 ANTIQUE SHOW CLASSICAL PLATE CONCERT 1-3 TO 3:00 PM	21 FREE AEROBIC DANCE 5:30-7:30 PM	22 FREE AEROBIC DANCE 5:30-7:30 PM	23 FREE AEROBIC DANCE 5:30-7:30 PM	24 FREE AEROBIC DANCE 5:30-7:30 PM	25 FREE AEROBIC DANCE 5:30-7:30 PM	26 FREE AEROBIC DANCE 5:30-7:30 PM
27 BRASS QUARTET 1:00 TO 3:00 PM	28 FREE AEROBIC DANCE 5:30-7:30 PM	29 FREE AEROBIC DANCE 5:30-7:30 PM	30 FREE AEROBIC DANCE 5:30-7:30 PM	31 FREE AEROBIC DANCE 5:30-7:30 PM	1 HOME FURNISHING POP-UP	2 HOME FURNISHING POP-UP
3 HOME FURNISHING POP-UP	4 FREE AEROBIC DANCE 5:30-7:30 PM	5 FREE AEROBIC DANCE 5:30-7:30 PM	6 FREE AEROBIC DANCE 5:30-7:30 PM	7 FREE AEROBIC DANCE 5:30-7:30 PM	8 INFORMAL MALE DANCING 12-2	9 INFORMAL MALE DANCING 12-2
10 BIG BAND TEA DANCE 1-3	11 FREE AEROBIC DANCE 5:30-7:30 PM	12 FREE AEROBIC DANCE 5:30-7:30 PM	13 FREE AEROBIC DANCE 5:30-7:30 PM	14 FREE AEROBIC DANCE 5:30-7:30 PM	15 FREE AEROBIC DANCE 5:30-7:30 PM	16 FREE AEROBIC DANCE 5:30-7:30 PM

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## THE LAST VAQUERO

(continued from page 1)

I've worn 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 Coronado. 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 some rider in those days. He alius 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



At the Stonewall Hotel, Cuyamaca, 1895: E. G. Martin (grandfather), Wilda Hackelman, Mrs. E. G. Martin (grandmother), Josephine Martin (mother), W. T. Martin (father)

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 job.

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

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

My father was a vaquero then, he and Alonzo Warren. And Mery Warren 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 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 miles.

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

at Boulder Creek, 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 government 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 Creek. 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 seven.

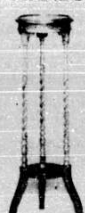
The only thing I remember much about the mines was, my mother took lunches up to the mines, in the Devil's Punchbowl area, and one time my father took me down in that shaft, quite a deep shaft, on that ladder, and when we were down to the forty-foot level he told me to look up. Look up and see the stars. 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 different 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

(continued on page 12)

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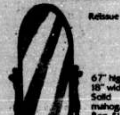
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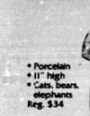
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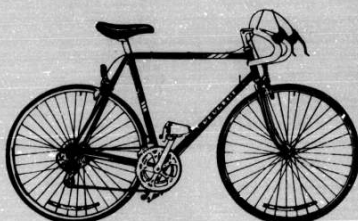
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## THE LAST VAQUERO

(continued from page 10)

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 diverting 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 Creek 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 dumped it into the canyon there below Murray dam. Musta been twenty-six, 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 timbers. That was beautiful redwood; you wouldn't find any knots and stuff in that, boy.

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



Construction crew, San Diego flume, 1888

along the way to catch everything, trash that fell offa trees and everything; 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 much.

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 corral, 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 somethin', so papa bought another cow from an old Indian squaw that lived above us there. Her husband had

been a white man, a Swede named 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 Creek, then up to North Mountain (North Peak) in Cuyamaca, where my dad cut timber, and then in nineteen-three we went back down to San Diego. My dad sold the ranch 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 fellow 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,

but there was no street there then. He went to carpenterin'. Eighteen ninety-nine to nineteen-four was drought — bad, dry years. That's the reason he quit the flume, 'cause the flume water had dried up. Then in nineteen-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 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

(continued on page 14)

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## THE LAST VAQUERO

(continued from page 14)

time, I went to help a friend o' mine, ol' George Benton, and his son, Elmer Benton, they were old settlers. I went over to help 'em with some cattle or somethin', and stayed all night. The next mornin', Sunday, we worked pretty late the night before, so I was still in bed at seven o'clock. Ol' George Benton, he was a funny ol' 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 help. The pay is seventy dollars a month, with the best o' meat and the worst o' ever."

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



He said, "Take my outfit and go get your gear." He had an ol' Buick touring car. I went and got my saddle, a couple pairs o' overalls, a jumper, a shirt, bridle, spurs, chaps, and that ol' six-shooter, and a reata [lariat]. I throwed it in his ol' car, told my mother to tell my brother to go get my teams and turn 'em loose, the farmin' was over. This is the fifth o' March, 1921. And I was with the company till the Depression put 'em out of business.

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 Lagunas. 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 huge desert ranch to the north), and Sawday leased Warner's Ranch. The McCain Brothers had lots o' cattle. At one time they didn't know whether the McCains or the red ants was gonna

take this country. They owned from Boulevard and everthing east to Imperial Valley. And George McCain leased Cuyamaca. Campo didn't know how much land they had, they just had it all from Vallecitos to the Mexican border. They had three to four thousand head o' quality cattle, heifers mostly, scattered from Hell to breakfast.

I call myself a vaquero and not a cowboy. You see, there's very few people that really understand it. Texans — everybody talks Texas, what a great thing Texas is. Well, they was vaqueros here that had those Texans skinned so far . . .

When the Americans 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 Californians were. And of course they

were here long before Texas, they were really accomplished men before they had the Mexican War and all that 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-seventeen. 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 operation. 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 bungsomes. 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

(continued on page 18)



Simply

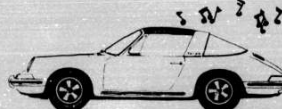
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## THE LAST VAQUERO

(continued from page 16)

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 schooling, so they decided they'd send him down to Kelsey-Jennings Business School in San Diego for a couple years, and he got a pretty good business education, and he came back and run the outfit. They were an upset outfit for a while there, until he came back and got in partnership with Ralph Benton.

Anyways, that first year I went down to the winter range in March and lived in that little old shed shack about a quarter mile south of the Vallecitos stage station [on what is now county road S-2]. But we allus tried to start movin' 'em up on April tenth, so we weren't down there long. You see, in the winter time, we drove all those cattle down to the desert, to be away from the snows, and in the summer we had 'em up in the Laguna and all over down toward Campo, the company headquarters. You know, the old-times that have been all over the world, like Robert Benton — Ralph's dad — who was a horse buyer, for the government during the Civil War, he told me this strip o' country, from about fifty miles down 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 everywhere, 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 shed 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 Mollie, 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 everything 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 everything. And it ended up so now all the Elliots are Indians. But she wasn't Indian, she was among the earlier bunch, but they 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 of house by the stable.) He says, "See that bullet hole? That's where o' 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', he opened that screen door like that and pssst! 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 Viejas to Descanso in 1913, my brother and I used to fool around with all these ranchers. Whoever was workin' cattle, we tried to be there, to get to wrangle them cattle. You darn right it was fun. And to be with those fellas that was so darn good! That Archie was one of the best

men I ever saw with a reata. I'll tell you, 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 when it hits somethin' it just falls dead, it don't want to kick. If you try to catch somethin', like these cowboys these 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 like rules. I don't like gym stuff, I don't like that kind o' junk, where everything, it's like bein' in the army. I don't like it where everybody's gotta step where they tell you and everybody's gotta step as far as they tell you and as often as they tell you and you gotta stop when they tell you. What the

(continued on page 20)

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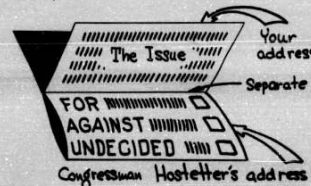
Our government was founded on the principals of democracy. It was a new and unique experiment of freedom at that time. The belief in its success is based on the ability of us as Americans being able to decide our own fate and not being dictated to by a leader. And yet today we all share the feeling of being shut out of our own government's crucial decisions. We are not the controllers, but rather we are persuaded to "go along" with their policies.

I have watched those situations when the wishes of the people differed with those of the politicians — and I'll put my money on us every time. I am speaking of cases like Viet Nam, Proposition 13, Watergate, Central American intervention, offshore oil drilling and the Nuclear Freeze.

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Daniel Hostetter

Dan Hostetter for Congress

P.O. Box 112596, San Diego 92111-0280





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## THE LAST VAQUERO

(continued from page 21)

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 heck, they're not burnin' that

dry grass, but they won't let nobody use it, what the heck's the difference, why not burn it? If they'd burn it systematically, why wouldn't they 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' ol' Grover Cleveland, to name this goddam 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 everybody 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, stop wherever there was a place they could live that day, or go on to another place, and it was safe everywhere. The forest service has encouraged that to make believe that they were somethin'. 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. Well the sheep men didn't kill it out, the forest service shaded the ground till they killed it out with that brush. And it takes lotta good water to raise that doggone brush. And that brush is just

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

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

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

was vaquero in 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 fall. 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 goddam freight train went through here, and he didn't have time to stop, so he just pulled that whistle a couple three times and the next mornin' we didn't have no corals 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 corals 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-

(continued on page 24)

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## THE LAST VAQUERO

(continued from page 21)

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*

*marcuria* grass. We worked the cattle over in here when the lower pastures to the west got mushy. I crippled a good horse 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 goddam 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 'em anyhow, the way this thing's a-goin'."

'Cause he could tell the way Ralph was a-lyin' 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 ol' 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

why I used to go to Arizona. He quit in 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 sometimes. That was quite interesting to go over there 'cause that's a greasy-sack outfit, you just lived with a pack outfit everywhere. There's a country they call Black River, off that big ol' 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

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 sometimes. 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 could 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 [Japant Road] to Al-pine and around that way. Send a bunch o' men out for ten miles, and you just kept movin' in, and lots of 'em would just take to 'em and catch what-ever they could and tie 'em down with a little piggins' 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 lotta fun. I went out there and helped for several years, but Archie never came back. He died of pneumonia in '48. I sure liked that ol' boy.

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 way!

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Anyone who has ever loved books, not merely for the information they contain but as physical, possessible objects, 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 something different. It's an 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 mass, at the bottom of which lies a cot. When Cima sleeps there at night it must feel as if he is entombed 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 remains as 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 been 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 coke yard. But his Italian father had always 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 caupor 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 I was completely unaware of the gold mine of information that 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 ventures but has now divided his estate among his children; today he

lives on Social Security checks and a pension derived from his service in World War I. He says those funds not only comfortably support 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 his fraction of his collection. He stores an additional 13,000 to 14,000 books in two 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 downtown.

Chuck Valverde, the general manager 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 years.

Valverde discusses their efforts

with enthusiasm. From a collector's 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 pride.

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 Americana published between the years 1700 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



Chuck Valverde

physician "could conceivably see 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 says.

Once 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 chamber crammed with such materials. It's a room to which he often admits fledgling collectors. "Here's a bibliography on Norman Mailer," he says, snatching one volume from a shelf. "You want to collect Norman Mailer? You've got to have this book. It lists everything he ever wrote, books, articles. Let's see..."

His first book was *The 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 edition with a circled R on the copyright page. Now that would be a Farrar Rinehart book. Then on later printings they remove that R. With that particular publisher that's 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 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 Wahrenbrock's this is a daunting task, since the store currently maintains files on at least 200 San 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 cases.

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

hold the information at the moment. Valverde stops at one that refers to a man with an appetite for books by Theodore Dreiser. "He's been looking for a first-edition copy of *Sister Carrie* to fill a hole in his collection. In fact, we just found one for him, but the price is \$500 and I don't think he's going to buy it. Probably the Dreiser fan would shop for a better deal. Valverde indicates another rack's card reminds

Valverde that he should telephone a different customer and alert him about a first-edition copy of Harold Robbins's newly published novel, *Descent from Paradise*. This customer has only been interested in 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 Simon & Schuster. Robbins's current publisher, along with a request for Robbins to autograph the collection. "So when it arrives 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.

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 him.

Although Kimbrough ran across three or four books by or about

# BOOKS, BOOKS, BOOKS

## San Diegans who can't turn down the volumes



Anthony Cima

By Jeannette DeWyzé

Photographs by Craig Carlson



# BOOKS, BOOKS

(continued from page 27)

blacks while he was a teenager growing up in Alameda, California, he didn't take a serious interest in black literature until sometime during the 1930s. The legendary 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 Robeson about black history and 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. "When I found these things were very hard to find, almost unobtainable."

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 publication.

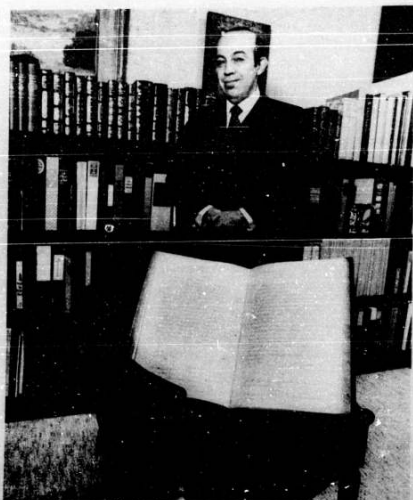
Undiscouraged, Kimbrough began frequenting bookstores, both in San Diego and other cities to which he traveled. In about 1958, in a second-hand bookstore in New York City, he came upon *Clotel*, the first novel written by a black American. The author, William Wells Brown, was a slave who had escaped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

and who later was sent by abolitionist forces to England, where his book was published in 1847. Kimbrough also came upon *Shadows Unfolded* 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 possesses 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 woman.

He says one of his more exciting finds was a first-edition copy of Frederick Douglass's *My Life as a Slave*, which Kimbrough discovered priced at ten dollars in a dusty corner of another bookstore in New York. (Today the volume would probably fetch from \$250 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 taking along the way, even if you're still following a pretty steady course," he explains.

Kimbrough says about a year ago he began the task of cataloging 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 Milch

only halfway done with the cataloging 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 foyer 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 has read eighty-five to ninety percent of the books in his collection; of the other ten to fifteen percent he shrugs and says, "Sometimes you pick up things you just can't seem to get into."

Back at Wahrenbrock's, Valverde says probably the preponderance of local 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 card 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



J. 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 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 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's *The Grapes of Wrath* published by the club in 1940. Bound in a heavy gray cloth and rawhide, and stamped with silver, the edition also boasts 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, uncut pages. Most of the club books are similarly oversized, but Milch shows off a compact version of *Punch and Judy* distinguished not by its heftiness but by the intricate figures 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 *Venustas*, 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 engravings. He says that the fun for a collector of having several "piles in the water" is that "if you find a hole where the fish aren't biting, you have other opportunities."

On the other hand, "One of the dangers about being too anxious 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 paperback edition 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 — big form, large, comfortable print, lovely soft leather binding, provocative illustrations — that I felt I just had to sit down and read that book, and it was a pleasure to turn the pages and 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 a warm, 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's boarding room and in the warehouses are in "complete disorder," the old man declares with something like perversé pleasure. In one of the warehouses, Philip Roth's *My Life as a Man* 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. He brandishes a recent find, *Ten Thousand Jokes, Toasts, and Stories*. "That one really pleased me when I saw it."

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, Cima revisits 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 because "most paperbacks are just fifth!" Editions published by organizations such as the Book of the Month Club pique his interest. Cima thinks he may have the biggest collection of such books in the United States. Among offerings not from book clubs, he says he sometimes buys a duplicate of a book he already owns if the second copy is in better condition; he claims he only has to look at a book to remember if he already has a copy, and if so, what shape it's in. As if it were a point of honor, 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 status.

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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# Alternatives



Jonathan Saville

JONATHAN SAVILLE

Being homosexual, effeminate, and a drag queen, *Torchsong* is Arnold Beckoff's story with nineteen strikes against him. He is 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 society Arnold lives in.

Persecution and fear have led American homosexuals to patterns of behavior that 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 Arnold and to his own real sexual identity.

The need for secrecy has encouraged gays to satisfy their sexual needs rapidly and anonymously, in the back rooms of bars and bathhouses, so that they will not have to endure the disapprobation of "straight" society by settling down in overt, stable homosexual relationships; but what Arnold wants is not a fly-by-night sexual encounter but a gay marriage, home life, even children, along with all the normal perquisites of middle-class domesticity. He does form such a relationship with Alan, a handsome young model, but once again society's irrational and brutal antagonism interferes: Alan is killed by fag-bashers just across the street from their home. And Arnold's mother is in a perpetual state of disowning him — with all the devastating eloquence of the stereotypical Jewish mama — because she will not

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

These are Arnold's initial woes, the special problems thrust upon him by a hostile society. Over and beyond them, he has to deal with the ordinary — and extraordinary — pains of life common to everyone, whether gay or straight: the heartache of being rejected by someone one loves, the grief when a spouse dies, the natural conflict of generations, the problems of maintaining self-respect, of living according to an ideal, of creating an order in the disorder of human existence, of giving and receiving love, and of discovering, nourishing, and adhering to one's true self.

What makes Arnold so touching an emblem of the human spirit is that, against

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 culminating moment of the show, the delinquent gay teenager Arnold has adopted affectionately dedicates a song to get him on a radio disc jockey show (it is — appropriately — suffering, chaotic, magnificent Big Maybelle singing "I Will Never Tum 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 he triumphs.

In this respect, *Torchsong* resembles the Old Globe's *Carpool*, which I reviewed last week. First, the plucky, self-assertive, elderly heroine of *Ishtar* Orkney'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 impressive joie de vivre. First Orkney 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. First is a quite amiable being, whose fundamental objective is to get what she wants, and — barring 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 Harvey 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, desiring, asserting, being. If First represents what Kierkegaard called the aesthetic stage (meaning a life devoted to sensation, experience, the inebriating flow of vital juices), Arnold — effeminate drag queen though he may be — belongs thoroughly to Sierkegaard's

category of the ethical man, with his moral standards, his commitments, and his potential for heroism. 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 — 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 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 irredeemable doom it tells us authoritatively that a large part of homosexual unhappiness is due to the bigotry of an unenlightened society, 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 Rousseauian flavor. Its characters are all basically good and good-natured; if they behave badly, it is because of suffering, weakness, or ignorance. With these impediments diminished, the play tells us, innate human impulses toward love, bonding, mutuality, and solidarity take over.

By the end of *Torchsong* it looks as though a happy bourgeois family, based on these principles, is about to be established: Arnold as Mommy, Ed as Daddy, David (the former delinquent) as their child, and Arnold's mother as a benevolent Grandma. At this point fantasy seems somewhat more prominent than realism in the play's economy — nothing untoward for the end of a comedy, where we are usually shown the truth of what we wish, being. If First represents what Kierkegaard called the aesthetic stage (meaning a life devoted to sensation, experience, the inebriating flow of vital juices), Arnold — effeminate drag queen though he may be — belongs thoroughly to Sierkegaard's

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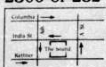
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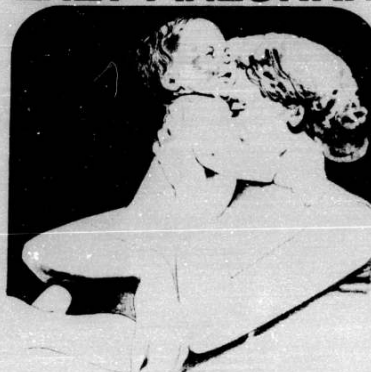
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# A Bad Dream



D.B. Novak, Susan Goodrick

JEFF SMITH

Poor Aristotle. Through this weekend, at the Mandell Weiss Center for the Performing 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 unified whole. Through the centuries, playwrights 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 classic-minded contemporary. Georg Buchner, self-taught and thus free from the tradition, slugged away at the unities in his play *Woyzeck*, but the German playwright died in 1837 at age twenty-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 experimentation of the Twentieth Century.

Other plays, like Calderon's *La Vida Es Sueño* ("Life is a dream"), experimented 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 proportion. 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 attempted to show his audiences, through the perplexing mazes of his play, that "as the dream is usually painful, less frequently cheerful (than reality), a note of sadness and sympathy for every living creature 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 colors, but her father cautions her that these appearances are deceiving. Indra refuses to slander the Creator's children but says that 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 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 suffocating. "Have courage, my child," her father says. "It is but a test."

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 metamorphose 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, because of their achievements, are marked for future defeats. The one constant in this alien landscape, Agnes learns, is suffering. 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 thieves malformed by life reside. There is one man, the most envied one of

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."

Throughout the play, mention is made of a single door. Its smaller, paunchy-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 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 assemble 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 swallowed up by the pontifications of the right-thinking minds of the land.

In the history of *A Dream Play*, and Strindberg's "Chamber Plays" that followed it, helped to open another door: to the disruption of long-held principles of 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, absurdities, 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, surrealism, and the theater of the absurd — and also, often by selective pickings from it and firm reactions to it, the work of Pirandello, Brecht, and Samuel Beckett.

Poor Strindberg. Rather than honor his favorite play with a staging worthy of its importance, the production at UCSD treats Strindberg's grim, dreamlike vision of the human condition as if it were a nursery rhyme — or a child's toy, to be handled and broken at the whim of the infant. Directed by Michael Hackett, a drama professor from UCLA, the production appears to be embarrassed by the play's content, which it repeatedly attempts to hide amid flurries of visual excess. The production does have a consistent focus: a mocking, postmodernist look backward at, from this perspective at least, a moldy old relic 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 Dream Play* shows toward Aristotle's doctrine of the unities.

This production shouts "watch me," as if the director and designers had used the play as a vehicle to fill the stage with effects and then dismissed the vehicle itself 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 logic that can make sense, for example, of a waterfall made of sand. Size ratios in the set are intentionally askew. People tower over the homes they live in, or are dwarfed by them. Doors and other entrances are either too large or too small. Brenda Berry's lighting designs clarify these ratios by splinting the stage into fragments and shaping new, bizarre proportions. The set is easily the most prominent character on the stage.

It also ridicules the playwright's intentions. Many of the set's components, the castle, for instance, which appears like a rusty spyglass) appear to have been designed by a child — or for a child's appreciation, or for a new A ticket role at Disneyland. Most of the objects are 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 cut. 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 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 sympathy for every living creature runs through the swaying story." Only rarely — in the performances of Mona Mansour and Bryant Bradshaw, and occasionally D.B. Novak, Susan Goodrick (as Agnes), and Jonathan Fried — does this note get sounded, but usually at pianissimo level. The rest of the time, characters are subordinated to the set's pyrotechnics and to stage effects. Though often inventive,

and though they enhance the "swaying story," these effects consistently lampoon the note of sympathy and cut the heart out 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, Hackett 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.

Irreverence can be great fun in the theater, as long as what it substitutes for the text offers equal satisfactions. Because of the play's familiarity to audiences, Sophocles' *Oedipus* can withstand Steven Berkoff's *Greek*, even benefit from the parody. The superlativity of directors Peter Brook and Andre Serban often reveals new insights into a classic play by taking it to seemingly aberrant extremes. And skippy texts, like Brecht's *The Victims of Simone Machard*, can be made unforgettable in the hands of an imaginative director. But Strindberg's drama, unlike most others, is a very fragile classic. Because of the costs and the technical difficulties 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 audiences, expecting to see a faithful rendition (and most likely their first exposure to the play), to appreciate an imprecise, preschool staging like the one at UCSD. Productions of the play are as rare as visitations by Indra's daughter. And given what she went through at the Mandell Weiss Center, I doubt that Agnes will want to return to San Diego, even if promised a more respectful treatment, for a long time to come.

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DUNCAN SHEPHERD

whom I've heard of. My actual acquaintance with him, on the other hand, is rather severely limited by what I imagine is not an untypical experience: I had got hold of a couple of copies of his former paper in its early days (I vaguely recall favorable notices of *Local Hero* and *The King of Cornwall* in the *Observer* and *Guardian*) and it was necessary, if acquaintance 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 stunningly ugly and typo-riddled daily, in whose pages the Arts are condemned to languish. I have now got the book. And indeed what can have induced (or possessed) the newcomer to step down from a national platform to this particular

High's stilet (but perspiry) upper lip, his abstinence from spirits, his sexual repression, and his spiritual torment over a lifestyle that differs but little from that of Southern California beaches will endear him to the contemporary movie audience — particularly when Anthony Hopkins's *Dr. Frank N. Furter* is seen in a scene against Mel Gibson's unbuttoned and often shirtless sensuality. And there seems to be no shortcut around all the conspiratorial glances and cynical grizzles, nor around the "Land holy!" and "I bring you gifts" and naked giggling native girls (the greater proximity of the two films to the *South Seas* of *Robt. De Niro*, has resulted in no greater anthropological interest: a couple of frenzied production numbers and a

[illegible]

The only, at times, amplex to see *Breakin'* is the dancing. And even that, as directed by Joel Silberg, is often badly framed and parcellled out in mere snatches of the sequences, which are identified as such by the title. The sequence identified as Michael "Boyzloose Shrimp" Chambers performs a pas-de-deux with a broom (not the first terpsichorean in movies to use that implement as a dance partner), captures perfectly the effect of stop-motion animation that unites breakers with puppets, and the sequence in which Kong, George Pal's Puppetoon character, 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 embellishment designed to make the film more palatable to the proselytism from the dance studios to the sidewalks would seemingly have been an excellent chance to initiate the audience, in



perfect step with the heroine, into the mysteries of this subculture. Not only, though, is this chance allowed to zip past, but the book's title, *Wild Girls*, is a little more revealing. The title itself scarcely clarifies the definition of the art form. No doubt a documentary would have been able to do this, but *Wild Girls* is a book you took out the connective tissue which, as in so many musicals, gives rise to the music. The book's title, *Wild Girls*, would be left with precisely that, and you will be able to find precisely that on the current Ken schedule, under the title *Wild Girls*.

Bertrand Blier's *My Best Friend's Girl*, whose arrival at the Cove is several steps behind its appearances at 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 the best chances are he soon won't. It would be too invidious in either case not to give him the satisfaction. Signs of a new mellowness in him can be detected, and he is not so much to be feared as he still is. He will be. The environment of a predatory female (Isabelle Huppert) who can twist a man (a sort of French Jimi Hendrix) to her will, and who still has that little finger on her other hand around which to twist the man's best friend (a sort of French Allen Ginsberg) is no laughing matter. The film is reminiscent to adolescent terror of the opposite sex. In fact, among many French directors, has traded most successfully on that adolescent terror. The film is not, in particular, will probably come to many people's minds, although it will no doubt leave again as soon as anyone stops to think about it. It is a film that is not a heroine stood for. Blier's eagerness to provoke is connected to his forthrightness in characterizing, to motivate, even to observe and to observe. It is a film that is not acceptable (i.e. only mildly offensive) form of the most sniggering and mechanical bedroom comedy. The only hint of a dream house situated smack on a ski lift and trickered up all around with staircases, balconies, picture windows, and a drawing board trapdoor. The film is a film that is not the saddest and funniest.

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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 topics as muggings, pooper-scoopers, rent

control and even restaurants. Dispensing with those fashionable eating establishments 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 — neighborhood places."

This caused me to think about neighborhoods in San Diego. My own neighborhood restaurant used to be Anthony's Fish Grotto on Prospect Street in La Jolla, now the victim of urban commercialization rather than renewal. My current neighborhood bakery, where I buy sourdough wheat bread with walnuts, and cinnamon snails without raisins, is the Monterey Baking Company at 1237 Prospect Street. Unless I hoof it over there at virtually the crack of dawn, I am awash with tourists and cars and sometimes I have to struggle for walking space.

Still, the notion of neighborhood restaurants in San Diego begs for definition.

Does Morgan restaurant in the Gaslamp district (515 Fifth Avenue) really depend upon the inhabitants of the neighborhood, one of which is the San Diego Rescue Mission, for its patronage? Definitely not.

During the last few weeks, I visited Athens Market (414 E Street) and Georgia's Greek Cuisine (3641 Madison Avenue) 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 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 Effendi's out of business was its location on a seedy stretch of Mission Boulevard where out-of-area diners did not like parking at night.

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 automobile to bring in enough clientele. And so it is with Frederick's in Solana Beach whose twenty-two-dollar fixed-price dinners put it out of the neighborhood restaurant category.

For many years Frederick's has been high on the lists of dining experts and connoisseurs because of the talents of its young chef, Doug Organ, and its brilliant pastry chef, Osa Sommermeyer. Together, they managed to 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 home cook. Though Frederick's interior is far from plush, you always knew that serious dining was taking place inside its thin walls. During periods when many other restaurants were thankful to hold on, praying to meet next month's bills, Frederick's prospered and 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 Sean who did her early work at Piet's.

The menu on the night my two friends and I dined, offered two appetizers, shrimp with dill butter, and burl pasta with sun-dried tomatoes, at three dollars each. The fixed-price dinners cost twenty to twenty-two dollars each and included tomatillo bisque, house salad, or tomato and cucumber salad, and a choice of entrees: 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 pasta.

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 distinctiveness. 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 run and ider, and scallops 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 scallops were tender, the sauce delicate, the dish successful. The entrée that created the greatest stir was the nouvelle cuisine preparation of the duck breasts which are skinned, grilled, served rare, and taste like leg of lamb. One of our party, accustomed to duck well-done with crisp skin wasn't game enough to try it, but rare duck which doesn't taste like fowl is certainly worth

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

Frederick's has pioneered the restaurant use of fresh vegetables; these are purchased daily from Chino's in Rancho Santa Fe. The quality of these vegetables is superb, but there's now a certain predictability about the lone, young chef placed crisply against three pea pods which lean against a rosette 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 pods 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 flowers aren't filling.

This brings us to the entrees at Frederick'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 rice, but my scallops cried for a carbohydrate: rice, potato, noodles. Spare entrees are supposed to be aesthetic but there has to be a downside limit, and we should start clamoring for more.

The new team at Frederick's deserves to be monitored. At present the diners are credible, but not yet daring. 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 chocolate cake and the fresh strawberry 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 collaboration because the owners of Frederick's are professionals who have always provided the community with an excellent establishment.

In the meantime, since I began talking about neighborhoods, I should report that

both Athens Market and Georgia's Greek Cuisine provide huge amounts of Greek food at low costs. At Athens Market I enjoyed the lentil soup and the combination 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 potter rather than roasted though it's called roast leg of lamb (\$7.65) and a good moussaka 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, drop in.

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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 a tailgating party. But as improbable as the idea may seem, don't be shocked if some day in the near future wide receiver John Jefferson is again playing football for 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 warning from scientists that the San Diego coastline could soon be blitzkrieged by destructive storms the



John Jefferson

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 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 3437 yards and thirty-six touchdowns and becoming the only receiver in National Football League history to gain more than 1000 yards in each of his first

three seasons. But more than his mind-boggling statistics, what even had 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 brought to a game known more for its punishing brutality. When Jefferson referred to himself as "J.J.," he would sprint downfield, juke past a defender into the open, catch up with each of his first

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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 suited the past three seasons.

But one 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 unconvincedly, "but what I said was that I really don't feel that I could finish up my career there, you know. I'm 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

Chargers. 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 hand."

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 Lofton. If he were to return to San Diego, wouldn't he face a similar situation with regard to the Chargers' Wes Chandler? "No, I think we'd complement each other because we're very alike," he said. "In fact, I haven't seen two people who are so much similar in a uniform as Wes and me."

What the diplomatic Jefferson wasn't saying is that he has been languishing in the unimpressive offense of the Packers' offensive coordinator, Bob Schnelker, who once held the same position with the Chargers. A typical 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 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 talent for reading pass coverage and quickly finding the secondary or even tertiary 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 I think we could have accomplished that. They [the Chargers] let a couple of guys get away, 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 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 prior to that eventuality) is enough to get Chargers fans salivating. Add to that the names of the Chargers' stellar back-up receivers, including speedster Bobby Dockwiler 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 Football 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 end 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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## QUARTER NOTES

BY JONATHAN SAVILLE



David Chase

### LA JOLLA CHORUS

David Chase's chorus performed works by Joseph Bonnet, Bach, and Robert Twynham at St. James-by-the-Sea Episcopal Church last weekend. Peter Bisette was the organist, taking over virtually at the last minute from ailing Jared Jacobson and playing the unfamiliar music masterfully. The La Jolla Civic is an 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. Bisette performed it with blaring excitement — but the organ variations are separated by union 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 much more demanding work, and it proved to be generally beyond the chorus's abilities. Tenors and sopranos managed

their high notes with raw, vibratoless screeches; no one could 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 generally 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 *Magnificat* 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 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 rapidly dissipated, and the chorus became an expressive and vital instrument in Mr. Chase's hands. Mr. Twynham's master is Olivier Messiaen, and this *Magnificat* exhibited numerous elements

of the French composer's style: the intense drama, the affecting piety, the attention to the rhythm and meaning of the texts, the juxtaposition of modernistic dissonances with flowing melodies that could have been written by Fauré, the occasional lapses into sentimentality, the exploitation of both organ and chorus for startlingly original (and textually justified) effects of color and texture. The *Magnificat* 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. Bisette, and the transmogrified chorus for having realized Mr. Twynham's intentions so convincingly.

### LOS ANGELES CHAMBER ORCHESTRA

The La Jolla Chamber Music 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 chosen 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) — much more interesting — Franz Schreker's

*Kammersinfonie* ("Chamber Symphony"). Schreker (1878-1934) was a Viennese composer of considerable distinction in his time, known particularly for such operas as *Der ferne Klang* ("The Distant Sound"), much admired by Arnold Schoenberg and Alban Berg. The Chamber Symphony of 1916 gives a good idea of his style. His long-breathed, yearning melodic lines remind one of Richard Strauss; his formal schemes, based on an internal emotional drama rather than on classical principles, have their roots in late-Romantic, Straussian, and yet distinctly his own. My impression of the Chamber Symphony, from the L. A.



Gerard Schwarz

Chamber performance, was of a series of fascinating moments that could not manage to 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 to *Sherwood* to a recording of the work with Hans Swarowsky and the Austrian Broadcast Symphony Orchestra (Classical Excellence 110464), I heard a much more coherent work than what Mr. Schwarz had given us. The logic is certainly not

that of Beethoven, but Swarowsky's greater degree of both passion and introspection makes the work come 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 better work than what we heard at Sherwood Hall.

The soloist at the concert was Russian emigre violinist Dmitry Sitkovetsky (he is the son of pianist Bella Davidovich, who has often played with the L. A. Chamber Orchestra). His performance of the Prokofiev Violin Concerto 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 outburst, in the true 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 Romantic 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-Romantic aspects of the score, an approach undigested 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

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 about 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 uniformity, 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 gleaming 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



In writing about Christopher 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

guitarist whose playing I have admired or enjoyed so much. At his recital at EC PAC last week, under the sponsorship of the International Guitar Shoppe, all his familiar virtues were in evidence: the 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 at every moment, the singing line, the combination of boldness and subtlety, the flawless understanding of where the music demands exuberance or tenderness or passion or self-absorption, and the ability to convey these emotions powerfully, unmistakably, but without vulgar exaggeration. Mr. Parkening seemed at his very best (which is not to say that he was ever anything less than that) in the Spanish and Latin American repertoire: the Preludes of Villa-Lobos, Albeniz's "Rumores de la Caleta," and above all the Three Preludes of Mexican

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 on the program had the same compelling quality. Mr. Parkening apparently has a greater liking for the guitar compositions 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 simple-minded nature, wonderfully written for the instrument but deficient in true inventiveness. Aaron Copland did a much more interesting job 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

saying. He made the most persuasive case possible for their excellence, but even he could not transcend the banality of their conventional Paganini 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 twelve 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 roundabout 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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## Letters

### Entanglements

Judith Moore's article "Missed Connections" (April 5) also acts as a primer on the anatomy of a "modern" romance but fails adequately to consider the social of relationships gone awry. What is surely missing is an insightful discussion of the personal ethics involved in mutually choosing a friend-lover, commencing a mutually beneficial growth-oriented relationship, and either nurturing it to a healthy fruition or responsibly decoupling that it 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 pretty 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 responsibility (sic) and compassionate respect shown to others through the difficult choices necessitated within relationships.

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 these "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 make human, conscious, and sensitive decisions which will affect both the self and another human being — to either be in a relationship or not. From that point onward, a mutual space is created within which one cannot act without significant consequences.

The overlapping influence of the two personalities involved in a relationship, both persons by constant choice, either conscious or by default. The space is created, a predicated on either emotional and rational decisions reached through effective communication. Perhaps more reflection on a personal needs profile and "what I am willing to put into the relationship" by the quintessential YUP would do much to eliminate

"missed connections" with their accompanying emotional pain and loss. The principle of working relationships most often cited is that of unselfish giving for short-term mutual benefit deposited into the mutual space between people. If purely and religiously practiced, this seems inevitably to lead to success. Void — rediscovered sharing and cooperation in the honest sense of the words, without misuses leading to the demise of 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" etcetera. In my experience this "no-Amazon" culture is but a new set of ideas which automatically and uncritically determine their lifestyles by the current social norm. It is a blind acceptance of either moderate or radical feminism as religion which discards the benefits obtained from experiencing the male perspective on life through a shared friendship by an unbiased assessment of the personal costs involved. With this self- and sex-centered viewpoint at whatever life passage one considers — individuation, career

development, midlife — is it any wonder that such ill-founded relationships do not flourish? I do not state that each female will choose to experience male companionship or that it is a necessity for anyone's personal growth. It is impossible to question, however, that half the population of the world can be ignored or treated inhumanly based on biological determination by chance. I also do not accept responsibility for this practice historically enforced upon women based solely on my gender. Is it time yet to stop playing win-lose sex role games and move toward a more productive and viable male-female interaction?

Yes, there is something right and something wrong. The rightness blossoms from the apparent beneficial and growing experiences (which through which Rogers and Mary live. The wrongness stems from the means used to achieve these experiences which appear to be manipulative, uncaring, partially reinforcing, and self-directed. The fate of the relationship (not in our stars but ourselves) lies not in carrying and receiving blissful experiences of getting to know another human being but in establishing functional ground rules and goals upon which

to base the relationship, insuring the efficacy of the commitment, maintaining effectiveness and depth of communication, and creating the level of shared intimacy and trust which is incumbent for any two humans to maintain "true" contact. Name withheld by Request San Diego

### More Moore

That was a classy story by Judith Moore. I hope you will run more like it. Ted Bear Escondido

### 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. Whatever, it's comfortable reading to me. Keep it up. Tom Frost San Diego



Em Retired La Mesa

Mike Cole Solar Technician East San Diego

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 decided 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 regretted stopping. I still like the idea of not driving.

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 he 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 bail bondsman to post collateral. So what does my neighbor do? He jumps bail on the car. We're still looking for him. I owe the bondsman. As it turns out, 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's 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 dad taught me how to drive, though. He lives in Iowa 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 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 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.

Ron Howie Retired Fashion Valley

I know how to drive, but I 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 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 bus also happens to be ecologically sound. Putting one hundred people on a bus creates a lot less noise 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 this way my life is more interesting.

Charles Krause Consultant 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 Twenty-nine 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 broadsided 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 Jukary



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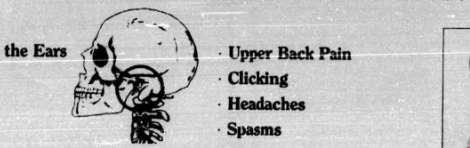
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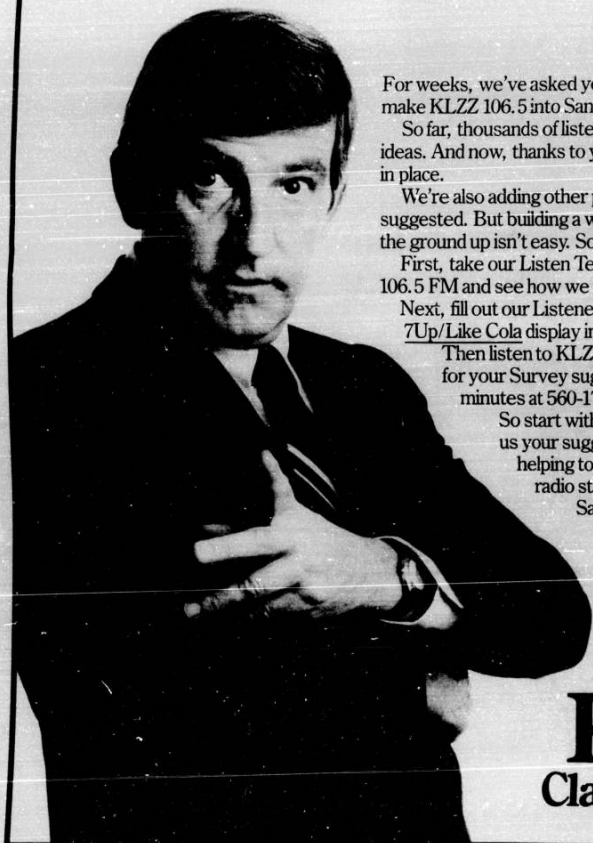
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## Section 2 Events, Theater, Music, Film

### 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 Berea, Aunt Pittypat or Mrs. Malaprop, we find her stereotyped—either as the stoical wife, nurse, or mother fated to witness her family's doom, or the feeble, flighty, female fluff of a peripheral character. The occasional Miss Havesham or Cousin Bette or even a Miss Marple (whose gumshoe acumen has as its foil her frilly, powder-puff mien) is still an amalgam of those generally unflattering traits we ascribe to old age. The results are, if not mere caricatures, 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 gaze and speak in whispers.

In response to the general alteration 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 lectures, 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 multiplicities.

The performance will begin this Saturday as the women proceed from the Casa De Mariana Retirement Home at 4609 Cass Boulevard, down ramps and stairs to the beach across the street. There the procession will separate into two groups on either side of the lifeguard station, and seat themselves around small tables.

Imagine now nearly 200 women, all dressed in white, seated in groups of three or four around white-draped tables—the visual image is striking enough, a spatial high relief against sand and sea. But Lacy's design calls for more: for two hours, table microphones will carry not only the single, indistinguishable hum of simultaneous dialogue but also selected, pre-taped interviews with various performers who, again without script, discuss their feelings on aging and isolation and self-worth and social responsibility, along with their fears and regrets, their hopes and joys. The piece will, for sheer grandeur and spectacle alone, resemble an immense

recitative. Along the coastal walkway, above and behind the seated 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

performers. (Continued on page 8, col. 2)

### Between Pollack & Pop

Manny Farber is showing 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 as a film critic of international stature who, since 1970, has been teaching film classes at UCSD (although he is on a leave of absence this semester). But simultaneously with his

critical writing, which he began in the 1940s, Farber has painted—a vastly different medium that stays put in time, two things that are certainly not true of film. Farber's artwork, however, isn't nearly so well known as his film criticism, in spite of the museum retrospective and a

(Continued on page 8, col. 2)



Photograph by Joe Kline

### Cuisine Art

It must be some outrageous secret.

"No, no, no!" they say. "We can't tell you what's going to happen," and giggle and toss the phone back and forth.

"Hee, hee!" says Australian composer Keith Humble, and "Hee, hee!" says composer, percussionist, pianist, and gourmet chef Jean-Charles François. They've got a secret and they're not telling. "The concert is the dinner! You must come and see for yourself! There will be soup, a salad, an entrée, and a cake. They will be served randomly to members of the audience, but everyone will get something! Hee, hee!" What kind of cake? You know that they want you to ask them that. "We don't know yet."

(Continued on page 8, col. 2)



Illustration by Mark Zanger

### The Meaning Of Armenia

It is easy enough to say that the St. John Armenian Church of San Diego is presenting its fourth annual Mr. Ararat Armenian Festival. But for most readers every single one of the elements in such a statement is mysterious. These mysteries will now be solved.

Where is Armenia? Armenia is a no-man's-land region in the heart of the Black Sea, an area now

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

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 foreigners must also speak the foreign tongue (Turkish or Russian) and, of course, Armenian-Americans, of whom there are a considerable number, speak English.

(Continued on page 7, col. 1)



Illustration by David Matthews



## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication. READER EVENTS EDITOR, P.O. Box 80863, San Diego, CA 92158.

### Dance

New England Country Dancing to live music, with caller Joseph Tansley will be held, Thursday, May 17, 8 p.m., United Commercial Travelers Hall, 4569 Thornthorn Street, North Park, 436-4031.

Dance Concert, SDSU's Black Repertory Total Theatrical Ensemble dance troupe will perform "The

Scots in Passing Over in a benefit concert, Thursday, May 17, Friday, May 18, and Saturday, May 19, 8 p.m., Main Stage, Dynamic Arts Building, SDSU, 265-6947.

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

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1714.

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

Improvisational Dance numbers will be performed by Three's Company and Dancers under the direction of Collette Piscano, Saturday, May 19 and Sunday, May 20, 8 p.m., Three's Company and Danc-

ers studio, 3255 Fifth Avenue, Hillcrest, 236-9523.

### Film

For Children, films will be shown Friday, May 18, 3:30 p.m., Chula Vista Public Library, 865 F Street, Chula Vista, Free (661-5176). The Little Prince, based on Saint-Exupéry's fable will screen, Thursday, May 24, 3 p.m., Coronado Public Library, 640 Orange Street, Coronado, Free. 435-4187.

"Alonso and the Cuckoo," this 1951 film, the last fictional feature made in Nicaragua, examines, through the experience of a young boy, life in his war-torn country, Friday, May 18, 7 p.m., room 107, Thelma Hall, UCSD, Free. 454-4452 or 454-2016.

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

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

"The Big Cats," a study of lions, jaguars, and cougars in Africa and in North and South America screens, Saturday, May 19 and Sunday, May 20, 1 and 3:30 p.m., auditorium, Natural History Museum, Balboa Park, 232-3821.

"And Then There Were None," Walter Huston, Roland Young, and Louis Hayward star in this adaptation of Agatha Christie's novel, The Little Indians, Tuesday, May 22, 7 p.m., Coronado Public Library, 640 Orange Street, Coronado, Free. 435-4187.

"Woman in the Dunes," Hiroshi Teshigahara's extraordinary allegory 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, 320 Prospect Street, La Jolla, 454-0257.

### Music

Guitar and Piano Concert, classical guitarist Hugo Ramirez and pianist Lori Bastien will play, Thursday, May 17, 8 p.m., Adhemar Music and Arts Library, 1008 Wall Street, La Jolla, Free. 454-5872.

Symphony Concert, the San Diego Symphony Orchestra, with David Ashmon conducting and guest artist Philip Fowke, will present Tchaikovsky's Symphony No. 2, Stravinsky's Scherzo à la Russe, and the Piano Concerto of Blais, 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 281-5847.

Guitar and Flute Concert, Phil Rockhold and Phyllis Hegemann will perform works by Vercini, Handel, Telemann, Ibert, and Bach, Friday, May 18, 7:30 p.m.,

## TO LOCAL EVENTS

Habitat Building, 7711 Torrey Street, La Mesa, 697-7922.

Chilean Folklore and Guitarist Israel Durai will appear in a benefit concert to raise money for Chilean cultural workers, Friday, May 18, 8 p.m., Gras Roca Cultural Center, 1947 Thirtieth Street, Golden Hill, 232-5029.

Outdoor Concert, the Highland Youth Philharmonic and Preparatory Orchestra will present its spring concert, Saturday, May 19, 11 a.m., in front of the Music Building, Grossmont Community College, 8800 Grossmont College Drive, El Cajon, Free. 442-0415.

Symphony Concert, the La Jolla Civic-Symphony Orchestra, with guest soloist Christopher Leuba, will perform Stravinsky's Symphonies for Wind Instruments, Curtis Blake's Necturus for Horn and Strings, Symphony No. 1 of Brahms, and Antonia Rouner's Concerto di Camere, Saturday, May 19, 8 p.m., and

Sunday, May 20, 3 p.m., Mandeville Auditorium, UCSD, 452-4637.

"Elijah," the dramatic oratorio by Felix Mendelssohn will be performed by the ninety-voice Chancel Choir, Sunday, May 20, 4 p.m., Rancho Bernardo Community Church, 1700 Fonerath Road, Rancho Bernardo, 457-0811.

"King David," the sacred oratorio by Arthur Honegger will be performed by the Chancel Choir, soloists, dancers, and orchestra, Sunday, May 20, 7:30 p.m., La Jolla Presbyterian Church, 7705 Dover Avenue, La Jolla, 454-1605.

Basically Bach Festival, the San Diego Lutheran Chorus presents works by J.S. Bach, Handel, Vivaldi, Paul Christensen, and Orlando Lassus, Sunday, May 20, 1 p.m., Clairmont Lutheran Church, 4231 Clairmont Mesa Boulevard, Clairmont, 447-1454.

Downtown Miniconcerts continue with the eleventh annual Mayor's Concert, featuring Jimmie Cheatum and the UCSD Jazz Ensemble, Monday, May 21, noon and 1 p.m., Community Courthouse Plaza, 202 C Street, downtown, Free. 459-5678.

Irish Folk Music will be performed by Carlie Whitesides and Barbara Magone, Wednesday, May 23, 11 a.m., Performance Lab D10, Palomar College, 1140 West Mission Road, San Marcos, Free. 744-1150 or 727-7529 x2136.

Benefit Concert, a concert tribute to the San Diego Symphony Orchestra's first violinist William Henry will be presented, featuring Sonata No. 2 for Violin and Piano by Schmitt, Beethoven's Sonata in A Major (Kreutzer), and Acher, the West Coast premiere of a composition by Roger Reynolds, Wednesday, May 23, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

### Special

Puppet Show, the Kent family tracts The Frog Prince, Friday, May 18, 10 a.m., Saturday, May 19 and Sunday, May 20, 11 a.m., 1, 2, 3, 4 and 4 p.m., Puppet Theater, Presidents Way, Balboa Park, 420-0794.

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

Armenian Festival, foods and pastries, continuous folk music, and dancing into the evening highlight the fourth annual Mr. Ararat Armenian Festival, Saturday, May 19, 11 a.m. and Sunday, May 20, noon, Khoskarian 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,

Saturday, May 19 and Sunday, May 20, 11 a.m., San Pasqual Vineyard, 1445 San Pasqual Road, Escondido, 741-0955.

Disland Jazfest, ten hours of jazz, six jazz bands, and three stages make up the second annual IMCA Jazfest which features groups from Munich, Krakow, and Edinburgh, as well as California bands, Saturday, May 19, 2:30 p.m., Del Mar Fairgrounds, Del Mar, 942-YMCA.

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

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

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

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### Women

(continued from page 1)

women, thus becoming a part of this "performance art" progress. Suzanne Lacy's *Whisper, the Waves, the Wind* will take place this Saturday, May 19, at 11:00 a.m. The Children's Pool Beach is located on Coast Boulevard and is a public swimming pool. For further information, phone 552-5325.

—Dinah McNichols

### Pollack & Pop

(continued from page 1)

number of shows in cities 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 Childs) as a unique and original contribution to

avant-garde art making of the decades between 1950 and 1970.

In the La Jolla show, recent cinematic influences were present in his large paintings, his "dream" series, which included paintings titled *The Films of R.W. Fassbinder*, *Polser Stages*, and *Howard Hawks II*, comprised paintings which tend to look like bird's-eye views of cluttered table tops—a film critic's table top. Some of the clutter, ticket stubs from movie theaters, note-pad scraps with film titles written on them, candy wrappers, photographic stills from movies, reels of film, and movie scripts, along with a host of other, less obvious, movie-related paraphernalia.

Manny Farber's new works are devoid of these table-top scenarios. While they are still representational and retain the semblance of anaplast glances of a profusion of screen objects, the density of his field is reduced and the canvas is "expanded" into what Jonathan Gray (Art in America, December, 1983) calls "a more sprawling centrifugal field." (In which) we are also aware of the

—Roland Penti

### Cuisine

(continued from page 1)

Strawberries are in season. That's a clue. Maybe some kind of shortcake," says Francois, sounding like Pope LeBew. "And there will be a film, *History of the Orchestra*. It was made two years ago at the Center for Music Experiment. It's a satire of the relationship between the musician and the conductor. In the end the conductor is killed! Trombones John Silber and Stephen Knopoff will accompany it." All this giggling and secrecy is surrounding the final performance in a series

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### GO FOR THE GOLD

Wednesday, May 23, 5 pm 'til 7

Events—Body builder demonstration, Jane Fonda look-alike contest, Zeus look-alike contest, drawings and prizes.  
Attractions—Aerobic routines by Family Fitness, break dance troupe "Street Strutters", Greek dancing, fashion show by the Broadway, wind surfing demonstration by WindSport.  
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## To Local Events

sponsored by the UCSD Music Department (of which Francois is chairman) and the San Diego Public Theatre. Together with Humble he has cooked up a "special event" called *Namque No. IX*, which had its genesis in Paris, in 1968, in the first performance of poet Pierre-Albert Brod's *Namque* (now + — get a 100 percent piece. According to Humble it was all dad; in fact, it was Brod who suggested the word "surreal" to Parisian avant-gardists. And guess who's carrying on the strange tradition? You got it, Francois and Humble; they're in the driver's seat now, and their performance on Monday, May 21 will be the grand finale of this season's Aromatic/Publique. It will involve music, poetry, visual art, "monuments" (selections from the repertory fare), and Lud 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 232-7378.

—Randy Opincar

### Armenia

(continued from page 1)

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

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, in the Eleventh Century that of the Seljuk Turks; in the Thirteenth Century that of the Mongols, 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 consciousness became strongly aroused. These two types of historical pressure—imperialism and nationalism—ultimately led to a violent reaction by the Turks, who conducted large-scale massacres of Armenian in the 1890s and then again in 1915. In the aftermath of the massacres and World War I, there were strong possibilities that an independent Armenia might be established. But soon the Russians and the Turks took over again, and an 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 was converted to Christianity early in the Fourth Century. In the mid-Fifth Century, the Armenian Church broke away from other Christian churches over the issue of Christ's nature. The Armenian Church declared for Monophysitism, according to which Christ did not have two

natures, mortal and divine, but only one. The Armenian Church also distanced itself from the other Christian churches by conducting its liturgy in the Armenian language rather than in Greek or Latin.

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

What is an Armenian festival? Armenian folk music and dancing, booths selling Armenian books, crafts, and souvenirs, games, a raffle for a trip to Tahoe, the sale of Oriental rugs at below wholesale prices, and Armenian food to eat at the festival or to take home.

What sort of food will be served? Shushkekob, lahmajoun (meat pizza), stuffed grape leaves, pilaf (rice and bulgur), baklava (pastry with nuts or cream filling), chureng (semisweet coffee roll), and kadayef (shredded dough with cheese filling).

When and where will it all take place? Saturday, May 19 from 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 Thirteenth 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 information phone 284-7179.

—Ben Sirra

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Saturday, May 19, 8 pm

Sunday, May 20, 3 pm

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



## MAY 17 1984 MAY 17 1984







(continued from preceding page)  
all I want's a Pepsi, and she wouldn't give it to me! all I wanted was a Pepsi, just one Pepsi, and she wouldn't give it to me! If the Tendencys attire (pendulous buttoned to the neck, Levi's, bandanas) and rampant humor has in the past caused the hardcore punk circle to question the band's punk credentials, the Santa Monica-based group's integrity and jaunty-raunchy playing has finally begun to sway public and critical opinion their way, and

they now have a tenuous coalition of punkers and new wavers providing a base of support. The major labels have recently taken an interest, partly because "Institutionalized" is included in the soundtrack to the new 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 Tendencys 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, the Four Tops and the Temptations will return for a repeat of the show they did a few months back, one that was marred by a too-slick rendering of their best material from the golden days of Motown. They'll be at Golden Hall tonight, Thursday. Also tonight, Thursday, Commander Cody

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 Blondie Bruce Band, while later that night the Hal Crook Jazz Orchestra performs at 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 Theater; Rank and File, the

Beat Farmers, and the Paladins at the Belly Up Tavern; and fusion artist Jeff Lorber at the Humphrey's amphitheater for two shows. On Sunday, Chicano comedian Paul Rodriguez will do a double-header at Humphrey's. The week's remaining shows feature the Bellamy Brothers and Stampede at the Del Mar Cattle Company on Monday; and Four Eyes and Darius and the Magenta at the Belly Up Tavern on Wednesday.

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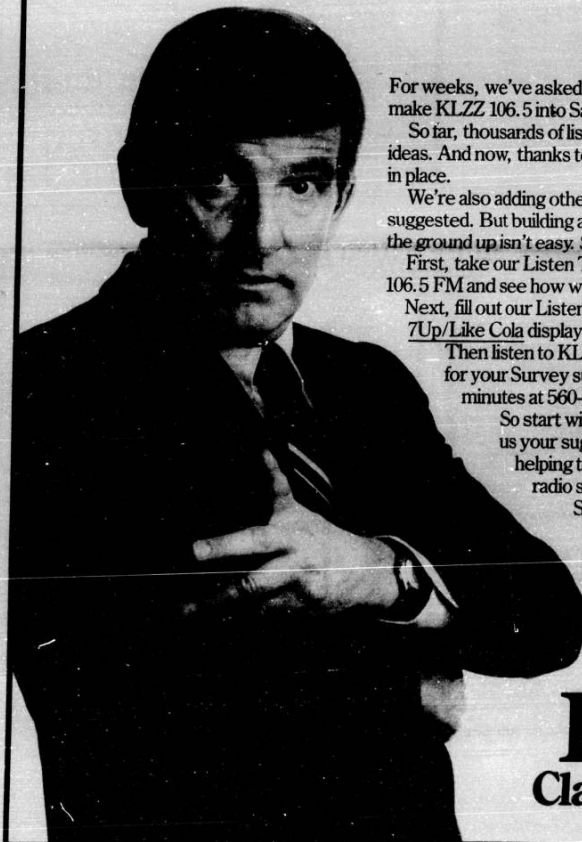
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## CONCERTS

The Four Tops and the Temptations: Golden Hall, tonight, Thursday, 8 p.m., Community Concurrence, downtown, 236-6210.

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

The Blonde Bruce Band: UCSD's Triton 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, 8 p.m., 284-3240 or 275-0657.

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

8 p.m., 3670 Fairmount Avenue, East San Diego, 241-3857.

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

Angela Bowie: Spirit, Friday, May 18, 9 p.m., 1130 Buena Avenue, 276-3993.

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.

Paul Rodriguez: Humphrey's, Sunday, May 20, 6:30 and 9 p.m.,

2303 Shelter Island Drive, 283-SEAT.

The Bellamy Brothers and Stampede: Del Mar Cattle Company, Monday, May 21, call for times (two shows), Carmel Valley Road and Via Cortina, Del Mar, 259-8833.

Blood on the Saddle: Rodeo, Tuesday, May 22, 8 p.m., 8890 Villa La Jolla Drive, La Jolla, 457-5590.

Four Eyes and Darius and the Magenta: 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 Express, 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, Encinitas, 436-4030.

Joe Jackson and Howard Jones: SDSU's Open-Air Theater, Sunday, May 27, 8 p.m., San Diego State University, 265-6947.

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

Rush and Gary Moore: Sports Arena, 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 Drive, 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., 2303 Shelter Island Drive, 283-SEAT.

Asleep at the Wheel: Belly Up Tavern, Tuesday, 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.

Black Flag: Adams Avenue Theatre, Saturday, July 7, 8 p.m., 3325 Adams Avenue, Normal Heights.

## CLUBS

Club listings were compiled by Ron Jennings. If you wish to be included, please call 265-6322 Thursday afternoon or Friday.

All dressed up and nowhere to go? Not anymore!

**CLUB i-D**

will open Fridays commencing

**FRIDAY JUNE 1**



The San Diego Jazz Festival presents

**Jamaaladeen Tacuma and Jamaal**  
with special guests, Traverses  
**Friday, May 25, 9:00 pm**  
**at the Spirit**

"Jamaaladeen Tacuma might be the greatest electric bassist I've ever heard."

—Musiicon, Player & Listener

Tickets available at all Ticketron outlets and at the Spirit. \$6.00 general admission, \$5.00 for San Diego Jazz Festival members. Advance reservations call 459-1404.

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*Aviation*

ATTRACTIONS

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GRACE UNDER PRESSURE

WITH SPECIAL GUEST

**GARYMOORE**

**MAY 28 - 7:30PM**  
**SAN DIEGO SPORTS ARENA**

TICKETS: \$13.00 & \$11.00  
AVAILABLE AT ALL MAJOR JACK'S SOUND CENTERS, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS AND THE SPORTS ARENA TICKET OFFICE.



**SAN DIEGO STADIUM JAZZ FESTIVAL**

Produced by Jazz Festivals Inc.  
• 2 Great Nights - San Diego Stadium •  
Friday, June 1—8 PM Saturday, June 2—8 PM



**KOOL and the GANG**  
**ASHFORD & SIMPSON**  
**CAMEO**  
**O'BRYAN**  
**NEW EDITION**



**LUTHER VANDROSS**  
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TICKETS: \$17.50, 14.50, 11.00 (Reserved)  
Tickets available NOW at all Southern California TICKETRON Outlets. To charge tickets by phone call: In LA, 213-410-1062, Orange Co., 714-634-1300, San Diego 619-231-3554. GROUP ORDERS and HOTEL PACKAGES... In LA—Highway Productions 213-286-5884 or P.E. Enterprises 213-976-2668. In San Diego—J.K. & Associates 619-697-2215.



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**CHULA VISTA** 520 Broadway (619) 425-0302  
**CLAREMONT** 5607 Balboa Ave. (619) 500-5891  
**ESCONDIDO** 1505-7 E. Valley Parkway (619) 489-5053

## SOUTHLAND CONCERTS

**1984 Summer Season**  
**HUMPHREY'S HUMPHREY'S CONCERTS**  
**JUST ADDED:**

**This Saturday:**

**Jeff Lorber** May 19

**Earl Klugh** May 28

**Phyllis Hyman** May 11

**David Grisman** June 5

**Pieces of a Dream** June 1

**TO CHARGE TICKETS CALL TEL: SEATLINE (619) 241-SEAT**

**All shows 6:30 and 9:00 p.m. ALL SEATS RESERVED.**

**Dinner Packages available call 283-SEAT**

**Listen to "Late Nite" Jazz with ART GOOD every night 10 p.m. - 1 a.m. on BEST**

**★ TONIGHT ★ Motown Superstars**

**FOUR TOPS/ TEMPTATIONS**

**Thursday, May 17, 8:00 PM Golden Hall**

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



before 5:00 p.m. The listings are free.

## North County

**Acapulco Restaurant**, 1020 West San Marcos Boulevard, San Marcos 473-2180: Steven and Tanya, contemporary, Wednesday through Saturday.

**Barr-X Ranch House**, 119 East Broadway, Vista, 724-0510: Elton, J.R., and the Country Gals, country, Thursday through Saturday; dance instruction, Tuesday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: Commander Coby, rock, and the Best Partners, rockabilly and country, Thursday; the Rebel Rockers, rock and reggae, and the San Diego Trinidad Steel Band, reggae, Friday; Raik and Fin, rock and country rock, the feat Farmers, rockabilly and country, and the Paladins, rockabilly, Saturday; the Chicago Fifteen, big band swing, and King Biscuit Blues, blues and rhythm and blues, Sunday; Ricky and the Jets, vintage rock, Monday; the International Reggae All Stars, reggae, Tuesday; Dirk Debonaire, rock, and Darius and the Magnets, rock, Wednesday; 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, 80s rock, Sunday and Monday; the Heaters, rock, Tuesday and Wednesday.

**Bookworks/Pannikin Coffeehouse**, Flower Hill Center, 2070 Via de la Valle, Del Mar, 735-3735: Jeanne Cleatham and Holly Hoffman, jazz, Friday.

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

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

**Charlie's Niteclub**, 680 West San Marcos Boulevard, San Marcos, 744-4420: Wes Reo and the Courtymen, country, Wednesday through Saturday.

**The Chopping Block**, 10783 Jamacha Boulevard, Spring Valley, 726-8770: Outta Control, rock, Thursday; Tuesday, and Wednesday; the Voice, rock, Friday through Monday.

**The Country Side Restaurant and Lounge**, 450 Douglas Drive,

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

**The Cupboard**, The Vineyard, 1535-6 East Valley Parkway, Escondido, 743-6431: Carol Pelton, mariachi and viles, Friday.

**The Del Mar Cattle Company**, 12702 Via Cortina, Del Mar, 259-8833: Stampede, country, Thursday through Sunday, and Tuesday, with Four Eyes, rock, with the Bellamy Brothers, country, early evening and late evening, Monday; White Lightning Express, country, Tuesday and Wednesday.

**Distillery East**, 755 Metcalf Street,

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 Serra 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 Tennison, country and contemporary, Wednesday through Saturday.

**Firestone Lounge**, 439 West

Washington, Escondido, 745-1801: Bandit, rock, Thursday through Saturday; Illusion, rock, Tuesday and Wednesday.

**Fish House West**, 2033 South Highway 101, Carlsbad, 735-6438: Jaen Chase, contemporary, Thursday through Saturday.

**Gilley's Cocktails 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

Tuesday; the Effects, rock, Wednesday.

**Henry's**, 264 Elm Street, Carlsbad, 735-0214: Terry Sosa and Co., with Judy Ames, contemporary, Tuesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: The Echoes, 60s rock, Thursday; Ricky and the Jets, vintage rock, Friday and Saturday; the Mark Lennon Band, jazz and rock, Sunday; Ella Ruth Piggie, jazz and blues, Monday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Tuesday; the Boosters, rock, Wednesday.

**Hungry Hunter**, 1221 Vista Way,

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

**Hungry Hunter**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 594-3400: Terry Schell, contemporary, Wednesday and Thursday; the Ronkous Brothers, contemporary, Friday and Saturday.

**Jelly Rager**, 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, 741-4935:

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: Freevill, rock, Tuesday through Friday; Hill and Run, rock, Saturday through Monday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Nicolette Eckert and Caron Vice, folk, Thursday; Mark Nelson, dulcimer music and Denis Murphy, dulcimer music, Friday; Don Lange and Bill Griffin, original music,

## Baccharal

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

Thursday, Friday & Saturday

DEVOCEAN

Thursday 5 pm-9 pm

LADIES' HAPPY HOUR ON STAGE! NO COVER

FRIDAY HAPPY HOUR

with CHARLIE'S GOOD TIME BAND

Sunday

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

Every Monday

HAL CROOK'S 14-PIECE JAZZ BAND

## An undersea grotto . . .

Come early and enjoy

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

Your choice \$5.50

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

The Triton presents

live jazz

Bruce Cameron Hollis Gentry Jazz Ensemble

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



6011 El Cajon Blvd., at College Reservations for dinner: 563-3240, closed Mondays. . . . truly distinctive seafood restaurant

## MAGNOLIA MULVANEY'S

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Thursdays

No cover. Happy, happy hour 5:00 well drinks, beer & wine 8:00-10:00 pm

## MAGNOLIA MULVANEY'S

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

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You can help promotions. Call request form... KFMH (292-7600), KGB (570-1015), KTVI (560-5900), 91X (233-5891) or your favorite station. For distribution or information call 275-3030 ext. 460. Produced by Emerald City Records (Pat. Pend.) Published by Emerald Street Pub. '84 (ASA)

## HALCYON

4258 W. Point Loma 225-9559

Thursday, Friday & Saturday May 17, 18 & 19

## NEW LANGUAGE

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Sunday & Monday May 20 & 21



Every Monday Night

## FIESTA NIGHT

In The Dining Room In The Nightclub Mexican entrees & appetizers Margaritas \$1.50 Tequila Shooters \$1.25

Every Friday

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

5:30-8:30 pm MODERNS

\* Free food \* Great drink specials \*

THE BEST DINNER IN TOWN FROM \$4.95

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presents



Join us for a

## 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

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SUNDAY MAY 20, 1984 10 AM-4 PM

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ADULTS \$3 CHILDREN (under 12) \$1

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1130 Plumas St. 276-3383  
Food, cocktails, dancing, air-conditioned—21 on up

## THURSDAY, TONIGHT THE ROCK SPATTERS AND FORBIDDEN PIGS

FRIDAY, MAY 18

STEVIE WEST from his father and presents FROM ENGLAND  
**ANGELA BOWIE**  
with her band  
**CANDY**

plus  
**URBAN  
UMBRELLA** and **SHELF LIFE**  
Show starts promptly at 9

SATURDAY, MAY 19 FROM BOSTON

A NIGHT OF THE CRAZIES featuring the  
**LEGENDARY EGG LADY**, Star of  
*John Waters Cult Films—Pink Flamingo, Polyester  
and Deconstructing La Vie*

**EDITH  
MASSEY**

If you think  
Mrs. Miller  
& Tiny Tim  
were off the  
wall, you  
should see this—  
no contendo. With

**CLAUDE COMA**

**CLEAR SPOT** plus  
**GUY GOODE** & **DECENT TONES** plus

**MOJO NIXON** Plus Edith Massey's movie in its  
complete uncut version **PINK FLAMINGOS** will be shown beginning  
at 8 pm (ending 9:30). Don't come early if you're offended by crude sex,  
sex, or profanity—this is a Dark Cult Comedy.

TUESDAY, MAY 22

**PEANUT BUTTER & BLISS** Jan Hosted by  
**RICK CATALAN** & **BLISS 200 REVIEW**

Country music's #1 live sensation **TOSHI WAKABE**,  
**KOMI "COM" GOTO**, **TATSU YASHIRO**, and from India,  
**ANIL "THE ANIMAL" KUMAR**. Also complimentary fortune cookies and  
powdered milk.

WEDNESDAY, MAY 23

**A.K.A.** with  
**SYNDICATE OF SOUL** featuring  
Mitch Cornish & Mojo Nixon. Plus introducing in their debut

**RELAY**

**TOMORROWS** May 24th: **LAW OF MOTION**, and  
**THE SEVENTH**. May 25th: **Formerly with Orson Coleman**

**JAMAL ADEEN TACUMA**, and **THROWBACKS**.  
May 26th: **91X** presents **JIM CARROLL** and  
**TWISTED ROOTS**. June 2nd: **91X** presents **BROKEN BROS.** and the  
**NEW MAINVINS** together in one room.

**MOVING EYE MUSIC REPORTS:** *Soft Cat*

took their final encore at packed Hammerstein Palace. *Little Rascals*

showed her mastery of international Sign Language when a reporter a

year ago told her she was a "little woman." British rocker *Joe Cocker* was

thrown into an audition and after he failed to show up for a scheduled

concert in Vienna, but reportedly cashed his \$12,500 performance fee check

anyway. A spokesman for the group that booked the singer said Cocker was

drunk and unable to perform. *Cocci* I would too after \$12,500 worth

of 12 PM. *Hard* The 2nd was disappointed in the singer and instead of the

*Shame* who followed and not everybody behind. *Claude Coma* issued our

humblest apologies. *Don McLean*'s *Sons* looked so cute together on stage,

it's hard to believe they're his. The *Heard* ended themselves early. *Little* Jan

*Thursdays*. May 3rd: From the *End* band came three separate groups: *A.K.A.*,  
*Unhappy*, and *Twelve Subjects* and they all remain real close, close,

where you see each other and tend to stay in touch. *Pr.* *4th*. *Nimbus* *Old*

opened for 9:30 p.m. *Edith Massey* followed with their guitar trio and

music. *Clear Spot* brought the group that booked the singer said Cocker was

drunk and unable to perform. *Cocci* I would too after \$12,500 worth

of 12 PM. *Hard* The 2nd was disappointed in the singer and instead of the

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where you see each other and tend to stay in touch. *Pr.* *4th*. *Nimbus* *Old*

Saturday: the Siamas Gail Celi  
Band. Irish music. Sunday: Old  
Time Host Night. Tuesday: Bob  
Raimoth, folk, and Jeff Trigg, folk.  
Wednesday: Sunday Brunch  
Concert: Catherine Espinoza, Irish  
harp.

Pacific Express, 235 North El  
Camino Real, Encinitas. 438-1248:  
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  
Wednesday.

Paradise Gardens Natural Food  
Restaurant, 260 West Crest Avenue.  
Escondido. 480-1217: Paul and  
Carla Roberts, folk, Wednesday.

Pea Soup Anderson's, 890 Palomar  
Airport Road, Carlsbad. 438-0888:  
Tunemiths, contemporary,  
Thursday through Saturday.

Pomerado Club, 12237 Pomerado  
Road, Poway. 748-1125: High  
Styppit, country, Wednesday  
through Saturday; country dance  
lessons, Wednesday.

Poway Mine Company, 12375  
Poway Road, Poway. 748-7296:  
566-2070: Max D'Neenan, rock,  
Thursday through Saturday;  
Arbitration, rock, Sunday and  
Monday; One, rock, Wednesday.

Ralph and Eddie's, 399 Grand  
Avenue, Carlsbad. 729-2889: The  
Belair Boys, vintage rock, Friday  
and Saturday; Incognito, rock,  
Sunday.

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

Rancho Bernardo Inn, 17550  
Bernardo Oaks Drive, Rancho  
Bernardo. 487-1111 or 217-2146:  
One Plus One, contemporary,  
Thursday through Saturday; the  
Marley Days Quartet,  
contemporary, Sunday and Monday;  
Jim Gates and Sound Investment,  
contemporary, Tuesday and  
Wednesday; Dining Room: Peter  
Robrecht, contemporary,  
Thursday through Saturday; Jim  
Malone, contemporary, Sunday and  
Monday; Greg McGinnis,  
contemporary, Tuesday and  
Wednesday.

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

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

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

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

Stage Coach Inn, 1865 Vista Way,  
Vista. 724-9690: Coyote, country,  
Wednesday through Sunday.

Tepee Room, 1270 Main Street,  
Ramona. 789-3755: Live music,  
Friday and Saturday; club for  
information.

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

That Pizza Place, 3622 El Camino  
Real, Carlsbad. 434-3171: Brass Tax,  
jazz, Friday.

Valley Center Inn Saloon, 27555  
Valley Center Road, Valley Center.  
748-1486: Steppin' Out, country,  
Friday and Saturday.

# MOM'S

276-4653  
945 Gamet, P.B.  
Live rock Monday through Saturday

Thursday-Saturday, May 17-19

# BRATZ



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

Thursday  
**\$1.00**  
Long Island Iced Teas  
all night

Tuesday, May 22nd  
**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 Roscamars 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

Wednesday-Saturday, May 16-19

# ipso facto



Sunday & Monday, May 20-21



91X's Jim LaMara  
welcomes  
Nostalgic Rock 'n' Roll  
Tuesday, May 22  
**Ricky & The Jets**



On Jim LaMara's vacation he came across Bob Zimmerman,  
a Windrose Nostalgic Rock fan.

Coming May 23-26  
**ipso facto**

Every Friday at 7 pm



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

The Windrose weekly drink specials:  
Sunday: Cerveza Gold \$1.25  
Monday: Heinekens on draft \$1.25  
Tuesday: Margaritas \$1.25  
Wednesday: Sticky Kares \$1.25  
Thursday: Iced Teas \$1.25

# Wind rose

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

Vista Entertainment Center, 435  
West Vista Way, Vista. 941-1032:  
Jockey Club: Robyn Barr, rock,  
Thursday through Saturday; 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: Rock Backus and  
Hammy, country, Wednesday  
through Sunday; live country  
music, Monday and Tuesday; call  
club for information.

Whiskey Flats, 1250 West Valley  
Parkway, Escondido. 745-8640: The  
Sierra Brothers, rock, Thursday  
through Saturday; the London  
Brothers, rock, Sunday and  
Monday; Planet, rock, Tuesday and  
Wednesday.

Winner's Circle, 550 Via de la Valle,  
Solana Beach. 735-6666: Bob Long,  
piano variety, Wednesday through  
Saturday; Singing Machine,  
recorded music, sing-along,  
Tuesday.

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

# Beaches

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

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

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

Bahia Hotel, 998 West Mission Bay  
Drive, Mission Bay. 488-0551:  
Mercedes Lounge: Signed, Sealed,  
and Delivered, contemporary,  
Tuesday through Saturday;

Chadham's Jazz Quartet, jazz,  
Sunday; Fano Bar: Buddy Reed,  
Tuesday through Saturday; Bob  
MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street,  
Ocean Beach. 222-8822: Romye,  
rock, Thursday; the Source, rock,  
Friday and Saturday.

Carlos Murphy's, 4303 La Jolla  
Village Drive, La Jolla. 457-4177:  
The Twosomes, rock, Thursday and  
Saturday; Music Machine, recorded  
music sing-along, Monday; The Fine  
Line, jazz, Tuesday.

Chad's Steak House, 1250  
Prospect Street, La Jolla. 454-5325:  
Autrey Jaze, jazz, Wednesday  
through Saturday; Esaki, jazz,  
Tuesday.

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

Elle's, 4255 West Point Loma  
Boulevard, Loma Portal. 222-9559:  
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.  
276-0109: People Movers,  
contemporary, Wednesday through  
Saturday; Triple Play,  
contemporary, Sunday through  
Tuesday.

Hotel del Coronado, 1550 Orange  
Avenue, Coronado. 435-6111: The  
Elements, contemporary, Tuesday  
through Saturday.

Inlandia Hotel, Circle Lounge, 1441

# Belly Up

141 JOUTH CEDRO/ QUE JOHNS BEACH CA 92025



TONIGHT, Thursday, May 17 9 pm  
Tickets at Belly Up & Ticketron

The lunatic of Rock & Roll  
**COMMANDER  
CODY**  
with guests  
**THE BEAT FARMERS**  
(Dance & cover  
straight jackets required)



Friday, May 18  
Caribbean Rock 'n' Roll

Saturday, May 19 9 pm  
Tickets at Belly Up & Ticketron  
**RANK & FILE**  
with THE BEAT FARMERS  
and THE PALADINS



Sunday, May 20 6:30 pm  
Big Band Swing

**KING  
BISCUIT  
BLUES  
BAND**

Monday, May 21  
Nostalgic Rock & Roll with  
**RICKY & THE  
JETS**  
(Join the 'Jet Set')

Tuesday, May 22  
**INTERNATIONAL  
REGGAE  
ALL STARS**

Wednesday, May 23 9 pm  
R&B night +  
Free admission w/ R&B card  
Hosted by Jim McCones of R&B  
Entertainment of the Year...  
**DIRK  
DEBONAIRE**

Thursday, May 24 9 pm  
Country Rock  
**BURRITO  
BROS.**

Friday, May 25  
**BEAT ROCKERS/  
S.D. TRUJILLO STEEL BAND  
THE JAMES HADMAN BAND/  
HAMPER SMITH**

Saturday, May 26  
and Sunday, May 27  
THURSDAY AT THE WHEEL  
**RED LANE  
BASTION WARRIORS**

FREE AFTERNOON CONCERTS 6 TO 8 PM  
HAPPY HOUR 7 DAYS A WEEK TO 7 PM  
Friday, May 18—**BOB LONG BAND**  
Wednesday, May 23—**BOB LONG BAND**  
FOR INFORMATION CALL 481-9022



Quinta Road, Mission Bay.  
224-3841. Sander and the Horn  
Band, variety stage show, Tuesday  
through Saturday.

**Joe Murphy's**, 4102 Mission  
Boulevard, Pacific Beach, 276-3220.  
Adornatus, rock, Thursday  
through Saturday; Bobby Chavon  
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 Avenue,  
Coronado, 435-6062. In the Groove,  
contemporary, Friday and Saturday.

**La Valencia Hotel**, 1132 Prospect  
Street, La Jolla, 434-0771. Bob  
MacLeod, piano and vocal variety,  
early evening, Tuesday, and  
Thursday through Saturday.

**Le Chalet**, 5016 Newport Avenue,  
Oceanside, 222-5391. Spectra,  
rock, Thursday through Saturday;  
Tension, rock, Sunday and Monday;  
Graphic, rock, Tuesday and  
Wednesday.

**McP's**, 1107 Orange Avenue,  
Coronado, 435-5280. Pund and  
Good Company, contemporary,

Thursday through Saturday.

**Mexican Village**, 121 Orange  
Avenue, Coronado, 435-1822. Third  
Degree, contemporary, Friday and  
Saturday; Cori Cobb, contemporary,  
Sunday through Thursday.

**Mon's Saloon**, 943 Garnet Avenue,  
Pacific Beach, 483-7737. Bratz,  
rock, Thursday through Saturday;  
live rock, Monday; call club for  
information; Empress, rock,  
Tuesday and Wednesday.

**Muhane's**, 1031 Orange Avenue,  
Coronado, 435-4600. Brian Stevens,  
contemporary, Friday and Saturday.

**Muhane's**, 4230 Mission  
Boulevard, Pacific Beach, 483-7883.  
Rick Casey, contemporary, Friday  
and Saturday.

**Mustang Club**, 1045 Sports Arena  
Boulevard, Loma Portal, 223-5596.  
In Colour, rock, Tuesday through  
Saturday.

**Old Pacific Beach Cafe**, 4287  
Mission Boulevard, Pacific Beach,  
276-7322. Jim Hawley,  
contemporary, Thursday through  
Saturday; Eli Ruth Pigale, jazz

and blues, Sunday; Wheeler, rock,  
Monday and Tuesday; King Biscuit  
Blues, blues and rhythm and blues,  
Wednesday.

**Rodeo**, 8890 Villa La Jolla Drive, La  
Jolla, 437-5590. Moving Targets,  
rock, Thursday through Saturday;  
Planet, rock, Sunday; Blood on the  
Saddle, rock, Tuesday; live rock,  
Wednesday; call club for  
information.

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

**Upstart Crow and Co.**, Seacoast  
Square, 4473 Mission Beach  
Boulevard, Pacific Beach, 272-8996.  
Light classical music, Sunday  
brunch.

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

**Victor's**, 1103 Rosecans Street,  
Point Loma, 226-1871. Upstairs  
Music Club, contemporary,  
Thursday through Saturday;  
Norman Clifford, Sunday through  
Tuesday; Piano Bar, Louisa Vasquez,  
early evening, Monday through  
Saturday; with Norman Clifford and  
Frankie Ferlin, early evening Friday  
and Saturday.

**Windrose**, 1005 Quince Road,  
Marina Village, Mission Bay Park,  
223-2335. Free Facts, rock,  
Wednesday through Saturday; the  
Ron Bolton Band, rock, Sunday and  
Monday; the West Coast Twisters,  
rock, Tuesday.

## San Diego North

**The Abilene Country Saloon**, Town  
and Country Hotel, 300 Hotel  
Circle North, Mission Valley,  
298-7311. Cinnamon, country,  
Tuesday through Thursday, country  
dance lessons, Tuesday through  
Thursday.

**The Alamo**, 3093 Claremont Drive,  
Claremont, 278-2597. Flweil, rock  
and roll, Tuesday through Saturday.

**Bachanal**, 8022 Claremont Mesa  
Boulevard, Kearny Mesa, 560-8022.  
Devocean, Top 40 dance music,  
Thursday through Saturday; with  
Charles's Good Time Band, jazz,  
Friday, happy hour; the Brother  
Young Band, rock, Band of Age,  
rock, and Subject to Change, rock,  
Sunday; the Ha Crook Jazz Band,  
jazz, Monday; J.J. Frank and the  
Coalition Orchestra, rock, jazz, and  
contemporary, Tuesday and  
Wednesday.

**Black Angus**, 10370 Friars Road,  
Mission Valley, 563-5862. The Briz,  
rock, Thursday through Saturday;  
Aria, contemporary, Tuesday and  
Wednesday.

**The Harney Stone Pub**, 5617  
Bubba Avenue, Claremont,  
279-2033. Irish music with Sean  
McKicker, Wednesday through  
Saturday.

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

**Carriage House**, 7945 Balboa  
Avenue, Claremont, 278-2597. Dan  
Conner, country originals,  
Wednesday through Saturday.

**El Rico's**, 5355 Mission Center  
Road, Mission Valley, 297-5261.  
Michael Edwards, contemporary,  
Thursday and Friday; Kehin  
Williams, jazz, Saturday and  
Sunday; David Fitch and Carlos,  
contemporary, Tuesday and  
Wednesday.

**Gold Coast Lounge**, Town and  
Country Hotel, 300 Hotel Circle  
North, Mission Valley, 291-7331.  
Piano Bar, Sharon Skagell, Friday  
through Monday; Kevin Meltzer,  
Tuesday through Thursday.

**Haji Baba**, 104 Mission Valley  
Center West, Mission Valley,  
298-2010. Live Arabic music and  
entertainment, with Dabbab, belly  
dancing, Wednesday through  
Sunday.

**Holiday Inn/Mission Valley**,  
Cricket's, 395 Hotel Circle South,  
Mission Valley, 291-5729. Fortune,  
contemporary, Tuesday through  
Saturday.

**Islands Lounge**, Hanalei Hotel,  
2270 Hotel Circle North, Mission  
Valley, 297-1010. Bagat,  
contemporary, Tuesday through  
Saturday; the Spud Brothers,  
comedy and music, Sunday and  
Monday.

**Kearny Mesa Bowl**, 7585  
Claremont Mesa Boulevard,  
Kearny Mesa, 279-1501. Triple Play,  
contemporary, Thursday and  
Friday.

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

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

**Lehr's Greenhouse**, 7828 Camino  
del Rio South, Mission Valley,  
299-2828. The Twisters, rock, and  
the Ron Bolton Band, rock,  
Thursday; the London Brothers,  
rock, Friday and Saturday;  
Reflectors, rock, Sunday through  
Wednesday.

**The Magic Lamp**, 5522 Miramar  
Road, Mira Mesa, 271-8760. Live  
contemporary music, Thursday  
through Saturday.

**Monk's**, 10475 San Diego Mission  
Road, Mission Valley, 563-0860.  
Forward Motion, Top 40 dance  
music, Tuesday through Saturday;  
the Bruce Cameron and Hollis  
Century Ensemble, jazz, Sunday and  
Monday.

**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 Moonlight**, 4035 Claremont  
Drive, Claremont, 273-1022.  
Justice, Top 40 and cides, Tuesday

through Saturday.

**Norfolk Inn**, 9515 Nazario Road, San  
Carlos, 865-1700. Quest, rock,  
Tuesday through Saturday; Red  
Alert, rock, Sunday and Monday.

**Pal Joey's**, 5117 Waring Road,  
Alfred Gardens, 296-7873. Pro  
Brighton's Preservation Band,  
Divisland, swing, and oldies, Friday  
and Saturday.

Understand,  
perform and create  
any music better.  
**JazzSchool**  
creating musicians

Hal Crook, Director  
284-5240  
Sponsoring the **HAL CROOK JAZZ ORCHESTRA**  
Every Monday, 8 pm at the Bachman

**OUR PLACE**  
LIVE JAZZ  
Friday & Saturday 9 pm-1 am  
**MEGAN CLEARY**  
Bassist returns  
LUNCH SPECIALS DAILY  
Fresh Yellowtail Chips \$3.95  
2424 Fifth Ave. • 232-1773 • Valet parking  
(next to Mikasa Japanese Restaurant)

## Churchill's Coral Inn

Happy Hour 4 pm-7 pm, 7 days  
50¢ Drafts 90¢ Wine  
Pool Tournaments  
Tues., Ladies' Drink Specials, 4 pm-4:30  
Wed., Senior Drink Specials, all day  
Thurs., Men's Drink Specials, 4 pm-4:30  
Records-Video Games, 10 am-2 pm

873 Turquoise St.  
(Between Mission & Cass)  
488-6201

**ESCONDIDO'S  
DISTILLERY  
EAST**  
Ages 17 & up  
Tonight only  
**Bill Covello presents**  
Thursday, May 17  
An encore performance  
**..The New Marines..**  
with special guests **New Presidents**  
and a special appearance by  
**Three Simple Words**  
Friday & Saturday  
**Video Madness**  
The biggest dance party in Southern California featuring our new  
D.J. Louie T. with V.J. Hollywood Hub.  
Every Sunday  
**Soul Night**  
With D.J. Michael Angelo  
Breaking • Popping  
and more  
Every Wednesday  
San Diego's own  
**STAR SEARCH**  
with 4/7 Backstage Pass  
D.J. Dwight Arnold  
Thursday, May 24  
from L.A. CBS-Epic recording artists  
**Bang Bang**  
(America's own Duran Duran)  
with guests **New Presidents** and Tel Aviv  
Coming attractions: May 31 - **The Untouchables**, Manual Scan and  
Tel-Talk 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.

**THE GREAT ESCAPE** VIDEO CLUB  
RESTAURANT • MAGIC LOUNGE  
Dress code: must have proper ID  
6205 El Cajon Blvd., San Diego • 287-7332  
**WATCH YOURSELF  
ON LIVE VIDEO**  
Every Thursday  
**LADIES' NIGHT**  
25¢ WELL DRINKS, BEER & WINE  
from 11:00 pm-12:00 midnight  
Friday & Saturday  
**\$1 ICED TEAS**  
from 11:00 pm-12:00 midnight  
25¢ WELL DRINKS, BEER & WINE  
EVERY TUESDAY-SATURDAY  
from 8:00 pm-9:00 pm  
Sunday & Monday  
EXCLUSIVELY FUNK & SOUL  
on Sunday & Monday only  
Tuesday  
**\$1 ICED TEAS**  
All night long  
Wednesday  
**MEN'S NIGHT**  
25¢ WELL DRINKS, BEER & WINE

**Harry's BAR**  
339 W. BROADWAY  
BETWEEN STATE & UNION - SAN DIEGO  
NEXT TO THE HOTEL SAN DIEGO  
RELAX at HARRY'S  
"UNWIND TIME"  
HAPPY HOURS MON. to FRI.  
FROM 4:30 to 7:30 P.M.  
NEW! 16 Oz. Stuffed  
Baked Potato!  
Served from noon til 1 AM  
Served with your choice of:  
• Fresh Veggie •  
• and Cheese •  
• Crab Neberg •  
• 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!  
"CHAM-BERRY"  
SUNDAY BREAKFAST  
BUFFET  
SERVED FROM 10 A.M. til 2 P.M.  
Meet me at Harry's

**Le Chalet**  
Entertainment by the Sea  
DANCING  
**LIVE ENTERTAINMENT  
7 NIGHTS A WEEK**  
HAPPY HOURS:  
WEDNESDAY 8-9, 75¢ Schnapps  
THURSDAY 7-9, \$1.00 import beer  
FRIDAY 4-5, 95¢ well drinks  
MONDAY-SATURDAY 5-7, \$1.35 well doubles  
**SPECTRA**  
Thursday, Friday & Saturday  
May 17, 18 & 19—No cover  
**HURRICANES**  
Sunday & Monday  
May 20 & 21—No cover  
**GRAPHIC**  
Tuesday & Wednesday  
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 presents  
**THE ORIGINAL HAPPY HOUR OF THE '80s**  
Starring **RUSS T. NAJLZ** 6:00-9:00 pm.  
**HYPERACTIVE NIGHT**  
We'll be giving away Thomas Dolby albums, concert tickets and video 45s. Plus, all night, Hyperactive Iced Teas \$2.00. 25¢ drafts. 50¢ hot dogs, cheap wells and that 91X cheese.  
9:00 pm-close



Friday & Saturday, May 18 & 19

**Moving Targets**

Sunday, May 20  
91X **DANCE PARTY OF THE '80s**  
starring **PAM WOLF** and her **GUMMY BEARS**.  
Bite their heads off and it will make you feel good.  
featuring  
**PLANET**



Tuesday, May 22  
**BLOOD ON THE SADDLE**  
"They're called what?" B.W.  
"Give me a break!" J.T.

Ron Sobel Productions Presents  
**ADVENTURES WITH PARADISE**  
Every Tuesday

Wednesday, May 23  
Heavy Metal Night  
**PROWL VS. VICTIM**  
"Huh?" J.T.

**SOUP, SALAD & PASTA BAR**  
Rodeo is non-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**

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

**Polillon Lounge**, Town and Country Hotel, 590 Hotel Circle North, 291-7131: Southwind, contemporary, Tuesday through Saturday.

**Peter D's**, 8149 Clemente Mesa Boulevard, 277-3217: The Bobby Adalo 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**, 5179 Mira Mesa Boulevard, Mira Mesa, 566-0570: The Jimmy Corson Trio, jazz, Friday and Saturday.

**Spirit**, 1130 Buenos Avenue, Bay Park, 276-3993: The Forthright Pigs, rock, the Rock, rock, and the Rockers, rock, Thursday, Angus Bowie, rock, Candy, rock, and Shell Life, rock, Friday, Edith Massey with Claude Coma and the R's, rock, Clear Spot, rock, and Mojo Nixon, rhythm and blues, Saturday, "Peanut Butter and Blue Jam" Night, Tuesday, A.K.A., rock, Syndicate of Soul, rhythm and blues, and Relay, rock, Wednesday.

**Springfield Wigwag Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Jo Treman, piano bar, Thursday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 495-1461: Joe Stewart, contemporary, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday; Larry Lebow, 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**  
San Diego's most popular ticket service since 1976. We always have the best seats and lowest prices.

Thursday, May 17, 1984: **JOHN DENVER**

Friday, May 18, 1984: **THOMAS DOLBY/ MODERN ENGLISH**

Saturday, May 19, 1984: **VAN HALEN**

Sunday, May 20, 1984: **RUSH**

Monday, May 21, 1984: **MOODY BLUES**

Tuesday, May 22, 1984: **NIGHT RANGER**

Wednesday, May 23, 1984: **DAVID SANBORN**

Thursday, May 24, 1984: **RAY CHARLES**

Friday, May 25, 1984: **DAVID GILMOUR**

Saturday, May 26, 1984: **SMOKEY ROBINSON**

Sunday, May 27, 1984: **PADRES—ALL GAMES**

Reverses choice seats for:  
MICHAEL JACKSON • JOURNEY • STONIS • U2 • BOB STEWART • GUN • THE CLASH • POLICE • BUFFETT • YELLOW PERIL • ELVIS COSTELLO • GO GO'S • MARGING • SPYGLASS CREEK and more

If you don't see it listed, call and ask!  
**NOW 2 LOCATIONS!**  
• 4647 COLLEGE AVE. •  
• Corner of College & Felt Open made "No Import Here"  
**286-BUCK** 24 hr.  
2125 GARNET AVE. PACIFIC BEACH  
**273-4567** 24 hr.  
For your convenience, we accept checks & all major credit cards.

Friday, and Saturday.

**Wrangler's Boon**, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Cinnamon, country, Sunday; Jerry Baze and a Touch of Country, country, Monday.

## San Diego South

**Anthony's HarborSide**, 1355 North Harbor Drive, downtown, 232-6358: Niteline, variety dance music, Tuesday through Saturday; Raggle Taggle, variety—Renaissance to jazz, Sunday and Monday.

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

**Bodie's**, 6149 University Avenue, East San Diego, 583-5700: The Lone Riders, rock, Thursday and Wednesday; the Beat Farmers, 283-3135: Mixed Company, contemporary, Thursday through Saturday.

**Baracade Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday; Renaissance to jazz, Sunday and Monday.

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

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

**Bodie's**, 6149 University Avenue, East San Diego, 583-5700: The Lone Riders, rock, Thursday and Wednesday; the Beat Farmers, 283-3135: Mixed Company, contemporary, Thursday through Saturday.

**Baracade Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday; Renaissance to jazz, Sunday and Monday.

## LEHR'S GREENHOUSE

**TONIGHT!**  
**MGB-FM 101 FLASHBACK PARTY**  
7:30 drafts until 10:00 pm  
Drink specials & surprises  
**MGB-FM 101** personalities



In Lehr's Last Wing  
**Twisters**

**ROCKIN' WEEKEND**  
Friday & Saturday, May 18 & 19



plus  
**THE LONDON BROTHERS**

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

**SUNDAY**  
Sunday, May 20  
**GRADUATION PARTY**  
**THE REFLECTORS**



**MONDAY**  
Monday, May 21  
**91X NIGHT with STEVE WEST**  
Drink specials, surprises, major premiere movie ticket giveaways  
and 91X personalities  
**THE REFLECTORS**

**TUESDAY & WEDNESDAY**  
Tuesday & Wednesday, May 22 & 23  
Tuesday is  
**SUPER FASHION AUCTION NIGHT WITH FASHION INTERNATIONAL**  
**THE REFLECTORS**

Dress code & picture I.D. strictly enforced.  
**CABARET DRINK SPECIALS**  
**SUNDAYS** 5:00-11:00 pm  
Vodka \$1.25 Long Island Iced Tea \$1.25  
**TUESDAYS** 5:00-11:00 pm  
Margaritas \$1.25

**WEDNESDAYS** 5:00-11:00 pm  
Margaritas \$1.25  
**THURSDAYS** 5:00-11:00 pm  
Margaritas \$1.25

2828 Camino del Rio South, Mission Valley 199-1678

rockability and country. Friday: Steve Mouz and Finest Action, contemporary, Saturday through Tuesday.

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

**Crossroads**, 345 Market Street, downtown, 233-7656: Ella Ruth Piggy, Clarence Bell, and Mitch Marker, jazz and blues, 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 Monday.

**Douglas**, 425 El Cajon Boulevard, East San Diego, 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Patti Gern, piano bar, Tuesday.

**Dwney Magg's**, 31st and University, North Park, 296-8081: Stan Jones and Friends, folk, blues, and comedy, Thursday; Paul and Carla Roberts, folk, Friday; the Paradise Street Band, Irish music and originals, Saturday; Paco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Howl Night, Monday; the Sarnes Gael Cell Band, Irish music, Tuesday; Bluegrass Jambores, Wednesday; Early Evening Shows: the Dancing Bears, country and folk, Tuesday; Lynn Hall, Latin American harp, Thursday; Tom Calson, folk, Saturday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8282: The Tony Achilles Trio, jazz, Tuesday through Friday; Barbara Coker, piano, organ, and vocal, Saturday through Monday; Holly Babel and Eddie Gold, piano, organ, and vocal, 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, 234-8242: J.J. Frank and the Coalition Orchestra, pop, the Zorpanian Jazz Quartet, jazz, Friday through Sunday.

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

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577: Piano Bar: Larry Page, Wednesday through Saturday; Lynn Cherry, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy hours.

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

**"The Invader"**, at the dock at 1965 North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

**July 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 Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; the Blonde Band, blues and rhythm and blues, Tuesday and Wednesday.

**Nono Lisa Restaurant and Cocktails**, 2081 India Street, downtown, 234-4882: Gay and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

**Our Place**, 2424 Fifth Avenue,

The cat in the hat is back!



**Steve Hudson**  
back in town.



Tuesday-Saturday  
Mission Valley  
291-1638



**Harvey & 52nd Street Jive**  
Friday & Saturday

Enjoy a unique dining experience with a taste of San Francisco at  
**SULEDA'S**  
425 West "B" Street, downtown San Diego, 232-7388  
PRESENTED BY BRADY AND ASSOCIATES



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

**Pacific Wine Bar and Bistro**, 480 Market Street, downtown. 239-9838: firing rooms, Mel Cost, jazz piano, lunch time and early evening Friday and Saturday.

**Patrick's II**, 429 F Street, downtown. 233-3077: The Sy Rainey Trio, jazz, Wednesday; Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitegram, 50s and 60s hit rock for dancing, early evening Friday and Saturday.

**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 Sher Meyers, jazz, early evening Sunday.

**Salerno's**, 3102 University Avenue, North Park. 280-6983: Richard James and Friends, jazz, early evening Tuesday through Thursday; Anna Burnson, Herman Salerno, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

**Sheraton Harbor Island**, 1380

Harbor Island Drive, Harbor Island. 291-2907: Trilogy Five, contemporary, Tuesday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday, happy hours and Monday evening.

**Suleida's**, 425 West B Street, downtown. 232-7888: Harvey and the 52nd Street live, jazz, Friday and Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island. 291-8416: Duets and Melissa, contemporary, Wednesday through Sunday; Dema Cole, contemporary, Monday and Tuesday.

**Triton**, 6011 El Cajon Boulevard, East San Diego. 383-5240: The Bruce Camerino and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego. 382-1070: Strike Force, rock, Thursday; France, rock, Friday and Saturday; the US Band, rock, Sunday and Wednesday.

**Tuba Man's**, 2551 University Avenue, East San Diego. 295-9426: Live rock, Saturday, call club for information.

**Tuba Man's No. 2**, 7149 El Cajon Boulevard, East San Diego.

698-8042: Tobacco Road, vintage jazz and boogie-woogie, Thursday; recorded music, Friday; Friday: Ira Cobby's Jazz, jazz, Saturday.

**Viscount Hotel**, 1860 Harbor Island Drive, Harbor Island. 291-6700: Jarett, oldies and newies, early evening Tuesday through Saturday.

## East County

**Antonio's Hacienda**, 708 North Johnson, El Cajon. 442-8827: Neutral Ground, contemporary, Friday and Saturday.

**Baxter's**, 1025 Fletcher Parkway, 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; 1074, rock, Tuesday and Wednesday.

**Harvey Stone Two**, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Brian Connolly, Wednesday through Saturday; The Hinton, Irish folk music, Sunday and Tuesday.

**The Bookends Restaurant**, 8320 Parkway Drive, La Mesa. 465-3666: Jerry Ruchard, contemporary, Thursday through Saturday; Bruce Robbins, contemporary,

Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

**Bull and Bear**, 680 North Second Street, El Cajon. 440-5757: Clutch Cargo, contemporary, Tuesday through Saturday.

**Cajon Lounge**, 975 Greenfield Avenue, El Cajon. 440-9536: Ron Morin, contemporary, Friday and Saturday.

**Chico Club**, 7366 El Cajon Boulevard, La Mesa. 464-9555: Tim Kisor, one man variety, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El

Cajon. 444-7413: Country Casanova, country, Tuesday through Saturday; Cottonwood, country, Sunday and Monday.

**Duck's Landing**, 1185 East Main Street, El Cajon. 442-1058: Pans Bar, Key Chess, Wednesday and Thursday; Key Chess and Stevie Adams, Friday and Saturday; Dale Pearson, Sunday through Tuesday.

**Don's West**, 5286 Baltimore Drive, La Mesa. 462-0573: Sue's, 2pm Comfort, country, Wednesday through Sunday.

**Flam Springs Inn**, 15905 Highway 80, El Cajon. 443-8568: Free Run, country, Friday through Monday.

**George Joe's Restaurant**, 5586 Murray Drive, La Mesa. 469-6158: Live contemporary music, Thursday through Saturday, call club for information.

**The Horseshoe Tavern**, 2664 Broadway, Lemon Grove. 469-6144: The Smith Brothers, country rock, Friday and Saturday.

**The Hungry Hunter**, 412 Fletcher Parkway, El Cajon. 442-6557: Tony Irvine, country and contemporary, Thursday through Saturday.

**Kentucky Stud**, 11177 Woodside Avenue, San Diego. 438-3402: Shadow Riders, country, Friday through Sunday.

**Lakeside Hotel**, 9940 River Street, Lakeside. 443-5591: Red Lane and Rambler Fever, country, Friday through Sunday.

**Live Oak Springs Resort**, Old Highway 80, Lakeside. 766-4288: The Trademarks, country, Saturday.

**Lorenson's**, 506 Broadview, El Cajon. 442-9096: Pith and Woo with Jerry Woo, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Bluegrass jazz, Sunday and Monday.

**Magnolia Melaney's**, 8861 Magnolia Avenue, San Diego. 448-8556: The Horses, rock, Thursday through Saturday.

**Jose's First Annual At The Beach Party**  
May 24, 6:00 pm

• Hot dogs • Kegs of beer • Long Island ice teas \$1.25 • Blue Hawaiians \$1.75 • Music by **THE BRATZ**

Call club for more information.

**Jose's Murphy's Nightclub & Pub**  
4302 Mission Boulevard, Pacific Beach 270-3220

**BOBBY CHEVROLET & THE SHAMES WITH KING BISCUIT HORNS**  
Sunday & Monday

**AUTOMATICS**  
Thursday-Saturday

**DAVID BRADLEY & THE MANIAC BAND**  
Tuesday & Wednesday

**Pancho's**  
In Del Mar  
Award-Winning Mexican Food & Cocktails

**PANCHO'S BIRTHDAY 2ND ANNIVERSARY**  
Thursday, May 17  
Prizes, surprises, complimentary appetizers, and special show.

Friday & Saturday, May 18 & 19  
**RHYTHM KINGS**

Sunday, May 20 • **Super Jam Session** 4-8 p.m.  
Friday-Thursday • **P.J. Pancho & Stars** 9 p.m.-1 a.m.

NEW! Tuesday, May 22  
**BAND AUDITION NIGHT**

Every Wednesday  
**LADIES' NIGHT**

Thursday, May 24 • Register Now  
**PANCHO'S 3RD EVER GONG SHOW**  
Don't miss it—great acts!

Dancing & entertainment nightly  
1309 Camino Del Mar, Del Mar 481-0414

the =OLD= pacific beach CAFE=

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

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

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

Wednesday  
**King Biscuit Blues Band**

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

4287 Mission Blvd., Pacific Beach 270-7522

This and every Friday  
**Slide & Glide To Big Band Music!**

Cocktails and dancing 5:30-7:30 pm  
\$3.00 per person  
(\$1.00 off with mention of this ad.)

Enjoy the newly refurbished dance floor of the beautiful Continental Room of the historic  
**Hotel San Diego**  
339 West Broadway, downtown San Diego

**BODIES**

Thursday, May 17  
**LONE RIDERS**  
Friday, May 18

**THE BEAT FARMERS**

**MOJO NIXON**

North County's Entertainer Magazine nominees for: Entertainer of the year • Best new music band • Best country western band • Best recording •

Saturday-Tuesday, May 19-22  
Now appearing—recording artist  
**STEVE MOUZAS**  
and  
**FINEST ACTION**  
An all-around good ole' boy-band; playing country, nostalgic, 50s rock 'n' roll, and music from the electrifying 60s.

Wednesday, May 23  
**LONE RIDERS**  
Drink Specials Wednesday 7:00 pm-9:00 pm  
50¢ well drinks, 50¢ bottle beer.

Sunday, May 20  
**AUDITION NIGHT**  
4:00 pm-8:00 pm  
Our new manager, Vivian Smith, welcomes you!  
\$5.00 steaks with open salad bar and baked potato.  
You cook it yourself, so if you burn it—tough steak.

6149 University Avenue • 583-5700

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

AT **THE AZAMO**

FLIPPER

Every Tuesday is  
**\$3333.33 CASH LIP SYNCH CONTESTS**  
\$150 weekly • \$490 semi-finals • \$750 finals • Entry blanks and info at the Azamo

& ANY DRINK IN THE HOUSE **75¢** TILL 9:30 pm

Every Wednesday is  
**\$200 LADIES' T-SHIRT NIGHT**  
CASH PRIZES Free tank tops to contestants

& ANY DRINK IN THE HOUSE **75¢** TILL 9:30 pm

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

& ANY DRINK IN THE HOUSE **75¢** TILL 9:30 pm

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

**3093 CLAIREMONT DRIVE • SAN DIEGO**  
Adjacent to Clairemont Road • Doors open 8:00 pm  
276-0301 • 276-2240 • 276-3437

Aloha from the Islands

Dance To Our Sun. & Mon. Night Specials!

Special Bands, Special Prices and a Special Good Time!

Featuring  
May 20, 21—"THE FABULOUS SPUD BROS."  
May 27-June 1—"BOBBY O'DAY"

THE ISLANDS Lounge  
HANALEI HOTEL  
2770 Hotel Circle N.  
Mission Valley, 297-1101

**DOC MASTERS**  
2051 Shelter Island Drive  
in the Shelter Island Marina Inn

Join us for the fun!  
Tuesday-Saturday, 9 pm-1 am  
No cover

**Oh! Ridge**  
plus **Bill Brackett**  
Sunday & Monday

\$1 drink specials  
6pm-11pm Tuesday-Thursday



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

**Nite Owl East**, 667 North Mission Avenue, El Cajon. 447-3854. Visions, contemporary, Tuesday through Saturday.

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

**The Outpost**, 652 Grand Avenue,

Spring Valley. 464-9007. County Line, country, Friday and Saturday.

**The Ox Bow Inn**, 9816 Campo Road, Spring Valley. 469-9606. Center Stage, country and music of the 40s and 50s, Tuesday through Thursday. Hutton and the Ox Bow Country Lads, country, Friday and Saturday.

**Park Place**, 12917 Fletcher Parkway, El Cajon. 448-4111. Prophet, rock, 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. Chai's Reaction, contemporary, Tuesday through Saturday. Live musical entertainment, Sunday and

Monday, call club for information.

**Silver Spur**, 7441 Mission Gorge Road, San Diego. 448-4892. Jerry Blaz and a Touch of Country, country, Wednesday through Saturday.

**Turquoise Lounge**, 5975 Seventh Drive, La Mesa. 463-1525. Status, rock and roll, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Gorge Road, San Diego. 449-0060. California, country, Thursday through Saturday.

## South Bay

**Bavarian Inn**, 1410 Broadway,

Chula Vista. 425-4000. The Gene Devery Polka Band, polka music, Friday; live polka bands, Saturday.

**Black Angus**, 707 E. Street, Chula Vista. 426-9290. The Bass Strongs, contemporary, Thursday through Saturday; The Bizz, rock, Tuesday and Wednesday.

**Bull N' Stick**, 608 Palm Avenue, Imperial Beach. 429-5300. 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 Firecracker, country, Sunday and Monday.

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

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

**Jay's**, 415 Broadway, Chula Vista.

420-4828. Louie and Pina, contemporary and Latin, Thursday through Saturday; Dipsy, country, Latin, and blues, Tuesday and Wednesday.

**La Maze**, 1411 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. 475-7113. Frank Dixon and Country Night Life, country, Friday and Saturday.

**The Lantern**, 1322 Third Avenue, Chula Vista. 427-4200. Dark Rider, rock, Thursday through Saturday.

**Marlet**, 1680 Broadway (at Main Street), Chula Vista. 429-8465. Colour, Latin, Thursday through Saturday.

**The New Trophy Lounge**, 999 National City Boulevard, National City. 477-5753. Verge and the Orient Express, contemporary, Thursday through Saturday; Fortune, country, Monday through Wednesday.

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

**Old Bonita Store Restaurant**, 404 Bonita Road, Bonita. 479-3537. Wayne Gire, comedy, country, rock, and oldies, Thursday through Saturday.

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

**Wild Turkey**, 5080 Bonita Road,



**JESSE DAVIS**

Tuesday-Saturday 9:00 p.m.-1:00 a.m.

**STONE'S THROW**

Sunday & Monday 8:00 p.m.-12:00 a.m.

Summer House Inn 7955 La Jolla Shores Dr.

## Salerno's LIVE JAZZ!

Monday-Thursday 8:30-11:30 p.m.  
Sunday, May 20 starting at 5:30 p.m.  
**RICHARD JAMES TRIO** featuring special guest artist **CHARLES McPHERSON**  
Monday, May 21  
**KENT JAMES** (formerly of Fanny Nook & Cranny)  
Tuesday, Wednesday & Thursday, May 22-24  
**SHREEVE BROTHERS QUARTET** featuring Bill Shreve, sax & flute; Bud Shreve, guitar  
Friday  
**IAN WILBROT**, Australian bassist  
Wednesday & Thursday  
**TOM AZARILL**, bassist & **TOMMY ARDS**, percussionist, and special guest  
**Opera & Show Tunes**  
at your tables Friday & Saturday  
Seating limited • Reservations suggested  
Call 230-6163  
3102 University Ave., San Diego, CA 92104  
Your hosts: Norman & Rose Salerno

Bonita. 267-2550. The Blitz Brothers, rock and roll, Tuesday through Saturday; dance to recorded oldies, Sunday and Monday.

## PERFORMERS

Performers listings are compiled by Kim Jennings. If you wish to be included, please call 265-4892. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Contemporary/Top 40

**The Bobby Adalo Trio**: Peter D's Ambitions; Pussay Nine Co. Judy Ames; Henry's Arts; Munk's The Baja Strings; Hawk Angus; Chula Vista

**John Barker**: Hungry Hunter/Oceanside  
**Bogart**: Island Lounge  
**Jeff Bryan**: Dock's Cocktails  
**Jerry Burchard**: The Bonedocks Restaurant

**Chula Beachers**: Sexton's  
**Jason Chase**: Fish House West  
**Norman Clifford**: Victor's  
**Chad Cargas**: Bull and Bear  
**Rick Casey**: Mulwony/Pacific Beach

**Costa V's**: The Leo's/Mira Mesa and Mission Gorge  
**Denna Cole**: Tom Ham's  
**Lighthouse**

**Jesse Davis**: Star's  
**Marley Days Quartet**: Rancho Bernardo Inn  
**Delene**: Hungry Hunter/Imperial Beach

**Devocion**: Saccharal  
**Dusty and Melissa**: Tom Ham's  
**Lighthouse**

**East Coast**: La Maze  
**Michael Edwards**: El Rico's/Mission Valley  
**The Elements**: Hotel Del Coronado  
**Espresso**: The Leo's/Mira Mesa

**David Fitch** and **Carlos**: El Rico's/Mission Valley  
**Jimmy Fustelier**: Arma's  
**Fortune**: Holiday Inn/Mission Valley

**Forward Nations**: Munk's  
**Frank & Dennis**: Captain's Anchorage

**J.J. Frank**: Arma's  
**J.J. Frank** and **the Coalition**: Orchestra; Harpoon Henry's  
**Raccharal**

**Presley's**: Redman's  
**Friendship**: Gilbey's Cocktail Lounge  
**Paul and Good Company**: McP's

**Ship Garcia**: Hotel San Diego  
**Jim Gates** and **Sound Investment**: Rancho Bernardo Inn  
**Wayne Gire**: Old Bonita Store Restaurant

**Am Hawley**: Old Pacific Beach Cafe  
**Rich Hunt**: Mulwony/Oceanside  
**Hutton and Best** with **Dave Stiermore**: Mr. Bill's Backroom Saloon

**Image**: Vista Entertainment Center in the Crown; La Avenida  
**The Immortals**: The Immortals  
**Tony Irvine**: Hungry Hunter/El Cajon

**Jarrett**: Vicount Hotel  
**Peter Jay**: Roger Stille  
**Justice**: Moonplex

**Just Use**: Ramada Inn  
**Buss Kibagich** and **Dan Lehner**: Jolly Roger/Oceanside  
**Danny Lopez**: The Leo's/Mira Mesa

**Lonnie and Phil**: Jay's  
**Rick Lyons**: Dock's Cocktails  
**Main Street**: "Babie Belle"

**Mixed Company**: Jive Beat  
**Jim Moore**: The Bonedocks Restaurant  
**Larry Moore**: Humphrey's

**Ron Norton**: Colgan Lounge  
**Wooden Nickel**  
**Steve Mouton** and **Finest Action**: Red's  
**Music Magic**: Victor's

**Gary Narramore**: Roadway Inn  
**Neutral Ground**: Antonio's  
**Hazards**  
**Night Managers**: Jolly Roger/Seaport Village

## VAN HALEN

May 20 & 21

## RUSH

May 23

## JOHN DENVER

May 18

SAN DIEGO JAZZ FESTIVAL 6/1 & 6/2  
MOODY BLUES 5/29  
SIMPLE MINDS 6/16

On sale now  
NIGHT RANGER 6/9  
KING CRIMSON 6/8  
DAVID GILMOUR 6/20

ALL PADRES GAMES  
Excellent field & plaza seats  
ANGELS & DODGERS also available  
NSA PLAYOFFS

Deposit now  
PAUL McCARTNEY • ROD STEWART • CULTURE CLUB • U2  
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World's largest ticket agency  
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Sam Sidel Productions  
Adventures with Paradise  
Featuring Perry Van.  
BLOOD ON THE SADDLE  
and  
MITCH CORNISH  
The New Musical  
at the RODO  
8 p.m. & 11 p.m.  
50% off  
Liquor & beer  
Paradise Sundays  
If you on  
7X

Now appearing  
Tuesday-Saturday  
beginning at 9 p.m.  
**SOUTHWIND**  
Tuesday-Saturday  
8:30 p.m.-1:30 a.m.  
New Champagne Happy Hour  
beginning at 5:30 p.m.  
**Pavillon Lounge**  
(Located atop the East Highrise)  
**TOWN AND COUNTRY HOTEL**  
500 Hotel Circle N., Mission Valley, 291-7131

Now appearing  
Tuesday-Saturday  
beginning at 9 p.m.  
**THE CIMARRON**  
Join us for a dancin' good time Mon-Sat. And if you can't dance in Country Music, we'll reach you Tues-Thurs from 7 to 9 p.m. HAPPY HOUR. Weeknights from 4 to 9 p.m. with munchies served until 7. Meet us "Ladies Night" with \$1 margaritas. Try our great SUNDAY BRUNCH 10 a.m. to 2 p.m. \$4.95.

**Darci Daniels and Niteline**  
A fantastic show band.  
Entertainment from 9:00 pm-1:30 am  
Tuesday through Saturday  
**Anthony's Harborside**  
Directly across from Anthony's Fish Grotto, on Harbor Drive. For reservations, 232-6158. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm. Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

**SEXTON'S Restaurant & Nightclub**  
Tuesday-Saturday in the lounge.  
Now appearing:  
**Chain Reaction**  
No cover, I.D.s required  
Tuesday Night  
**Ladies' Night 9:00 pm-1:00 am**  
Beer, wine & well drinks \$1.50  
Wednesday Night  
**Hops & Schnapps Night**  
Beer & apple Schnapps \$2.25 9:00 pm-1:00 am  
**Happy Hour Monday-Friday 4:00 pm-6:00 pm**  
Complimentary hors d'oeuvres • \$1.00 well drinks, beer & wine  
**Banquet Facilities Available**  
7353 El Cajon Blvd., La Mesa 460-1300

ONE OF THE  
beginning May 22  
Wednesday-Saturday  
**MIKE MURPHY**  
beginning at 9:00 pm.  
**LA HACIENDA**  
Mission Valley Inn  
875 Hotel Circle North  
Free parking • 298-8281

TIM MAZE PRESENTS  
**SUICIDAL TENDENCIES**  
PERSONAL CONFLICT  
NEIGHBORHOOD WATCH  
FRIDAY • MAY 18 • 8 PM • FAIRMOUNT HALL  
3670 Fairmount Ave. Tickets at door

THE  
**JIM CARROLL BAND**  
with  
**TWISTED ROOTS**  
and  
**GARY HEFFERN**  
SATURDAY • MAY 26 • 9 PM  
SPIRIT  
1130 Buena Ave. 276-3993  
Advance tickets at Spirit, Ticketron, Telesat, Off the Record & Lou's.

**Bobby G's**  
Thursday-Saturday, May 17-19  
**NETWORK**  
Sunday & Monday, May 20 & 21  
**THE ECHOES**  
Thursday-Saturday, May 24-26  
**THE HEATERS**  
Serving food 7 days  
Baseball 7 days on our Satellite TV.  
Moviegoers: Well drinks at Happy Hour prices  
with La Paloma ticket club  
485 FIRST ST., ENCINITAS 436-7387

Fashion International Presents:  
**"Bikini Auction"**  
2 SHOWS  
10 & 11:30 P.M.  
"Starts Thursday, May 17th" (continuing on Thursday Evenings each week)  
**Crystal T's Emporium**  
Town & Country Hotel  
500 Hotel Circle N.  
294-0018



Niteclub: Anthony's Harborside  
Niteclub: Jazzy's II  
One Plus One: Rancho Bernardo  
Tm  
Box Party: Chino Play Restaurant  
Paul and Kathy: Atlanta  
People Movers: Hilton Hotel  
Pitich and Woo with Jerry Weiss  
Luisana  
Eddie Preston: Barnacle Bill's  
Hilton Hotel  
Pete Robb: Barnacle Bill's  
Rancho Jm  
Bever Robbins: Barnacle Bill's  
Restaurant, La Mesa  
The Rockaways: Snuagles Inn  
The Rockaways: Snuagles Inn  
Hunter Ranch: Bernardo  
Terry Scheldt: Hungry  
Hunter Ranch: Bernardo  
Shine It On: Vacation Village  
Hotel  
Signed, Sealed, and Delivered:  
Ruhli Hotel  
Tom Sorrel and Co.: Henry's  
Bob Sorrell and Key Largo: Our  
Favorite Place  
Southside: Pavilion Lounge  
Steven and Tanya: Acapulco  
Restaurant, San Marcos  
Brian Stevens:  
Mulwary's Coronado  
Joe Stewart: The Lax's Wing Mesa  
and Mission Gorge

Take Three: Sanatoga Lounge  
Don Tension: El Comal, The  
Bridge  
Third Degree: Mexican Village  
Alisa Thomas: Hungry  
Toasts: Litchfield Hotel  
Trilogy Five: Sheraton Harbor  
Hotel  
Triple Play: Korum, Mesa Blvd.  
Hilton Hotel  
True Spirit: Sanatoga Lounge,  
Vacation Village Hotel  
Tunessmith: Psa Soup Anderson's  
Denny's: The Bridge  
Verge and the Orient Express: The  
New Tropic Lounge  
Vision: Nite Out East  
Steve Woods: Culmaran Hotel

## Rock & Roll

A.K.A.: Spirit  
Automatics: Jose Murphy's  
The Bad Boys: Tequila Flats  
Band of Age: Bacchanal  
Bands: Private Lounge, Dance  
Machine  
The Beat Farmers: Bodie's, Billy  
Up Tavern  
The Belair Boys: Henry's

The Bizz: Black Angus: Mission  
Valley, Black Angus: Imperial  
Beach  
The Bizz Brothers: Wild Turkey  
Blues: The Saddle Creek  
Bobby Chevrolet and the Shames:  
Jose Murphy's  
The Ron Bolton Band: Le's  
Greenhouse, Windsor  
Angela Bowles: Spirit  
Bratz: Mom's Saloon  
The Brother Young Band:  
Bacchanal  
Claude Coma and the IV's with  
Edith Massey: Spirit  
Commander Cody: Spirit  
Darius and the Magnets: Billy Up  
Tavern  
Dark Rider: The Lancers  
Diamond: Black Angus: El Capon,  
Park Place  
The Echoes: Hill House, Bobby G's  
The Effects: Gemo's  
Emperors: Mom's Saloon  
The Features:  
Mulwary's/Exonido  
Flower: Momo  
Forbidden Pigs: Spirit  
Four Eyes: Holcom, Distillery  
Nightclub  
J.P. Frank and the Coalition  
Orchestra: Bacchanal,  
Paris: Bull N' Stick

Harporn Henry's  
Freewill: Normandy Cocktail  
Lounge  
Graphic: Le Chet  
The Harveys: Magnolia Mulwary's  
Hit and Run: The Chipping Black  
Ilusion: Firestone Lounge  
Incognito Rockers: Ralph and  
Edie's  
In Colour: Normandy Club  
Ipsa Factor: Windsor  
Kicks: Rector's  
The London Brothers: Whiskey  
Flats  
Lone Riders: Bodie's  
Miss D'Menor: Power Mine Co.  
Moderns: Halkon  
Moving Targets: Rector's  
Network: Bobby G's  
New Language: Holcom, Park  
Place  
New Nations: Distillery East  
New Presidents: Distillery East  
Nightwing: Tequila Flats  
Native to Appear: Distillery  
Nightclub  
One: Power Mine Company  
Outta Control: Chipping Black  
Paladins: Billy Up Tavern  
Paris: Bull N' Stick

Planet: Whiskey Flats, Bodie's  
Premontion: Firestone Lounge  
Prophet: Park Place  
Quest: Normandy  
Random Sample:  
Mulwary's/Exonido, Gemo's  
Rank and File: Billy Up Tavern  
Rabbi Rockers: Billy Up Tavern  
Red Alert: Nava's Inn, Bull N'  
Stick  
The Reflectors: Le's Greenhouse  
Relay: Spirit  
The Rhythm Kings: Billy Up  
Tavern, Punch's  
Ricky and the Jets: Billy Up  
Tavern, Hill House  
Rolya Bantz: Vista Entertainment  
Center  
The Rock: Spirit  
The Rooters: Hill House  
RPM: Dance Machine, Black  
Angus: El Capon  
Shell Life: Spirit  
Slam Brothers: Whiskey Flats  
The Source: Beach Club  
The Splatters: Spirit  
Spectra: Le Chet  
The Spud Brothers: Boat House,  
Illusion Lounge  
Status: Tequila Lounge  
Sufie Force: Trojan Horn  
Sultan: Chipping Black  
Subject to Change: Bacchanal  
Tension: Le Chet

This Kids: Distillery East  
Three Simple Words: Distillery  
East  
The Twisters: Le's Greenhouse  
The Twisters: Carlos Murphy's  
The Us Band: Trojan Horn  
The Voice: Chipping Black  
The West Coast Twisters:  
Windsor  
Wheels: Old Pacific Beach Cafe

## Jazz

The Tony Achilles Trio: Escape  
Lounge  
Lost Ball: Prophet Restaurant  
Lori Bell and Shop Meyers:  
Prophet  
Brass Tax: That Place  
Pro Brigham's Preservation Band:  
Pat Lopez, Patrick's II, Lorenzo's  
Bruce Cameron and Hollis Gentry  
Ensemble: Trison, Hill House,  
Monsi  
Charlie's Goodtime Band:  
Bacchanal  
Joanne Chatham and Holly  
Hofman: Bookworks/Panorin  
Coffeehouse  
Chatham's Jazz Quartet: Robin

Hotel  
The Chicago Six: Tabu Man's No. 2  
The Chicago Fifteen: Billy Up  
Tavern  
Ira Cobb's Jazzies: Hotel San Diego  
Tabu Man's No. 2  
The Jimmy Corsaro Trio: The  
Spectre  
The Hal Crook Band: Bacchanal  
Dance of the Universe Orchestra:  
Pacific Express  
Aubrey Payne: Chuck's Steak House  
The Fine Line: Rancho, Carlos  
Murphy's  
J.J. Frank: Arroyo's  
J.J. Frank and the Coalition  
Orchestra: Harpoon Henry's,  
Bacchanal  
Harvey and the S2nd Street Jazz:  
Solidus  
Mel Goot: Pacific Wine Bar and  
Bistro  
Andy James: Crossroads  
Richard James: Imperial House,  
Salmon  
Wayne Jure: Imperial House  
Mark Lussman Band: Hill House  
Kevin Lettau and Ron Satterfield:  
Rory  
Bob Long: Winner's Circle  
The Bob Long Band: Billy Up  
Tavern  
Megan: That Place

## Blues/R&B/ Reggae

Terry B.: Spirit  
The Blonde Bruce Band: Mandolin  
Wind  
Bobby Chevrolet and the Shames:  
Jose Murphy's  
The Five Caravan Lovers: Punch's  
Forward Motion: Monsi  
Rick Gazlay and his Blue Zoo  
Review: Spirit  
International Reggae All-Stars:

Billy Up Tavern  
Stan Jones and Friends: Drousy  
Maggie's  
King Biscuit Blues: Mandolin  
Wind, Billy Up Tavern, Old  
Pacific Beach Cafe  
Mojo Nixon: Spirit  
Ella Ruth Piggie: Crossroads, Hill  
House, Old Pacific Beach Cafe  
Ella Ruth Piggie, Clarence Hall,  
and Mitch Marker: Crossroads  
Rebels Rockers: Billy Up Tavern  
The Rhythm Kings: Billy Up  
Tavern, Punch's  
Syndicate of Soul: Spirit  
Tapestry: Aways

## Folk/Ethnic

Bob Balmuth: Old Time Cafe  
Nicolette Birkett and Carolyn Vice:  
Old Time Cafe  
Tom Caborn: Drousy Maggie's  
Siamas Gail Gail Band: Old Time  
Cafe, Drousy Maggie's  
Brian Connolly: Harpoon Henry's  
Dancing Bears: Drousy Maggie's  
The Hottens: Harpoon Henry's  
Stan Jones and Friends: Drousy  
Maggie's

Don Lange and Bill Griffin: Old  
Time Cafe  
Louie and Pina: Jose's  
Sean McVicker: Harpoon Henry's  
Paradise Street Band: Drousy  
Maggie's  
Paul and Carl Roberts: Drousy  
Maggie's, Paradise Gardens  
Reverend  
Tapestry: Aways  
Jeff Tugge: Old Time Cafe

## Country/ Country Rock

Alton and the On Bow Country  
Lade On Bow Inn  
Rick Backus and Harmony:  
Whiskey Creek  
Jerry Banz and a Touch of Country:  
Whiskey Creek, Wrangler's  
Rood  
The Real Farmers: Bodie's, Billy  
Up Tavern  
Bellamy Brothers: Del Mar Cattle  
Country  
California: Vary Winkle's  
Center Stage: On Bow Inn  
Gimmerson: Ashburn Country  
Saloon, Wrangler's Rood

**Grand Opening**  
**LIMELIGHT MUSIC**  
Come in and sign up for  
**\$100 GIFT CERTIFICATE**  
Drawing to be held Saturday, June 2  
7612 Linda Vista Road, Suite #109  
(across from Kearny High School)  
573-1731  
Guitars, amps, band accessories

**BEACH CLUB**  
Ocean Beach, California  
1921 Bacon Street (Newport and Bacon)  
Ocean Beach 222-0622  
**KRYME**  
Thursday, May 17  
Friday & Saturday, May 18 & 19  
**THE SOURCE**  
As always  
Friday night  
8:10 am to 1:10 am  
Next week  
VIBE & BURN

We've got boozee!!!  
**TUBAMANS**  
**GRANDSLAM SALOON**  
**Dixie Jazz**  
Tonight, 8 pm - Tobacco Road  
Friday, 7 pm - Top 40 Rock DJ  
Saturday, 9 pm - Ira Cobb  
Jazzbo Ditzelband  
7149 El Cajon Blvd.  
(just east of 70th St.)  
698-6042

**THE SPEAKEASY**  
presents  
**JAZZ**  
featuring  
**THE JIMMY CORSARO TRIO**  
Every Friday & Saturday  
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9379 Mira Mesa Blvd. 566-0970

**Swing Dance Classes**  
**STARTS TONIGHT**  
Beginning Jitterbug - 7:30-8:30 pm  
Beginning Swing - 8:30-9:30 pm  
Learn to dance to rock, country, western,  
40's swing, rockabilly music.  
For information on classes  
or jitterbug Club, call 281-0361.

**THE GREAT ESCAPE VIDEO CLUB**  
RESTAURANT • MAGIC LOUNGE  
**MAGIC LOUNGE**  
Professional magician bartenders  
performing magic continuously  
7 nights a week  
Located in the Great Escape Nightclub  
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More than 65 guitars and over 85 amps in stock!

**FREE**  
Fender Sidekick 10 with 1 year's supply of strings  
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Fender Model 210 Acoustic Guitar  
with purchase of any Fender Standard Tele.  
P Bass or any Fender Elite guitar or bass.

**FENDER ELECTRICS**  
Squire Bullet S-3 Now \$199.00  
25% Off Squire Strat List \$269.00 Now \$201.75  
25% Off Squire P Bass List \$269.00 Now \$201.75  
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40% Off Standard Stratocaster with maple neck List \$699.00 Now \$399.00  
40% Off Standard Precision Bass with maple neck List \$599.00 Now \$359.00  
45% Off Elite Precision Bass List \$999.00 Now \$549.00

**FENDER AMPS**  
New Sidekick 10 amps Now \$99.00  
30% Off Super Champ List \$398.00 Now \$278.60  
25% Off Sidekick Bass 50 List \$335.00 Now \$251.25  
32% Off Yale Reverb List \$279.00 Now \$209.00  
33% Off Stage Lead 2x10 List \$569.00 Now \$381.00  
42% Off Showman 100 watts 1x12 List \$549.00 Now \$499.00  
40% Off Concert 600 watts 2x10 List \$749.00 Now \$449.00  
30% Off Twin Reverb II List \$999.00 Now \$699.00

**ROGERS DRUMS**  
50% Off Rogers R-300 5-piece with hardware. List \$995.00 Now \$499.00  
40% Off Rogers R-360 5-piece with hardware. List \$695.00 Now \$417.00

**FENDER ACOUSTICS**  
37% Off Gemini II List \$165.00 Now \$99.00  
35% Off F-200 List \$200.00 Now \$129.00  
35% Off California Series Redondo List \$260.00 Now \$169.00  
Newport List \$245.00 Now \$159.00  
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Matila List \$335.00 Now \$217.00

**COUPON**  
**3 FOR 1** (reg. list)  
**ON ALL STRINGS**  
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One coupon per customer  
Limited to stock on hand. Offer expires 5/24/84.

**565-8814**  
Open Mon-Sat. 10 am-7 pm.  
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5035 Shawline Street, San Diego  
Conveniently located one block east of 805  
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Financing available. Visa/MasterCard  
Prices limited to stock on hand.

**MUSIC MART**

**NEW-NEW-MXR**  
Exclusively at Music Mart  
**ALL EFFECTS ON SALE**

Reg. \$165 NOW \$115  
Reg. \$215 NOW \$149  
Reg. \$110 NOW \$77  
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**NEW! ACOUSTIC MONITORS**  
1 1/2" speaker with horn, reg. \$249  
NOW \$149

**NEW! ACOUSTIC P.A. SPEAKERS**  
GREAT SOUND NOW ONLY \$199

**SPECIAL PURCHASE**  
Now you can own an EG10L AMP  
perfect for practice or jamming for only \$69.95 that's right only \$69.95 They're regularly \$219

**PEARL 5-PIECE POWER SET**  
reg. over \$1100 NOW \$599

**PEARL 6-PIECE PORCARO OUTFIT**  
reg. \$1500 NOW \$799

**PEARL 7-PIECE POWER KIT**  
reg. \$1650 NOW \$899

**FREE CONCERT & CLINIC - MAY 25, 3:00 pm BERNARD PURDIE**  
One of the recording industry's leading session drummers, he has credits with such artists as The Beatles, The Stones & Steely Dan.

**KORG POLY 800 ONLY \$695**

**ROLAND JUNO 106 reg. \$1095 NOW ONLY \$899**

**YAMAHA CP-7 ONLY \$399.95**

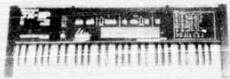
Financing available.  
All sale prices subject to stock on hand.

3555 Grant Street, San Diego 291-2330  
(off Morena Blvd., take Sherman Street to Grant)  
Great location • Free parking



# AES

## SYNTH SALE!



	Real	NOW!
Roland JUNO's	\$1,395	\$979
Moscow Reggae	495	289
Roland ST101's	495	319
Moscow Sources	\$1,395	\$849
Korg Poly 808's		
Roland Juno Jr's	999	519

## GUITAR SALE!

	Real	NOW!
Gibson Explorers	\$299	\$339
Peavey 127 Lds.	374	199
Peavey Mystics & Razors		
Tennor's	474	349
Gibson Les Paul Studios, Southb.		
Fishbees	879	624
Peavey 128s	324	224

ALL PRICES INCLUDE CASE!

## BOSS EFFECTS SALE!

### 50% OFF

HMD Heavy Metal  
HC2 Hand Clapper

CE3 Chorus  
BF2 Flanger



## AMP SALE FROM \$75!

Peavey - Roland - Marshall

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578-6660  
8470 Production Avenue  
Open Mon-Fri 10a-5a, Sat 10a-5a

Dan Connor: *Carnegie House*  
Cottonmouth: *12/10/11*  
Country: *Cassanova* 11/10/11

Country Comfort: *Backs*  
Country Lines: *the original*  
Cottonmouth: *12/10/11*  
C.W. Express: *Music*  
David Brown: *Heavy*  
Frank Dixon and Country  
Nightlife: *Landscape* 11/10/11

Ellen, J.K., and the Country  
Golds: *Bar* 11/10/11  
Fortune: *New* 11/10/11  
Four Star Country: *Just* 11/10/11  
Free Rein: *From* 11/10/11  
Wayne Gire: *Old* 11/10/11

Goodall Roy: *Palomino* Star  
High Steppin': *Pompadour* Club  
Tony Irvine: *Hungry* 11/10/11

Russ Kirkpatrick and Dan Lehner:  
*Red* 11/10/11  
Rene and Ramble: *Even*  
Lakeside Hotel

Call Lee and Firecracker: *Country*  
Benson: *11/10/11*

Lone Star Country: *The*  
Four Star Country: *Just* 11/10/11  
Rene and Ramble: *Even*  
Lakeside Hotel

Goodall Roy: *Palomino* Star  
High Steppin': *Pompadour* Club  
Tony Irvine: *Hungry* 11/10/11

We and the Countrymen:  
*Charlie's* 11/10/11  
Shades Riders: *Kentucky* 11/10/11  
The Smith Brothers: *Horoscope* 11/10/11

Southern Comfort: *Dan's* 11/10/11  
Steph: *Valley* 11/10/11  
Stacy: *Country* 11/10/11

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Superior: *Catman* 11/10/11  
Tall Cotton: *Country* 11/10/11  
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Don Tension: *Id* 11/10/11  
The Trademark: *Live* 11/10/11  
White Lightning: *Express* 11/10/11

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White Lightning: *Express* 11/10/11

## Everything Else

Phil Barber: *guitar* 11/10/11  
Helen: *11/10/11*

Anna Harmon and Herman  
Salerno: *opera* 11/10/11  
Peavy 127 Lds.: *374* 11/10/11

Bill Brackett: *comedy* 11/10/11  
Dixie Masters:  
David Bradley and the Maniac  
Band: *comedy* 11/10/11

Paul Gregg: *piano* 11/10/11  
Walker Clark: *classical* 11/10/11  
Prophet Restaurant

Delilah: *belly dancing* 11/10/11  
Gary Duncan: *karaoke* 11/10/11  
Piazz Restaurant: *Old* 11/10/11

Catherine Espinoza: *Irish* 11/10/11  
music: *Old* 11/10/11  
Patti Glenn: *piano* 11/10/11

Eddie Gold: *piano* 11/10/11  
Guy and Jackie and Gil Warner:  
variety: *pop* 11/10/11

Steve Hudson: *comedy* 11/10/11  
Monterey Whaling Company  
Tim Knorr: *one-man* 11/10/11

Bob MacLeod: *piano* 11/10/11  
Rolling Stone: *11/10/11*  
Springsteen: *11/10/11*

Steve Morris: *comedy* 11/10/11  
Mr. Bill's Backroom Saloon:  
Dennis Murphy: *dulcimer* 11/10/11

Old Time Cafe  
Mike Murphy: *comedy* 11/10/11  
La Hacienda Cantina

Mark Nelson: *dulcimer* 11/10/11  
Old Time Cafe  
Old Ridge: *comedy* 11/10/11

Old Time Cafe  
The Orion Duo: *Proph* 11/10/11  
Dale Pearson: *piano* 11/10/11

Carol Pelner: *marimba* 11/10/11  
Raggle Taggle: *variety* 11/10/11  
Raggle Taggle: *variety* 11/10/11

Raggle Taggle: *variety* 11/10/11  
Raggle Taggle: *variety* 11/10/11  
Raggle Taggle: *variety* 11/10/11

Maggie's  
Sharon Swadlow: *piano* 11/10/11  
Jo Trueman: *piano* 11/10/11

Bugon Books  
Lynn Kasper: *piano* 11/10/11  
Dale Vernon: *piano* 11/10/11

Jo Trueman: *piano* 11/10/11  
Jo Trueman: *piano* 11/10/11  
Jo Trueman: *piano* 11/10/11

## TICKET EMPORIUM

TEMPTATIONS 4 TOPS	JOE JACKSON
JOHN DENVER	JOHN DENVER
THOMAS DOLBY	THOMAS DOLBY
JOHN HALEN	JOHN HALEN
S.D. JAZZ FESTIVAL	S.D. JAZZ FESTIVAL
JOHN HALEN	JOHN HALEN
ALL HUMPHREY'S SHOWS	ALL HUMPHREY'S SHOWS
LOUISIANA SERVICE	LOUISIANA SERVICE

Deposits accepted for all upcoming Star Days concerts. Stage  
Deposits: New, Cancelled - \$25. Spontaneous: Real Star Days: \$25.  
11 a.m. to 5 p.m. 212-4166

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Best seats—lowest prices

PADRES	CHARGERS
Home games	Buy now and get season at cost
★FOUR TOPS/TEMPTATIONS★	Tonight, May 17

JOHN DENVER THOMAS DOLBY  
May 18 May 19

MOODY BLUES JOE JACKSON  
May 20 May 27

## RUSH

May 28

## JOHN HALEN

May 29

## KING CRIMSON NIGHT RANGER

June 8 June 9

## SIMPLE MINDS DAVID GILMOUR

June 10 June 11

## SMOKEY ROBINSON LIONEL RICHIE

July 10 July 11

## STAR TREK III/IN SEARCH OF SPOCK

Opening night 8:30 a.m. on May 29

## INDIANA JONES

Sequel to Raiders of the Lost Ark

## HUMPHREY'S SHELTER ISLAND

is now resuming seating

CARL KLUG—5/28  
DAVID GILMOUR—5/28  
DAVID GILMOUR—5/28  
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CRICK MANHATTAN—7/20, 21  
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Against All Odds: The remake of  
the 1984 film, starring a cast of  
Hollywood's most talented young  
men, is now in production.

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# CURRENT MOVIES

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# CURRENT MOVIES

Glenn Close star as the parents of a twelve-year-old who accidentally kills his brother, directed by Christopher Cain. (Power Hill Cinema, Grossmont, through 5/22; La Jolla Village)

**Swing Shift** — Or GOLDIE THE RIVETER, for those who need Goldie Hawn and marital infidelity to perk up the documentary, ROSE THE RIVETER, on the female work force in World War II. And even Goldie, in an effort to show how her character grows and strengthens into a feminist paragon, is less perky than usual. The production, in terms of clothes, cars, and so forth, is very full — even overflowing. The life portrayed, in terms of what the people are like, what their jobs are, what their future is like, is pretty skimpy. And granted that the woman is the rightful focus of attention, a slight bit of in-fidelity in what her husband has been up to, once he returns home from war, would not too much impair her independence. With Kurt Russell, Ed Harris, and Christine Lahti, directed by Jonathan Demme. 1984. (Carnegie Cinema, La Jolla; Mira Mesa Cinema, Parkway Plaza; Mira Mesa, Brand, from 5/18)

**Terms of Endearment** — James Brooks' first feature seems some-

what presumptuous, or maybe just overgeneralized, about the bond between a single mother and an only daughter (Shirley MacLaine and Debra Winger, respectively), as though no special night were called for. None is called for very often, in any event, since the movie chooses to concern itself not so much with the mother-daughter relationship as with the mother's relationships, on the one hand, and the daughter's relationships on the other. The generation gap, together with the geography gap, the society gap, the sexuality gap, and various other gaps, affords plenty of variety, at least, as we switch between two lives and two miles over a period of more than a decade. And variety is enriched, in a sense, by a method of characterization that lends to fathom the people with ecumenical, quasi-universal guidelines, unique styles of dress, and other attention-getters roughly equivalent to the novelty-store arrow through the head. This method, which belies honest observation and bespeaks a nervous need to fill a prescribed "entertainment" quota, is a reminder that Brooks' background is in TV sitcoms — specifically as co-creator of the mood-ruby ensembles of TAXI and THE MARY TYLER MOORE SHOW. The visuals of the

movie, in contrast to its verbal, are at a level rather below a good deal of TV. Never mind the movie's own lack of variety of composition, period, locale, writer-director Brooks clearly inclines toward the left side of the hyphen. But the performances of Michael McKean and Christopher Guest as the co-founders of the band — Bruce S. Hobbins and Noel Tunnell respectively — function almost gyroscopically to compensate for any deviation. They, and to a lesser extent Harry Steiner as the lower-profile Derek Smalls, never drop their masks long enough even to wink at the viewers. If, despite all that, there is any damaging complaint to be raised, it would just be that the filmmakers have made things too easy on themselves (and on the heavy-metal fans in the audience) by focusing on a group so precipitously and pitifully in decline. Heavy-metal fans will be able to reassure themselves that the egregious and in that same Time Inc. style, that its actual director, Rob Reiner, describes it as a "documentary" — a put-on (or -down) of all the rock concert-hour documentaries, with glibly pat indifference to Martin Scorsese's THE LAST WALTZ. (Certainly the beard and the furrowed brow and the subsidiary role as on-screen interviewer, in addition to the baptismal

name, bring to mind Scorsese.) Every credit that might be said to go too far in favor of the movie can be matched with one that goes exactly the other way. And, in any event, the performances of Michael McKean and Christopher Guest as the co-founders of the band — Bruce S. Hobbins and Noel Tunnell respectively — function almost gyroscopically to compensate for any deviation. They, and to a lesser extent Harry Steiner as the lower-profile Derek Smalls, never drop their masks long enough even to wink at the viewers. If, despite all that, there is any damaging complaint to be raised, it would just be that the filmmakers have made things too easy on themselves (and on the heavy-metal fans in the audience) by focusing on a group so precipitously and pitifully in decline. Heavy-metal fans will be able to reassure themselves that the egregious and in that same Time Inc. style, that its actual director, Rob Reiner, describes it as a "documentary" — a put-on (or -down) of all the rock concert-hour documentaries, with glibly pat indifference to Martin Scorsese's THE LAST WALTZ. (Certainly the beard and the furrowed brow and the subsidiary role as on-screen interviewer, in addition to the baptismal

experience than this is. 1984. \*\*\* (Claremont, from 5/18; Oceanside 8; San Diego 3 Cinemas; LA Gasline 6; UA Movies 6)

**The Trouble with Harry** — Reissue of Alfred Hitchcock's 1955 black comedy, with John Forsythe, Shirley MacLaine, Edmund Gwinn, and Muriel Nazzari. (Quix)

**The Warriors** — Walter Hill's unrealistic, or anti-realistic, street gang movie has an obvious kinship with the hostile-territory branch of action films, including both the STAGECOACH-type Western and the OBJECTIVE BRIM-BOOM war story. It also owes a special debt to the samurai film of Akira Kurosawa for its conception of the feudal clanishness of New York youth gangs and the strict martial-arts hierarchy that sets apart the true "soldiers" and "boppers" from the mere "wimps" and "faggots." A simple problem in logistics (how to get from here to there), it offers no more character or plot development — but then again, no less drama and color and precociousness — than the annual Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening shot of Coney Island's "Wonder

# CURRENT MOVIES

Wheel," a minimalist tracing of neon lights and dashes against a black sky, and is maintained throughout by the continuous fashioning of a laconic, of neoclassic gang costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau flourishes, etc.). At the top, for prophetic purposes, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh. 1979. \*\*\* (La Jolla Museum, 5/23; 7:30 p.m.)

**Woman in the Dunes** — An enigmatic, enigmatic, in the desert, is taken captive by the natives of the region and imprisoned with a lonely widow at the bottom of a sand pit, there to toil into eternity. Hiroshi Teshigahara's near-little existentialist parable is thick with sensuous images and a haunting atmosphere. With Eiji Okada. 1964. \*\*\* (La Jolla Museum, 5/23; 7:30 p.m.)

**Yentl** — As Barbra Streisand has got-

ten more ambitious, more powerful, not to mention more odd, she has not gotten any more disposed to incorporate these characteristics into her on-screen persona. We are asked to accept her here not only as an adolescent, but as an adolescent who, with a haircut, can pass herself off as a boy in order to enter the yeshiva (and, later, wedlock with Amy Irving). It is probably too much to ask that she blacken and work her hair to fit in with her seminary classmates, but how about a few elaborate man scattered

among them to make her a bit less of a sore thumb? The disparity of her disguise might not matter so much if the women's lib theme of the piece were not treated with such gravity. Not that scenes aren't often played for titillation, or don't elicit then whether they are or not. But the underlying seriousness, even grimness, of the project is curiously apparent in those introspective musical soliloquies (with unmemorable melodies by Michel Legrand, and slightly more memorable lyrics, in the sense that any compar-

able trauma would be memorable, by Alan and Marilyn Bergman. It seems risky every day. One cannot fail to find a parallel between the heroine's incursion into the masculine world and Streisand's seizure of the director's chair. But her actual dictates from that post — many telephoto shots, stately dissolves, buttery yellow light, countless closeups of the star — ensure that her victory is purely personal. 1983. (UA Movies 2)



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If you like Rock 'n' Roll  
If you like Off the Record  
Then you'll love our radio show!!!

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Walk in any day from 11 a.m. to 9 p.m. and receive prompt medical treatment for minor cuts, burns, abrasions, sprains, colds, flu, sore throats, virtually any minor medical problem can be treated.

And you'll feel more secure knowing Sharp's emergency room is right next door... just in case.

Because it's not a question of if, but when?

Personal checks, major credit cards and Med Plus members' acceptances.

Prompt Care Centers meet in Emergency Department Entrances at both locations.

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HOSPITAL  
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**\$8.50 PRECISION HAIRCUT**  
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with free haircut (long hair)  
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No experience necessary

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MAY 17 1968



KNOX: WATERED DOWN... (text continues with various news snippets and advertisements, including a large 'RESTAURANTS' section header at the bottom left).

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A Japanese restaurant  
**A gourmet sushi bar featuring Master Chef Akisan**  
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**Still acclaimed the finest in Lebanese home-cooking**  
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A satisfying meal experience!  
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Unique Japanese seafood & salad bar  
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