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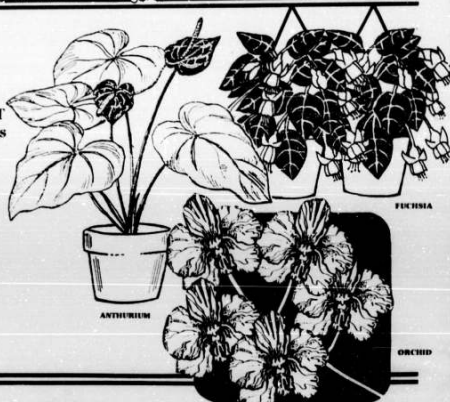
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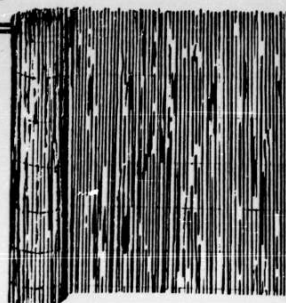
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READER

VOLUME 14, NO. 14, APRIL 11, 1985 SAN DIEGO'S WEEKLY



Their Kind of Town

As you drive through the hairpin turns near Hauser Canyon Mountain, out past Potrero where Highway 94 narrows, your ears begin to pop when the altitude reaches 2350 feet. Out here there's nothing for miles but country roads lined with tall oaks, deep green hills, and lots of sky. About five miles southwest of Campo, near the sacred Indian mountain Cuchama, there's a clearing in the oaks where a weathered wooden roadhouse stands. Two thousand square feet of faded, peeling grayish-white paint trimmed with outrageously bright pink enamel glisten in the late afternoon April light. A simple hand-painted sign's black letters

DOGPATCH U.S.A. — demand recognition amid the landscape's trash cans, dumpsters, and wooden picnic tables scattered throughout the bumpy dirt yard filled with pick up trucks. Unpainted shacks resting on an incline above the dumpsters pay homage to rural American blight. So does the wellhouse, which strangers sometimes mistake for an outhouse, about fifty yards from the main building (officially a bar and grill).

Multicolored bulbs strung on the eaves of the building's dilapidated wooden porch, apparently the remnants of some bygone Christmas, indicate that Dogpatch folks are happy with the way things are. The funky,

rusty bedspring tucked high up between branches of the sturdy oak that hovers over the porch is testament to those who have slept off their hangovers in the trees high above the rattlesnakes. Even the ignored broken window blends into a decor that resists change. Under the porch eaves, half a plastic Clorox bottle serves as spring's harbinger; according to local wisdom, a bird nesting in the bottle signals the beginning of the season.

At first glance, even before you step inside, Dogpatch U.S.A. is a montage of Erskine Caldwell book jackets, Appalachia, and Early California. Inside the building, after your nostrils recover from the assault of tobacco and beer, the scenes confirm that this musty old joint is the last juicy slice of American pie. The worn-to-the-plywood linoleum floor, the dead ratler hanging on a wall over the bar, a chair made entirely of horseshoes,

It's only about an hour's drive from downtown San Diego to Dogpatch, U.S.A. But once there, you're about a hundred years from anywhere.

By Sue Garson

(continued on page 10) Photographs by David Cooley

Do You Eat When You're Not Even Hungry?



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And Leave The Ignoring To Us

After reading "The Bus Stops Where?" in "City Lights" (April 4), I wonder if anyone has ever suggested to the Centre City Development Corporation that the bus riders of San Diego need their own bus station downtown.

A bus stop merely on the sidewalk in front of the highrises is not adequate or fair. The bus riders of San Diego need their own station/shelter such as the one in Fashion Valley, to rest and get out of the rain between the often long waits between connections, off the street and out of pedestrian traffic.

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, P.O. Box 80003, San Diego, 92138. Please include your name, address and telephone number. Letters may be edited for length and clarity.

Why wasn't the plaza incorporated into the shopping center as at Fashion Valley? Did we planners think they would get away with taking the space of bus riders (and street people) without protest because these groups are relatively powerless? You can't take a plaza away from bus riders and not miss it. We didn't have much of a bus stop before, but we all thought eventually surely we'd have a nice one, as at Fashion Valley, for our downtown, that all the tourists see. The bus riders were ignored in this plan, as if we didn't shop too; many of us are working women. A bus stop near the shopping center surely wouldn't be bad business.

As for the street people, their plaza was unfortunately the same one used by bus riders, and it has been taken away from them too. In this move to "sanitize" the plaza street people and bus riders have merely been displaced. It's time to give them a place of their own, an air bus shelter, and give the street people a garden shelter of their own, too.

Mildred Sanfilippo
San Diego

Zoo Of Naive Weirdness

My first impression of the Crew Classic ("Highlights of Upcoming Events," April 4) was a classical one. I recalled gaily slaves rowing in and out of an ancient studies course I once took. But instead of a drumbeat chant, a harsh, electronically enhanced voiced coxswain urged the grunting individuals on.

I don't get a chance to see the East Coast influence very often in sporting events that I attend. Various schools' alumni associations set up tents on the grass near the finish line. Their banners flapped in the cold wind. Beer and hot dogs were on hand as refreshments. Harvard was a noticeable exception; alumni observed the races from the halfway point on the course in a rented apartment, sipping cocktails and munching on expensive hors d'oeuvres, a classic thing for them to do.

I graduated from a U.C. school, shivered in the cold wind, drank cold beer, and stood in line at the public rest rooms (those elitist bastards!).

I recalled what Hunter S. Thompson said at the 1980 Honolulu marathon: "Why are these people doing this?" One could say that at least health and the competitive intercollegiate attitude are still charming about in the zoo of naive weirdness on campuses all across the nation today.

Allen Handley
Curliff

Less Than Five Inches?

I would like to know where John D'Agostino's seats were at the March 21 wrestling matches ("Sports," March 28). I have been attending these matches every month for about a year now and always in the front row. It is not true that the wrestler comes five inches away from hitting the other wrestler. I admit that they do not always get as hurt as their sounds make you believe they are, but you have to give credit where credit is due. These guys take a lot of punishment! D'Agostino thinks it is a fake, but last month a wrestler fractured his knee. How do you fake that? Ask the 20/20 reporter if it is fake. He asked a wrestler, Dr. David Shultz, if it was fake and Shultz replied by giving the reporter a blow to the side of his head. When the reporter got up, Shultz hit him on the other side of his head, knocking him on his ass! Jason Price
San Diego

By The Mangoes

I was pleased to see Gordon Smith's article "Lemonade, Tomatoes and Controversy" (March 21). As a natural-food-store owner, I am a firm believer in and supporter of the organic foods movement and feel it's only a matter of time before more people become aware of the nutritional and environmental benefits of organic foods. It is the nature of these benefits that mandates that a retailer ensure that produce labeled organic is organic.

I feel a moral responsibility to my customers to investigate the "organicness" of the produce I carry. I only sell organic produce that I am satisfied is organic. For this reason I become hesitant to sell produce when any doubt surrounds its organic quality.

This points up my rationale for not selling Effie May's produce, although to do so would greatly increase the diversity and quantity of organic produce that my customers could choose from. (Many times Effie May seems to be the only "organic" source of certain produce that my customers request.) And though the "mango incident" referred to in the article is only one of many circumstances that has caused me, O.B. People's Ford, and others to question the organic dependability of her produce, it is a good one to discuss further.

In response to Nach's charges that the sold questionable organic produce (mangoes included) to O.B. People's, Effie May replied, "If [Nach] mentions mangoes, he's wrong. I've never even handled mangoes." Attached to this letter, I've enclosed a dozen Effie May invoices from 1979 that indicate she sold mangoes to O.B. People's. I believe this incident among others justifies my stance on her produce.

I bear no personal grudge toward Effie. It's a question of business integrity. And although Effie May believes that "a lot of the people who are putting me down are the ones who are going broke," my business is thriving, which I directly attribute to the organic quality of the produce that I do carry.

Controversies such as this disturb me because they negatively impact the image of the organic foods movement and undermine the faith that people have. Yet they are beneficial in that they force a high standard on both growers and retailers in the organic produce they sell.

Jim Soreck
Jimbo's... Naturally!
North Park

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VERIFIED

City Lights

The Disease

It was an unseasonably warm evening last week when roughly thirty lesbians and gay men gathered at a meeting of L.A.G.U.A.R. (Lesbians and Gays United Against Repression) at an upstairs office near the corner of Fifth Avenue and Robinson Street in Hillcrest. After a perfunctory run-through of old business, group president Sue G. settled down to the subject at hand — AIDS and how it has affected lesbians. Although the disease has yet to strike a single gay woman, she said, it has become "an oppressive element for lesbians."

Another woman stood up to address the group. She had recently polled sixty-five gay women living in San Diego concerning their attitudes and fears regarding AIDS. While many were concerned for their gay male friends, others were equally concerned that the heterosexual world would soon begin to associate lesbians as carriers and victims since it has been labeled a "gay disease." Others stated that they felt little surprise that such a malady should strike gay men, given their libertine sexual habits. And others, the woman said, stated they had become skittish about hugging and kissing gay men.

Sue then opened the meeting for discussion. A

young woman took the floor and launched into a description of her concerns that would set the tone for the rest of the meeting. She had been to the Flame, San Diego's most popular lesbian bar, near Park and University, on the previous Wednesday to attend a lip-synce contest. She arrived to find the establishment overrun by gay men, some of whom were busily collecting a two-dollar entrance fee at the door for the San Diego AIDS Project. When she asked if the two-dollar fee was a donation or a cover charge, she was told that she had to pay if she wanted to get in. Once inside she was shocked to find local gay activist Nicole Murray acting as m.c. for the show, in — a display she claimed many lesbians feel is degrading to women. In addition, there were also several men participating in the contest, she said. She then mentioned the Club, a bar at the corner of Laurel and Kettner streets. "It was a perfectly good women's bar. Now it's been taken over by leather men. Now I see men in drag at the Flame with a two-dollar cover charge at the door for what is primarily a gay men's issue. Pretty soon women won't have any space at all. I understand that AIDS fundraising is important, but there are lesbian mothers out there who need day care centers!"

Sue G. concurred. "That's right," she said. "Here again is how women are rallying to a cause for men."

According to Sue, there is a small but growing resentment among local lesbians for all of the attention being given to AIDS. And she herself is somewhat dismayed by the willingness of bar owners and other lesbians to commit



Illustration by David Rice

themselves wholeheartedly to raise money for the cause. "Where were all the men when we needed rape crisis centers?" she asked, and went on to state that few gay men have been actively involved in local efforts to defend abortion clinics. She cited an all-night vigil held at Womancare in

performance, especially since Baxter is planning on holding the party about two boats anchored offshore to avoid police hassles, so Green has enlisted the aid of various other community leaders to start a phone campaign in support of Lloyd. In addition, Lloyd last week began passing out 500 fliers outlining his platform to counter the more than 10,000 that Baxter claims he and his supporters have already distributed along the boardwalk and through beachfront

Hillcrest two weeks ago following the latest in a series of bombing attempts, which very few men attended. On the other hand, she said, "Women are so used to meeting men's needs, including lesbians, that we even go out of our way to give up our own causes."

Nicole Murray, president and founder of the San Diego County AIDS assistance fund and vice president of the San Diego AIDS Project, does not agree. In an interview subsequent to the meeting he said that San Diego's gay men have done plenty for women's causes, and that Grant and her like-minded friends do not speak "for even one percent of the lesbian community." Two years ago, he said, local gay men raised more than \$1000 for an underground railroad for battered women. He also claimed that his fundraising organization, Eagle Productions, Inc., has raised more money for women's issues than any other social service agency in town. As for women being upset by his appearing in drag at the lip-synce contest, it was drag queens, he said, who made lip-synce popular. Such complaints, he said, only add to the divisiveness already plaguing gay men and lesbians. "AIDS is a health issue, and I would state that if lesbians were the ones primarily affected by it,"

— A O

When You're Out Of Beer, You're Out Of Votes

The Mission Beach Town Council is one of about a dozen community groups that serve as unofficial advisory boards to the San Diego City Council. And, as is the case with most of the others, the Mission Beach Town Council's annual elections are normally quite placid affairs, with leadership duties almost always passing to the previous year's vice president.

So attorney Mike Lloyd, a member of the group for two years and its current vice president, was fairly confident of victory at the April 10 election when he first announced his candidacy for president. Not only did he have tradition in his favor, but his views were closely aligned with those expressed by the 200-member council over the last few years: he favors the six-year-old rezoning plan designed to cut down density; he is against unrestricted drinking on the beach. And the number-one problem, Lloyd says, is beach congestion, and the only way to solve it is to meet with San Diego city officials, "and use their consultants and paid staff" to work out some possible solutions. Last year, Lloyd



Bill Baxter and Mike Lloyd in Mission Beach

served as chairman of the town council's committee on parking and traffic, and he feels qualified to offer some ideas of support of outgoing president Belmont Park as a temporary parking lot for four-wheel-drive vehicles. "We should go back to the plan conceived by Spreckels when he built Mission Beach," says Baxter, who owns a three-unit apartment complex on Ormond Court. "It should be like Fantasy Island, where the roller coaster worked and everybody surfed and had a very good time."

Lloyd dismisses Baxter as a "charlatan," but he admits he's worried. When he announced his candidacy a few weeks ago, Baxter promised a twenty-kilogram "beer bust" on election night at the Santa Clara Point Recreation Center, where town council members can start voting at 7:30 p.m. His goal is to flood town council membership with his

ban on overnight parking in beachfront lots; and, to provide an immediate remedy to the parking shortage, he advocates using the grassy area around Belmont Park as a temporary parking lot for four-wheel-drive vehicles. "We should go back to the plan conceived by Spreckels when he built Mission Beach," says Baxter, who owns a three-unit apartment complex on Ormond Court. "It should be like Fantasy Island, where the roller coaster worked and everybody surfed and had a very good time."

supporters and then sweep the election (only town council members are eligible to vote; membership in the group is open to anyone who can prove at least a ninety-day residency in the area or runs a business there and will pay a ten-dollar registration fee). Outgoing town council president Green says Baxter staged a similar beer bust at the same site last September, when the fifteen-member Mission Beach Precinct Plan Group held its election; police shut down the party "because alcoholic beverages aren't allowed there at all." Green says, but Baxter's plan worked well enough to get five of his candidates onto the group, which also advises the city council. Green says both he and Lloyd fear a repeat

performance, especially since Baxter is planning on holding the party about two boats anchored offshore to avoid police hassles, so Green has enlisted the aid of various other community leaders to start a phone campaign in support of Lloyd. In addition, Lloyd last week began passing out 500 fliers outlining his platform to counter the more than 10,000 that Baxter claims he and his supporters have already distributed along the boardwalk and through beachfront

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— T. K. A.

City Lights



Illustration by Robert Wright

Ten Del Mar Lifeguards Pounce On Richard Avedon

Most politicians are flattered when film crews and still

photographers choose their cities for "on location" shooting. But the Del Mar City Council recently passed a law to discourage cameramen from using that coastal village as a scenic backdrop. Photographer Roscoe Smith got tangled in the unusual law last week when a Del Mar Lifeguard Lieutenant

ordered him off the city beach, where Smith was shooting pictures of an aspiring model. The lifeguard told Smith the city now "prohibits cameras on the beach," and rather than argue, Smith and his client drove to Cardiff to finish the photo session. The lifeguard did overstate

his case, but not by much. The Del Mar law requires that any commercial photographer obtain a twenty-five-dollar city permit before shooting pictures on public property where traffic flow would be hindered or more than five onlookers might gather. Smith's fellow photographer, Brent Clingman, was so startled by the incident that he called the city treasurer last week to make sure he wouldn't need a permit to take some April wedding photos outside the beachfront Poseidon restaurant. Clingman was told to buy a permit, which is valid for a year. "It's ridiculous," says an incensed Clingman. "I'll have to charge my clients more to cover the fee, or make less on the job." Smith and Clingman are both doubly upset that television personality Larry Himmel is filming segments for his nightly show in one of Del Mar's parks, without a permit. Del Mar City Manager Bob Nelson says the new law is needed to protect the city from being overrun by aggressive camera crews who have "been

just plain inconsiderate of the public's rights," Nelson recalls how last summer several visiting German photographers shooting a department store catalogue "drove their vehicles on the sand, roped off a section of beach," and ordered the locals to stay out of the way. Hollywood crews from television's *Simon and Simon* and a new motion picture, *Inside Adam Swift*, were more polite, but the city manager says residents "still felt put upon" and requested that the city regulate photographers. Nelson says the First Amendment clearly exempts news photographers from the permit process, but agrees that some situations will be harder to define. Nelson feels television's Himmel show is probably "news," though a free-lance photographer shooting a layout for a fashion magazine may be required to buy the permit. "I really don't know," says Nelson. "I just hope I never get into a situation where I have to define these things."

— P. K.

When E.F. Hutton Squawks

San Diego City's private builders have for the past decade agreed to build roads, schools, even police and fire stations in return for government approval of their suburban housing projects. Now developers are being asked to make similar contributions for freeway improvements, and while most builders have so far agreed to pay their share, the E.F. Hutton Life Insurance Company is balking. Hutton wants to build a one-million-square-foot office complex and 300-room hotel at the intersection of Pomerado Road and Interstate 15, on the southeastern shore of Lake Hodges. Hutton budgeted \$180 million for the mammoth project, but the state department of transportation (Caltrans) argues that Hutton should spend \$8.5 million more for its share of needed improvements on I-15. The money would pay for a new freeway interchange at Pomerado Road, widen the road where it crosses over I-15, and expand I-15 where it bridges Lake Hodges.

Hutton vice president Jeffrey Taxson argues the company is being overcharged, that traffic from nearby houses will so crowd Pomerado Road that the improvements will have to be built regardless of Hutton's plans. So Hutton has offered two million dollars as its "fair share" of the construction costs. Caltrans executives have refused to bargain, arguing that their calculations show Hutton's new building will by itself create a commuter's nightmare. "We're providing factual statistics that you can't compromise on," says Jack Grassberger, chief deputy director of the local Caltrans office. Besides, Grassberger says, there's simply no money in the Caltrans budget to meet Hutton even halfway. The life insurance company's refusal to pay the full \$8.5 million led the San Diego city planning commission last month to deny permits for the project, though Hutton will appeal that denial to the city council late this month or in early May. Other developers have assented to similar, albeit less costly, demands that they improve freeways to compensate for the added auto traffic generated by their new businesses: the Hahn Company and the city of Escondido are funding a five-million-dollar upgrading of I-15 at Via Rancho Parkway, site of Hahn's huge new North County Fair shopping mall, and tenants of business parks along Del Mar Heights Road helped fund a three-million-dollar overpass on I-5. Freeway upgrades will cost even more for those who want to locate near interstates. A proposed new interchange for Interstate 8 between the Taylor Street and Hotel Circle ramps in Mission Valley would cost property owners and the city of San Diego at least \$10 million.

— P. K.



Proposed development at Pomerado Road and Interstate 15



Illustration by David Rice

A Gagggle Of Groups

City councilman Ed Struikma says he's noticed with growing concern "how hard it is to get things done downtown." Developers who once had to win approval for their projects from either the city council, the county board of supervisors, or the San Diego Unified Port District must now deal with a growing number of advisory groups which very often frustrate the same projects they're supposed to encourage. Besides the city, county, and port district, Struikma says, there are now twenty-two other interest groups with a hand in downtown's future. These private organizations are involved with business development in general: the Greater San Diego Chamber of Commerce, the Central City Association, and San Diegans Incorporated, formerly the official planning group for the center city area. They are joined in their efforts by the Centre City Development Corporation, a public agency,

and three smaller groups: the Gaslamp Quarter Council, the Harbor View Planning Group, which is developing a revitalization plan for the "Little Italy" neighborhood centered around India and Date streets; and the South College/Centre City East Planning Group, which is formulating a similar plan for the area east of Sixth Avenue and south of F Street adjacent to the Gaslamp Quarter. Similarly, there are now five groups concerned with the aesthetics of downtown redevelopment: the Centre City Urban Design Committee, appointed by the city planning commission and charged with developing design guidelines and programs for all of downtown; the CCDC's Arts Advisory Board, which reviews all public art projects; the city council's Partners for Livable Spaces and the Arts and Amenities Council, both designed to develop arts and amenity programs; and the independent Art Community, a loose organization of downtown artists and gallery owners interested in creating "a viable arts community downtown," the report states. There are five more social agencies and committees dealing with the plight of the downtown homeless: the CCDC's CARE Committee;

the city council's City Committee on Downtown Social Problems; Mayor Hedgecock's Committee on Downtown Homeless; Judge Coates's Committee; and the Downtown Coordinating Council, which the planning report describes as an "umbrella group" for the other four agencies. Add to that two other public agencies — the Metropolitan Transit Development Authority and the San Diego Transit Corporation — and three more city council committees — the Downtown Parking and Transportation Committee, the Underground Conversion Committee, and the District 8 Downtown Advisory Committee, just set up by Councilman Usaldo Martinez — and, Struikma says, you have a classic example of too many chiefs and not enough Indians.

— T. K. A.

— Paul Krueger, Thomas K. Arnold, and Abe Oppenauer

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I've had my nose pierced (left nostril) since 1977, and I've kept it open with a small dot earring (post or stud type) all these years. If and when people ask me of its significance, all I can tell them is that it was done for decorative reasons, which is true. My question is why do Hindu women (or other cultures) do this? It must relate to some meaning in their society. What could this reason be? I'd like to know myself and maybe inform those curious people who may question me.
Skyla Bleu Hillcrest

I hope you're a strong person, Skyla, and that you'll be able to go on living after I've answered your question. Some people completely fall apart when "meaning" is removed from their lives, whether it be through the death of God, our country's abandonment of the gold standard, or the cancellation of Cagney and Lacey. You must now grab hold of yourself and face the future bravely, because — alas! — there is no deep significance to the nose ornament, either in your nose or in the noses of hundreds of thousands of women all over the world. It isn't religion that motivates such ornamentation; Muslims wear the rings and studs, as do Hindus, and even nonbelievers and backsliders decorate their nostrils. Nor are the ornaments worn for some medical reason, though someone tried to tell me that the decorations are really birth-control devices that exert their power via some mysterious connection with acupuncture. The adornments aren't even significant sexually, since (at least historically) both men and women have worn such things. It's just jewelry.

And while I'm relieving people of their misconceptions, let me say that India is not the only place on earth where such a custom is followed. Natives of Pakistan, Nepal, the Middle East, the Cuna Indians from the San Blas Islands off Panama,



I realized my car wasn't about to explode, I began to wonder: why this strange noise? This happens every time I drive this way (usually I take 805), and nowhere else. Why?

Not Mothers
Solana Beach

Rick, you're not looking at the Big Picture. You already know how to get to University City. But put yourself in the driver's seat, in the place of some tourist just passing through (we hope) our pleasant little burg. What does he care where University City is? He needs to know how to get to what Caltrans terms "major destinations." Los Angeles is as major as it gets down here, like it or not. And there's another reason the communities of your choice aren't listed: they're either part of San Diego (only cities merit freeway billing) or they're not actually on the freeway. La Jolla is an exception, earning a freeway mention probably because of political maneuverings. Money does talk, you know.

Now to turn our attention to the strange case of the singing freeway. Back in the early Seventies highway inspectors discovered that in widening Highway 163 a slight miscalculation had been made. A section of the freeway was too flat, and water tended to collect in this flat spot. Such water can create problems of hydroplaning — people don't do well water-skiing down the freeway in their cars — so a solution was to cut grooves in the lanes. It's done all the time, but usually the grooves are cut in the direction traffic moves. In this case the grooves were cut across the lanes, draining the water into the median divider. So for 400 feet your car hums across these grooves, high and quite dry.

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.

they all wear some sort of nasal decoration. Nose rings were quite the thing in pre-Columbian America, in our own hemisphere. But it's true that the practice was (and is) strongest in India, and with good reason: during the Mogul empire (Sixteenth Century) and on into Britain's rule, Indian jewelry reached the pinnacle of extravagance. There were the usual necklaces, armlets, finger rings, anklets, and such baubles, but there were also elaborate toe rings, aigrettes, and forehead ornaments, and ear ornaments that were so heavy they had to be supported by attached hairpins. One practically had to have an engineering degree to design jewelry. What all this frippery meant was that the person wearing it (or her husband) was wealthy, and it's essentially the same purpose jewelry serves today. A flashing diamond in your nostril lends a certain air of prosperity, though in the West we usually send such signals via rings and necklaces and earrings.

One other curiosity I'll throw in your direction. Bejeweled nose studs (nuboo or chenski) are almost always worn in the left nostril, though in southern India the right side of the nose is favored. Why? Why did our own Skyla choose the left side? Why did Kirk Douglas wear an earring in his left ear in 20,000 Leagues under the Sea? Is there some arcane significance to the left side?

Dear Matthew Alice:

I've never understood the reasoning behind our freeway signs that read "3 & 805 North, Los Angeles." Why don't I-5 and I-805 North read "La Jolla, Del Mar," or "University City, Sorrento Valley"? Do we have to have the name of a smog pit plastered all over our freeways when we have such nice communities to the north? Rick DiFranco San Diego

Dear Matthew Alice:
Driving south on Highway 163, just past the Balboa Avenue exit, I suddenly realized I was literally humming along — my tires were making a very unusual whining noise. It only lasted a few seconds, and when my heartbeat settled back down and

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GASLAMP QUARTER FIFTH ANNUAL JURIED ART SHOW

The Gaslamp Quarter Council will host the Fifth Annual Juried Art Show, opening to the public on April 20. The show will hang at the Creative Stitches Gallery, 415 Market Street, through May 3. Jurors for the show are Tom Heller, Assistant Curator, Newport Harbor Art Museum; and Sebastian "Lefty" Adler of the San Diego Art Center. The juried exhibition is open to artists residing in Southern California. Cash prizes will be awarded in the amount of \$200 for first prize, \$100 for second and \$50 for third. The public is invited to the opening reception on Friday, April 19, from 6-9 p.m.

THE INSIDE STORY

BY PAUL KRUEGER

MAYOR ROGER HEDGECOCK QUICKLY rewarded homosexuals for their support of his 1983 election and subsequent re-election. Gays sit on the city Library Commission and Historic Sites Board and the mayor last month appointed a homosexual to his new Advisory Board on Neighborhoods. Supervisor Leon Williams, though, appears increasingly cautious about acknowledging any indebtedness to local homosexuals for their help in Williams's 1982 victory over Christian fundamentalist Stanwood Johnson.

While Williams championed the county's newly formed Human Relations Commission, he later agreed — in the face of vocal protests by evangelical groups — to drop references to sexual preference as a specific area of the commission's possible investigation. And Williams, a Democrat who represents the popular gay neighborhoods of Hillcrest and Golden Hill, is now saying he may not appoint a homosexual to the commission.

A discreet politician who tries to avoid controversy, Williams recently told four gay community leaders that he is committed to having a gay (presumably a Democrat) serve on the commission but that if he were to appoint one, he'd prefer a lesbian instead of a gay man. That move ruled out the expected choice of physician/political activist Brad Truax. The supervisor's aides say he's since further limited his choice to an

innocuous nominee who won't act as a "lightning rod" for further agitation from evangelical groups who oppose the commission. And Williams has discussed with Supervisors Susan Golding and George Bailey their potential nominees, hoping one of them might take the pressure off him by nominating a gay.

Golding won't talk about her possible appointments to the commission, but some gay Republicans are lobbying her on behalf of Susan Jester, a lesbian. Jester has also received a letter of recommendation from Mayor Hedgecock and Police Chief Bill Kolender, who lauds her work on the Police Liaison Committee. Golding knows that campaign contributions and precinct help from gays helped Hedgecock get elected, and as a more adventuresome politician, she may be willing to risk criticism from conservatives if nominating Jester would help her attract the support of politically active homosexuals. The appointments are expected early next week.

San Diego's landlords couldn't ask for a better rental market. Monthly rents in the city are increasing twelve percent annually, the apartment vacancy rate has dropped to an all-time low of 1.58 percent (down from 3.95 percent in 1981), and the 50,000 new residents arriving in the county this year will face housing prices among the nation's highest, further assuring their status as renters.



Leon Williams

Susan Golding

These same statistics are also potent ammunition for local renters' groups and the liberal politicians who court their votes.

But the county's rent control activists remain sobered by the trouncing they took at the polls in 1980, and those politicians willing to confront apartment owners appear quick to compromise.

In San Diego, the 300-member Congress of Seniors last month asked the watchdog San Diego Housing Coalition to introduce a "vaguely worded" resolution to the city council acknowledging the problem of spiraling rents and urging landlords to restrain rent hikes. (The average monthly cost of a studio apartment in the city is now \$370, for two bedrooms it's \$550.) The Housing Coalition refused. "We're not going to beat our heads against a brick wall," says coalition

spokesman Mel Shapiro, who notes that all council members have publicly opposed rent-control legislation. "Renters may be numerous here, but they don't have clout," says Shapiro.

La Mesa's renters are more aggressive and organized, but apartment owners there have at least temporarily stymied any lobbying efforts. Mayor Fred Nagel says frequent complaints about rent increases led him last month to introduce a "Renters Assistance Act," which would have forced owners to provide a meeting place for tenants' associations, limited to five percent the penalty for late rent payments, and established a three-member "Eviction Arbitration Board." Nagel says the San Diego Apartment Association on March 26 persuaded three of La Mesa's five council members to defeat his proposed legislation by promising in

return to install a special phone line so renters can call the association's Mission Valley office to discuss their problems and to "educate apartment owners who may be taking actions... not in the industry's best interest." (Nagel says he may reintroduce his ordinance in six months.)

Coronado's city council is also being circumspect in its approach to dealing with senior citizens who claim landlords are increasing rents while allowing apartments to deteriorate. The Coronado council will vote next month on whether to hire a consultant to determine the frequency and amount of rent increases there. But regardless of the study's results, Councilwoman Mary Herron says her colleagues are "pretty leery" of talking about rent control, and would instead establish "a process so renters and owners can work out their problems."



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Dogpatch

(continued from page 1)

and the cobwebs that hang from the dark green painted plywood ceiling tell that few interior changes have been made since 1920, when the place was built as a retreat for officers at nearby Camp Lockett, the last cavalry camp built in the U.S. Dogpatch is a place where the Twentieth Century has stopped to take a breather. The set and the props, human and inanimate, are authentic frontier Americana — shotguns hanging over the bar, four wall clocks that don't work, and a barefoot, full-bodied earth mother dancing solo to Scotch-Irish fiddle tunes on the dingy floor.

Slumped against a wall in the far corner of the room is a young man blowing into a harmonica. His shoulder-length hair peeks out from under a straw hat. There are a dozen other musicians in the room. Fiddles, banjos, guitars, a mandolin, even a tambourine rest on shabby, mismatched formica tables. Folks of all ages with missing teeth, men wearing cowboy hats and fringed jackets, men in baseball caps, even helmets, teenagers in jeans, towheaded youngsters no older than eleven, and an ancient-looking man with a cane. A few infants nibbling at their mothers' breasts are oblivious to the din. This room's sole concession to the present decade is a Hedgecock for Mayor bumper sticker hanging on the wall over the harmonica player's head. On the opposite wall hang yellowed newspaper headlines from 1945 that loudly proclaim, "Italy Surrenders!"



Although this mountain hamlet isn't much more than an hour's drive from the skyscrapers of downtown, Dogpatch is another civilization. It bespeaks a romantic past full of action. Shoot-outs, hangings, myths, legendary characters, cowboys and Indians, bandits, pistol-packing mamas, mountain men, and tough women who knew how to cope. Even rainmakers and poltergeists.

People began drifting to this part of the county right after the Civil War. They set up small ranches, farms, and trading centers. When Potrero was first settled in 1868, there were orchards and vineyards; ranchers raised cattle, sheep, poultry, and bees. Flipping through the fifty-five pages of the sixth and latest edition of the *Mountain Empire Backcountry Directory*, which includes the Campo-Potrero area (Dogpatch is noted on the directory's map), one senses that, like the clocks on Dogpatch's walls, time has stopped. Far from the

silicon-chip invasion, far from tanning parlors, chain stores, and holistic health, the directory lists bait and tackle shops, horseshoeing and stud services, grain and feed places, stables, corrals, stalls, custom saddles, folk harps, Indian reservations, land and cattle companies, and an equine referral service. There are no lawyers, no psychologists, no investment counselors, and no Laundromats. San Diego Trust and Savings has a mobile unit that visits the area on Wednesdays. Because Channel 6 is all they can get up in the hills, very few folks own a television set. There aren't many telephones either, which may account for the directory being so small. Word of mouth is powerful in these hills, making the residents less isolated than urbanites, who live and work in multistory towers and who connect with the world electronically.

The nearest cinema is at Parkway Plaza, a distance of at least forty miles from Dogpatch, so folks make

their own entertainment. One unemployed musician who claims he's hung around Dogpatch for twenty-six years, says that when he was a kid, he and his friends used to paint the cockroaches various colors and then race them across the bar. Cockroach racing may have limited appeal, but storytelling is a popular activity. When folks sit around the long bar swilling beer day and night, each repeats his own particular version of what happened long ago in the neighborhood. Some claim that one of the previous owners was shot right in the middle of the barroom floor by his wife. Others argue that he was shot by his son. Some insist that it was a customer who was shot dead by another customer. Another version is that the bartender was shot by his son-in-law. A few shrug their heads and mutter, "Don't y'believe none of what y'hear."

They still talk about Maggie's, a warehouse being right down the road from Dogpatch. Some say it was called Maggie's Bedroom and it was nothing fancy, just a one-room shack like all the rest. "It became well known because one night a car came crashing through the shack. Driver must've been drunk," says L.P., the bartender at Dogpatch. According to county park ranger Tracey Walker, Dogpatch was at the height of its popularity during the war, when it was called Canyon City Café. "It's common knowledge," Walker says, "that Dogpatch was a house of ill repute." The army camp, Camp Lockett, was just a few miles down the road, in Campo. There was a black cavalry unit stationed there, and the men would come in for a drink. "Prostitutes hung around the

(continued on page 12)

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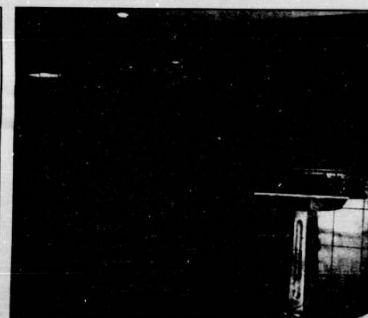
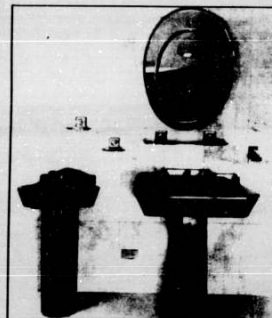
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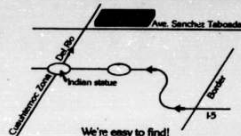
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We're easy to find!

Dogpatch

(continued from page 10)

but and they'd get the guys drunk and then they'd take 'em to the shacks across the road," is how L.P. recounts that episode in Dogpatch's history. "In them days, bein' shack'd up meant bein' shack'd up." He chuckles, adding that some Italian P.O.s were interned at Camp Lockett, "and there's a madonna carved into a rock that says 'Italy' on it to prove it." Today, Dogpatch's only international connection is with the illegal aliens who slip through the unofficial border crossing just half a mile south of here (the official crossing is at Tecate, nine miles away). "They come in here all the time looking for food and something to drink. Then they want a ride. Some of 'em got plenty of money on 'em," he notes.

L.P. is a burly fellow with small, crinkly, light-colored eyes. His belly hangs over his belt and he wears a broad-brimmed cowboy hat covered with souvenir buttons. He could be mistaken for Bonanza's Hoss Cartwright. When he's drinking, which is nearly all the time, there's a suggestion of W.C. Fields in his flushed, rounded cheeks and his droll demeanor. "It was in 1970 when I stopped by here just to wet my whistle. Before y'know it, I wind up buyin'

the damn place," he laughs. When he's not warming his hands over the potbelly stove that dominates the center of the room, L.P. tends bar. Dell, his wife, operates the kitchen, which opens every morning at seven and closes whenever everyone clears out. She dishes up biscuits and gravy, Rocky Mountain oysters, baloney sandwiches, and S.O.S., a sentimental throwback to her husband's days in the navy. There are no pretensions in Dogpatch. Jug wine comes in a jelly glass, and iced tea, which is ordered only by strangers, is served in a thirty-two-ounce plastic container. Because L.P. grew up in rural Alabama, ten miles from the nearest town, Dogpatch suits the sixty-two-year-old retired navy carpenter's mate just fine.

The lively polyphony of belly laughs, "yee-haws," down-home country yodeling, and frequent "yah-hoo"s drown out the sound of the phone ringing from the public telephone booth just outside the front door. It rings forty or fifty times before anyone hears it, and another ten rings before anyone bothers to answer it. There's no phone inside. "Business is conducted in person," explains MaryLou, an amiable, boisterous, youthful grandmother of four. "Up here in these hills, we don't operate by phone." MaryLou lives about ten miles down the road and has no phone, and when her van's not running or when she's out of gas money, she catches rides to Dogpatch where she works weekends in the kitchen.

She explains that bartering is an essential part of the economy of Dogpatch. "We don't have much money to buy things, so we try to help each other out. If you need something, you just say so and people give it to you. People around here share what they have," she says. "I was hitchhiking for a couple of months. Last week I did some tree-trimming for someone and he fixed my van."

MaryLou's van is now parked right outside the tiny borrowed shack occupied by Belinda and her man. There's no plumbing in it. Toilet facilities are up at the benefactor's main house. Belinda is expecting a baby momentarily and MaryLou stays nearby and sleeps in her van to make sure that Belinda is all right. Belinda is only nineteen years old; her man, an unemployed musician who sings country songs and plays a variety of instruments, is twice her age. "I've lived in these hills all my life," Belinda says. "There's nowhere else I wanna be."

She rests a guitar against her swollen belly. Her long, wavy light brown hair falls all the way down her back. Like the other women in Dogpatch, Belinda wears no cosmetics. "I've been singing in Dogpatch since I was ten years old," she says. "Singing with my dad. He taught me all the country songs I know." Belinda hasn't really had a permanent home for a long time — not since her hard-drinking parents split up and Belinda, the oldest of five children, sort of floated around the hills. When you hear her belting out a mournful

"House of the Rising Sun" and you look around the room, you get a sense of what Dogpatch is to people and you understand why they don't leave. When they do, they come back. Dogpatch is spiritual home to Belinda; sometimes folks badmouth her man, but they're all protective of her. L.P. says he remembers when she was in here, "wearin' three-cornered britches." He pulls out a sheet of paper with squares drawn on it, similar to an office football pool, except that this one charts the hours, days, down to the minute when folks speculate her baby will be born. "So far there's sixty dollars in it," L.P. explains. "The winner gets thirty dollars and Belinda gets the other thirty."

The man wearing sunglasses and a cowboy hat who sits quietly at one end of the bar downing beer after beer is Terry, the night watchman. Terry arrived in the area in 1961 when he was sixteen years old. He earns his keep by making sure there's no trouble. At night he sleeps in the back room. When Belinda sings, accompanied by Floyd on guitar, Terry aggressively passes around the kitty. "It's all for her," he says. "Floyd don't take none of it." Like the vanishing breed of tinkers who have roamed about Ireland, Floyd is an itinerant carpenter. Unemployed during the rainy season, Floyd sleeps in the trailer that he keeps in L.P.'s dirt yard. He's trying to get away from construction work, he says. "I'm heading down to the [Colorado] river. They got lots of places there

(continued on page 14)

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Floyd and Ruth



L.P.



Dave and burro



Terry, Thelma, Bill

Dogpatch

(continued from page 12)

like this, I'm tired of pounding nails," Floyd grins. "Just wanna sing and play guitar. First time I played sober in my whole life," he says as he accepts a compliment. "He ain't no stumblebum, neither," pipes up one of the old-timers.

Employees, customers, and musicians are indistinguishable from one another at Dogpatch; many of them take turns

handling short orders from the kitchen and passing out beer. When they're having a hard time, they earn their keep doing chores around Dogpatch. At night they curl up in the back room next to the broken-down player piano if it's too cold to sleep on the ground or out back in the shed. Belinda takes naps in the back room. Others take refuge in the back when they're "in between investments." Once in a while an entire family is sheltered in L.P.'s back room.

In addition to being equal partners in misery and in joy, bartering, beer drinking, making music, spinning yarns, and speculating are all big business in Dogpatch. Besides speculating on the precise moment that Be-

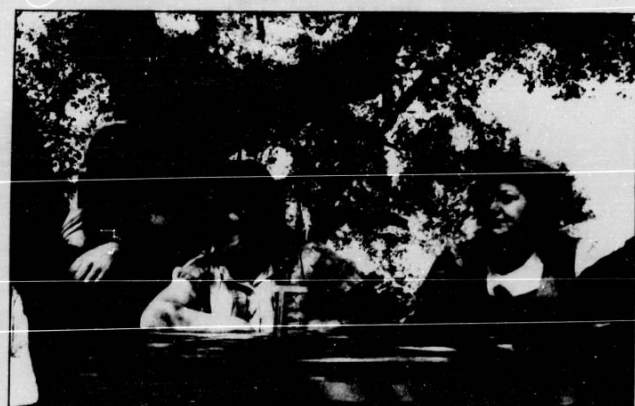
linda's baby will be born, there's been speculation on the cat tracks discovered across the road right outside Thelma's shack. When she noticed that the tracks were only ten feet away from the cabin, Thelma started carrying a pistol. She checks it in at the bar and takes it with her late at night when she leaves Dogpatch to walk across the road. "Ya gotta check your rod around here," Thelma chuckles, "'cause if ya don't, things can get pretty wild. Why, jes' last night there was a big fistfight in here and there was blood all over the building." "We could hear it clear over at the house," To Thelma, hyperbole is as natural as a bee making honey. "Nobody got killed," she admits. MaryLou's version is bloodless. "The blow-out was between a tree trimmer and a ranch hand and it only lasted a minute and a half. One of them called the other one a liar and a thief. They settled it outside," she says.

Thelma used to hunt deer. In fact, she spent some years as a deerhunting guide during her two marriages to mountain men she has outlived. "Neither of them used to sleep indoors," she recalls, adding that she also used to hunt quail and rabbit. "And now I hunt aluminum cans," Thelma laughs. "Only in the mornings, before I start drinkin'." I don't touch a drop till noon, y'know." She limps over to the bar to get another beer. "I sure fooled them doctors. They all told me I'd never walk again." Thelma won't say how she hurt her foot, and her silence merely encourages more speculation. Some folks say the cat tracks near her place belong to a bobcat, but Thelma swears it's a mountain lion. "I been in the brush long enough to know that when an animal's hurt, that's the only time he comes this close to where people live. I sure ain't taking no chances," she says. "And nobody else is, neither. Everyone slept inside last

night and I was handin' out blankets right and left."

Thelma has been around these hills since 1930, when she was just a schoolgirl. She says the only indoor job she ever had was making divinity at the Wisteria Candy Cottage in Boulevard. Aside from candymaking on and off for about ten years, Thelma's life has been rugged. The unpanpered existence shows in the wrinkles on her face and in the sadness of her quiet blue eyes. "Last year my daughter and my mother died within a few months of each other," she confides, "and I didn't have nobody, so I married Bill, here, last month. We fight like cats and dogs but now we got each other." She adds that she isn't too sure how to spell his last name. Bill used to run the Campo Grocery Store, but when his ex-wife got it in a divorce settlement, Bill moved into a trailer. Now he lives in Thelma's rented shack. As she fiddles with her plaid flannel shirt, Thelma describes the year she lived with the Mission Indians and learned their habits and traditions as well as a couple of useful tricks. Rainmaking, for instance, Thelma performed her rain dance recently at a yard sale just for fun. It wasn't very funny, she remembers, when it began raining about half an hour later. "Someday I'll do a sun dance for ya," she promises. "At the next yard sale, maybe."

Yard sales are an integral part of the economy at Dogpatch. The old-timers are retired; their pensions and disability payments cover living expenses. According to a fellow named Lance, who comes into Dogpatch a few times a week for beer, cut who lives and works at the Alessio ranch outside Tecate, most of the younger ones are on unemployment, food stamps, and SSI. Yard sales are popular because they generate extra income, income which eventually lands in the Dogpatch cash



Jeff, Joy, MaryLou

register.

The back room in Dogpatch is more than just a place where down-and-outers find a haven. It has long been the stage where life passages are marked. Deflated colored balloons and faded crepe paper ribbons still hang from the ceiling, left over from Belinda's stork shower. L.P. says he likes having kids around and he swears that the low Leatherette bar is actually a teething ring. That back room, he says, has seen everything from weddings to wakes. "The last wake we had was for a friend of mine, just turned sixty-five and didn't even have a chance to cash his first social security check. What'd he die of?" L.P. shrugs. "Old age, I guess."

There'll be another Dogpatch wedding next July when Joy and Jeff get married, barefoot, by a local preacher who's already agreed to perform the rites in the middle of the saloon. Jeff is a six-foot, three-inch redheaded balladeer/carpenter who's been known to sing for two or three days straight without repeating himself. Though his repertoire includes everything from Hoyt Axton to Cab Calloway, he writes a lot of songs, some of which immortalize Dogpatch. When he stands up and sings and strums the guitar, everybody in the room joins in the refrain: "I wanna be right here, Drinkin' Budweiser beer, And shootin' the shit with L.P."

(continued on page 16)



Dogpatch

(continued from page 12)
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Left: Ben MaryLou

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Dogpatch

(continued from page 15)

Jeff is thirty-two. He grew up in Harbison Canyon, where he says they still call him the honorary mayor. A seasoned performer, Jeff describes his genealogy as "three-quarters Irish, one-eighth Cherokee, and one-eighth outlaw. I come from an outlaw family known in New Mexico as the Wheeler family," he explains. "Oh, nuthin' heavy. They were just cattle rustlers." Jeff grins and starts strumming the refrain to "Charlotte the Harlot, the Cowpuncher's Whore," which he knows is a crowd-pleaser. L.P. stands by the stove with beer in hand, beaming, clearly enjoying his retirement in these hills that remind him of his boyhood. Belinda, who is now sitting at the bar smoking a cigarette, places a stranger's hand on her belly. "That's the baby kickin'!" she says quietly. L.P. grins and says "Scuse me," and heads toward the woodshed. "I gotta get rid of some used beer."

For all the beer guzzlers and coffee drinkers in Dogpatch, there are only two toilets: both are out in the garage which serves as a woodshed that supplies the potbelly stove. The ladies' room hasn't had a lock on the door for a long time, but no one seems to worry about it. Graffiti on the walls and on the wooden tank top is neither



political nor scatological. Most are couplets describing unrequited love; some are long-suffering love ballads. The one intrusive note of contemporary Americana, written and signed by a traveler passing through in 1984, reads, "If you don't party, you ain't shit."

Dave is a tall, pleasant, bearded young man wearing a plaid flannel shirt and an army jacket over his blue jeans. He takes turns being both customer and bartender and introduces himself (with a wink) as "L.P.'s bastard son." He says when he's not wandering around with his best friend, who happens to be a burro that he keeps more or less permanently at Jeff and Joy's place right

greater than the one at the O.K. Corral," he grins.

According to Dogpatch historians, the notorious Mexican bandit Cruz Lopez raided the Campo Store in 1875. The Gaskill brothers, cattle barons who owned and operated the wooden building, were taken completely by surprise and were very badly wounded trying to protect their property. Aided by a mysterious, unnamed Frenchman who happened to be riding by on his horse, the Gaskills survived their wounds. The following year they rebuilt the store, fortifying it with walls four feet thick, steel shutters over the windows, and a corrugated iron roof. The building was known as the Old Stone House, and later became a stage stop, then a bank, a dance hall, and an officer's club in 1940. Today the Stone House is rented by the county for community meetings.

The three hapless bandits who survived the shoot-out were hung on a nearby tree. Later their bodies were buried by cowboys, according to folklore, and the Gaskills earned a reputation of being impervious to bullets. Every June 22 the scene is re-enacted with blank bullets, and it becomes a big cause for celebration at Dogpatch. There's lots of beer, country music, and a deep-pit roast. L.P. says that one year they roasted a beefalo head, a gift from a rancher in Montana who has been trying to breed beef cattle with buffaloes.

When beafalo heads aren't available,

down the road from the trailer camp, Dave spends three or four nights a week sleeping in the back room at Dogpatch. Last year, after he sold the Tecate Café that he says he used to run, he spent three months wandering around the mountains of Mexico, camping out at night with the burro. On the roads, people stop to talk to a man with a burro," he says. Dave has no immediate plans except that he's been thinking of walking to Florida to visit his two great aunts. "Maybe after the summer," he says, explaining that during the summer, Dogpatch gets livelier and he wouldn't want to miss the re-enactment of the shoot-out. "The shoot-out we had here was even

ble, an entire pig is buried in the ground overnight and the next day it's baked and ready to eat. The pig is supplied by Ruth, who raises pigs at a ranch on Harris Ranch Road near Dogpatch. "I like pigs," says the grandmother of nine, who tends bar at Dogpatch on weekends while her two daughters, a stepdaughter, and a niece stay on the ranch with the pigs. Ruth explains that the pigs are slaughtered professionally and one pig a month is reserved for family meals. One pig provides 160 pounds of pork for her and the four other women. Ruth says

she did a lot of other things before she began raising pigs three years ago. "When I lived in Utah, I delivered a dozen babies," she says. "There you didn't need a midwife's license." When she takes a break from serving drinks behind the bar, Ruth sits down with the guitar and fiddle players and she yodels real country yodels that go on and on.

Besides the shoot-out and the pig roasts and swimming in Kitchen Creek, summer is when bikers and tourists come around en route to Mexico. The temperature reaches 116 de-

grees. Everyone wears hats and drinks cold beer and sleeps off the celebrations in the tree house or on the ground. Fiddlers and bongo players move outside to the parking lot and folks wind up dancing in the dirt. L.P. says summer is the season for chicken roulette games, which is more commonly known among the local population as the "chicken shit" game. "There's a big band with numbers on it and folks place their bets on the numbers and then we put a chicken with a cage on top of it right on the board," he says, indicating that the

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Dogpatch

(continued from page 17)

L.P.'s wife Dell is also a raconteur. One of her favorite topics is Stewart. Stewart is the ghost who occupies the kitchen. Some folks say that Stewart is the ghost of the man who was shot on the barroom floor, but Dell isn't convinced. "I never did believe in ghosts until one night a few years ago when a

gray-haired fellow with a crew cut came in here one night with a Ouija board," she says, and that was when Stewart's existence was confirmed. "Stewart isn't really bad, but he plays little tricks on people he doesn't like. What does he do? He makes things fall on the floor. He makes knives stand on edge. Once he left little piles of salt on the floor. Sometimes he blows loose papers around the room and they float till they land on the floor. I think he does it just to let us know he's around." Dell explains earnestly.

"See ya tomorrow," hollers Theima's husband Bill, as he adjusts his cap and heads for the door. "Gonna give up already?" someone hollers back. It's grown dark now and others begin to head out too, while the diards remain, spinning stories that grew out of the countryside about brava, cowardice, and Indian lore. Some begin speculating on who's going to win the next "chicken shit" game. Outside, the wind starts blowing and the midnight air, redolent with sage, is irresistible. The moonlight shimmers over the hills and gen-

tly covers the big oak tree and all the garbage cans. Belinda's sad, mellifluous voice comes through the broken window. "I'm cryin' my heart out over you," she sings.

One of the local poultry ranchers follows three strangers out past the oak tree to the dirt where the vehicles are parked. He introduces himself by offering his driver's license as a means of identification. Then he says, "Hey, you folks got time to hear a good story? Wanna hear the greatest story around? Well, okay then. I'll tell ya one. It's about eggs."



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POP THE HOOD AND OPEN YOUR WALLET

True confessions of a San Diego service station auto mechanic

BY DAN RODGERS

Smoking cigarettes and drinking coffee, auto mechanic Alec Smith sits at a booth inside a surfers' dive on First Street, Encinitas. Five months earlier, he had quit a North County service station, where he'd worked a year, and tonight he is telling stories about auto repair fraud he witnessed on the job. By the time he finishes, he will have documented sixteen instances that, in slight permutations, occurred daily at his garage. "And I suspect it happens at a lot of stations," he says.

Alec started work November, 1983. (All names have been changed in this story.) He was healthy when hired, but soon he developed an ulcer. It wasn't coincidence. Alec's problem is that he's honest. "Most people are ignorant when it comes to their cars. But I don't think it's right to take advantage of their ignorance. Oh yeah, this is a dirty business, this repair and maintenance of the American automobile."

The station is situated immediately beside Interstate 5, between Del Mar and Leucadia, and freeway motorists can easily spot the station's towering logo, standing high on a pole. Many drivers have the station's credit card; it's a freeway garage, leased from a major oil company, and it pumps about 150,000 gallons of gas a day.

Drive in a bubble. Look around.

See the gas attendants, red rags dangling limply from their grease-stained back pockets, leaning against pumps, waiting. But after a Padres or Chargers game and during rush hour, they work hard, lifting hoods, checking motorists' oil, twisting off steaming radiator caps. Stacked radials, a Coke machine, and yellow Anco windshield wipers display stand in front of the office. Look around some more. A woman with long, curly hair, dressed in a beige suit and holding a briefcase, has come to pick up her Datsun B210, and she's looking at her bill, grinding her molars.

At first Alec worked at the gas pumps. He worked six days a week, sometimes from 7:00 a.m. to 3:00 p.m., or 3:00 p.m. to midnight. He learned a lot about petty theft. "First of all, there are six requirements to shift somebody at the pumps. First, customers must pull into full service, and shafting becomes much easier if the customer stays seated. Take a woman in a Cadillac — if she doesn't get out of her car, she's setting herself up for getting ripped off. You tend to do this with cars with gas tank nozzles on the side, so you can stand between the driver's vision and the pump, but even with a car like a Cadillac that fills in back, behind the license plate, you can do it. If the Cadillac needed fifteen dollars to

can do it with a credit card, too. You make the woman out a slip for sixteen dollars, then wait till you think nobody is looking, and it's so easy slipping a dollar out the till, when you're making change for the next guy. That may sound like small potatoes. But if you can shortchange twenty or thirty cars a shift, it adds up. And, I should say, most of our gas jocks had drug habits to support, and that extra seventy or eighty dollars a week they made shafting customers helped." (However, Alec adds, one fringe benefit of work at this station was that the day-shift manager dealt cocaine, marijuana, and Quaaludes, enabling gas attendants, when purchasing drugs, to save transportation costs.)

Alec says that Mick, the pump attendant, had two more tricks. He used to keep an empty quart of oil in the rack in case, for instance, a well-dressed man, who he knew wouldn't get out of his car, came in to have his oil checked. Sending down the dipstick, Mick would slip his finger under the shroud, making the oil look a quart low. He'd show the man the level and tell him he needed a quart, then grab the empty can, jab in the spout, and earn five percent commission. The other trick he often bragged about was puncturing rear tires with his icepick and telling customers their tires were flat.

"Sure, all those ripoffs bothered

oil. But then, from the other aspect, in this society you tip barbers, waitresses, bellhops, but why not gas jocks? They perform the same service. Why not tip them half a buck? In fact, it seems to me the only people who aren't tipped in America are airline stewardesses and gas jocks."

The station's stellar reputation for fraud shone most brightly inside the garage. When it came to maximizing profits in minimum time, Alec's fellow mechanics were professionals. Posted in various spots were faded blue signs, giant red checks in their centers, alerting motorists that the station was a "Licensed Smog Check" center. In fact, because the station ran specials and frequently charged only \$14.95 for a check — which was six dollars cheaper than the average charge levied by the other 665 licensed county service stations and repair shops — it did a lot of them. A mechanic named George performed them. "Jesus, giving George a smog license was giving him a license to steal," Alec says. "Here's how he made his money. If the car passed first time, he got a cut of what we charged for checking, plus six dollars for the certificate. But if the car could be made to fail, he could charge right up to the legal limit — fifty dollars. It is damned easy to make a car fail.

leather shoes, dropped off his '77 Chevy Impala. "I need the car smogged," the kid said. "Drive it into the second bay," George replied.

The kid did and got out of his car and signed a work form at which he never looked. "I'll pick the car up this evening."

He walked across the asphalt lot to the street corner and slid into a friend's car. "Well, that was his first mistake," Alec says. "Leaving the car unattended."

George hooked up the tachometer cable to the spark plug wire and then went around to the rear; this was a lowrider's car and George made some snide remark that the body was so goddamned low to the ground he had to practically crawl on his belly to push the probe up the exhaust pipe.

George looked under the hood and checked whether the engine had all the factory pollution-control equipment, such as an EGR valve, air injection, manifold, engine warning light, converter — and around the back for the fuel pipe restrictor, which wouldn't allow a nozzle from a leaded-gas pump to be inserted.

Next he turned on the ignition, went under the hood with a screwdriver — that was all he needed — and tightened the idle screw on the carburetor, decreasing the amount of air coming out of the jet and making the gas/air mixture too rich. Alec says, "He'd hold the throttle at 2500 r.p.m. for the required thirty seconds and get a reading of, Jesus, I don't know, 1700 parts per million hydrocarbons. That's way too high." The car failed. George went back under the hood and, loosening the idle screw, increased the air mixing with the gasoline; he took another reading, and the hydrocarbons would be down to 100 parts per million. That's what the level would have been in the first place, if George hadn't fooled with the carburetor. "But to George, raising the levels, before the first reading, made sense. All he needed to pass the car was to lower emissions. Well, now the car passed."

The kid came back later to pick up his Impala. George told him, "You needed some work done on your timing and carburetor. But we

got your car through."

Ray Mendoza, the senior mechanic responsible for estimates, knew what George did. He got a cut, too, and charged fifty dollars for ten minutes' labor.

If the customer stayed with the car during the smog inspection, George employed another method. He would hold the throttle at 2500 r.p.m. for the thirty seconds, but then, fast as he could, he would lower the throttle to idle. "Four times out of ten, that will dump a whole load of unburned gasoline out the exhaust!" However, customers frequently left, at which times

George used crude but highly effective methods, such as holding a rag over the carburetor. "Well, Jesus, that way, you can't get any air in the carburetor," Alec says. "That's going to raise the hydrocarbon and carbon monoxide levels way high."

Since March 19, 1984, the state of California has required that the data tapes inside smog machines go to Sacramento, making cheating on smogging considerably more difficult. "These days, Ray [the senior mechanic] would only illegally pass a car if he knew the owner. And then it would be as a

personal favor. And not so much a bribe, like he used to take. Used to be, before March, a customer might bring in his Charger street rod. You know, one with headers without air pipes, high-rise manifold, dual carburetors, punched-out gas tank, no catalytic converter. I mean, one with the engine completely modified. It's going to cost you, but, yeah, I can make it pass for \$150. Ray would tell the owner. Because then all he had to do was give him a certificate. No tape went into a data bank in Sacramento and complicated matters. Well, since March, with the tape, if he passed a car and recorded that the engine had all the right equipment, but the engine didn't, and the car were resold and retested, why, the new tape would list the equipment missing Ray punched in the engine as having. If there were an investigation, Ray could be fined, he could lose his smog license, he could go to jail. You can get in a lot of trouble and you better be pretty careful about who you do favors for." However, when a friend brought in a Toyota pickup — he'd installed a large V-8 that was highly modified and totally illegal — Ray recorded that the engine had all the right equipment. "But then, his friend was in the trade — he was a dealer — and he didn't intend selling the pickup. If he were ever questioned by the Bureau of Automotive Repair, he'd say, after Ray smogged the truck, he took off all the required equipment. Well, without Ray's help, the vehicle would have gone to a referee station, where it would be adjudicated, and the vehicle might not have passed; or, if it were passed, the referee station could have ordered an air pump installed [for other equipment] and that could cost \$150 or more. So Ray passed him. I mean, that's what friends are for."

Alec theorizes that if Marty Martin, the station's operator, paid his employees better wages and treated them more fairly, they would less likely have been dishonest. In individual instances, that may be true, but the reality was that dishonesty and greed permeated the station. Pump attendants resented their wages —

(continued on page 22)

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POP THE HOOD

(continued from page 21)
four dollars hourly — and that frequently they worked from five to midnight one day, then were ordered to report back to work at seven in the morning. Once they arrived, exhausted, they might work three more hours or so, only to find that if the day were slow, Marty ordered them home. So when they stole from him, they felt justified. Cars bumping off Interstate 5, tires flat, for instance, provided a prime source of hidden income. Attendants patched tires five or six times a night. Since no parts were involved and no invoice was needed, attendants pocketed the ten dollars charged to the customers. Attendants and mechanics alike pocketed customers' payments on minor tune-ups, lubes, and other jobs involving solely labor. Without work orders, Marty never knew.

Marty frequently accused his employees of stealing, but according to Alec, those times he was usually wrong. Occasionally a greedy

attendant started stealing tens and twenties from the till. But most often, when shifts showed twenty or thirty dollars short, an error in Marty's bookkeeping was the reason. "He was always finding shifts short," Alec recalls, "and he'd stomp inside the garage — this from a man clearing \$10,000 monthly — shouting, 'I'll fire the whole damned crew! You're all stealing!' He went around calling us a pack of thieves, and you get to thinking, if you have the name, you might as well play the game. But Marty was the biggest shaffer of them all."

"I think the worst thing was his lack of back-up and concern for the customer. You get a woman brings in her car for a tune-up who comes back two days later, claiming her car won't accelerate. Marty would tell her the tune-up was done all right, but she really needed her carburetor overhauled, and charge her another \$150. Sometimes I'd be assigned the overhaul and the carburetor was fine and the real problem was we hadn't set her points right or properly adjust her timing. The problem was the station had no set policy to deal with customers. Ray, for

instance, may have been high priced, but by God, he'd have your car running. Ray would have charged the woman — the one complaining her car wouldn't accelerate — one hundred dollars for the tune-up, but if the problem was due to the station doing something wrong, he'd fix the car no charge. He did come-backs all the time, and if he did a tune-up, and the carb didn't need an overhaul, he wouldn't overhaul the carb. Marty would."

The mechanics' wages encouraged their inventiveness, finding new ways to maximize profits. Except for Alec (who was paid a flat rate), the rest made fifty percent of billing on labor at thirty-five dollars hourly; if a job took four hours, a mechanic made seventy dollars, and on a good day earned in excess of \$250, during good weeks more than \$1000. Profits could be multiplied by working on two cars at once, a feat easily accomplished when one car was given an estimate for intensive and costly work, when it needed little, if any.

Jimmy McLeod had a kink in his personality, and he loved to get away with being the bad boy. A masterful

cheat, the station's profit-sharing plan encouraged Ray and Marty to let Jimmy work without trying to curb his penchant for deceiving customers, since Ray took a ten percent cut on all the mechanics' labor and Marty got the remaining forty percent. "One of our customers, a realtor, came in every few weeks, driving her Lincoln Continental, complaining she heard noises — squeaks and rattles — she never heard before. Nobody else heard them either," Alec says.

"Jimmy road-tested her car and, hearing nothing, told her he did. He said he had a heavy workload, but as a special favor, he'd have her car ready by four. The woman parked her car in back, where it sat all day. At three, Jimmy told me to move it. That way, Jimmy said, it looked like he did the work."

"Look like you did the work!" I said. "What about the noises?"

"-Yeah. There's nothing wrong with her car."

"The woman came at four. Meanwhile, Jimmy told me to make up some story about what was wrong. Yeah, I told her a story. Ray charged eighty dollars."

However, on slow days, rather than shortening his work, Jimmy needed to pad labor costs, providing customers with needless repairs. A Chevy Nova, for example, needed brake work when Ray Mendoza was at a Los Angeles car show and Jimmy was senior mechanic for the day. After road testing the car and knowing he had no other vehicles to repair, he finally persuaded the owner he needed a full brake job. Jimmy told Alec to rack the Nova. Alec unscrewed the wheel nuts with an air gun, slipped off the front tires, and pulling off the brake drums, saw that indeed the pads were worn, but when he checked the rear shoes, they still looked good. He went to Jimmy.

"There's fifty percent left in the rear shoes."

"Alec, the man said he wanted a full brake job."

"I don't know, Jimmy. He can go at least another 10,000."

Jimmy just looked at Alec, then waved his hand. "Let's just screw him."

"I don't know, Jimmy."

Politics forced Alec's capitulation. "I didn't like doing it, but I'm not

going to make waves. Jimmy was in solid with Marty," Alec says. Jimmy worked off and on for Marty fifteen years and bragged that whenever he needed work, Marty would fire another mechanic to make room.

"You didn't want to get Jimmy against you."

Another repair on which Jimmy cheated customers was air conditioning. "The average man may have some conception how the internal combustion engine works, but not one in one thousand knows anything about air conditioning," Alec claims. Customers frequently brought in air-conditioned cars, complaining they didn't know why, but their air conditioner had stopped working. Many left without written estimates, providing the station carte blanche to do whatever repairs it deemed necessary. Jimmy, who did air conditioning, checked the system, telling Ray that more "ure" was inside. He would repair the leak, he said, then vacuum pump the moisture. "Lots of times, all Jimmy did was pour in two bucks' worth of Freon," says Alec. Ray charged eighty dollars for fifteen minutes' work and two dollars' worth of

Freon. The customer went away happy. Jimmy worked on a second car while the first sat untouched, but got paid for working on both.

Alec rolled his eyes and groaned, finishing his stories. In two hours, he'd listed a dozen instances of consumer fraud, yet not one of these told of customers complaining they were deliberately misled. "People don't bitch, because they usually don't know they've been shafted. We preyed on people's ignorance." Ignorance, however, is often only half the story. Alec says Ray Mendoza justified his deliberate deception and overcharging as a necessary expense consumers must bear. Ray has lost money on jobs plenty of times, according to Alec. Transmissions he sent out for rebuilding came back and were installed but proved defective; the customer returned, complained; the transmission was taken out, sent back to the shop for more work; hours of labor were spent without charge beyond the station's original estimate. The estimate Ray gives a customer frequently is based on whether the garage has lost money

recently on a come-back. "Then he may have to charge the next guy more to make up for it," Alec says.

The most flagrant instance of an overcharged owner was one who paid the equivalent of \$900 an hour. Like many, he didn't know what his Buick Regal's problem was, only that the front end rattled. "I found a crack in the casing that held the transmission in against the mounting bracket," Alec recalls. "If the owner took his car to the Buick dealer, they'd say he needed to put the transmission inside a new casing. I shuddered to think about the cost. Jesus. Easily a grand. I thought I could do it a lot more cheaply with a good weld. Ray called the owner and said we could do the job. I ordered \$5.43 worth of eighth-inch welding rod and slipped it in the stinger. I finished twenty minutes later. Well, technically, it was a damned difficult job. I had to weld both sides — top and bottom — but couldn't see the top without taking out the transmission. But doing that would have really jacked up the cost. That's what most welders would have done. I welded the top holding a mirror in

(continued on page 24)

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POP THE HOOD

(continued from page 23)
my free hand. The station charged \$300.

"Jesus Christ, Ray," I said. "That's a hell of a lot of money for a twenty-minute job and \$5.43 worth of rod."

"But everywhere else the customer went, Ray argued, he would have been charged a lot more. Like, you see, he said, 'Where the hell else is he going to go with it?' Marty, the station's operator,

watched Alec work and noticed six welding rods remained; his penchant to maximize profits turned him into an obsessive monster. "I wish that for once, Alec, you would order only what you need."

"Holy Christ, Marty, we just made you \$300 on a twenty-minute job."

"Those rods cost five bucks!" Marty complained. Alec finally quit in the fall of 1984. "I suppose I resent the way he treated his help. I mean, Marty employed management techniques that went out of fashion with

Genghis Khan. Cheap. God, he was cheap. For example, the cutting torches' gauges were a potential hazard to explode. OSHA would have had him by the balls. He was too cheap to spend the fifty dollars to fix them."

All the mechanics have gone by now, not necessarily willingly. Marty fired George, Jimmy died. Ray quit to work at another shop. Since Alec quit, his ulcer vanished. He has his own shop now in Encinitas. And his former boss is now doing his own repairs. "I found out the other day, when a woman

brought in a Datsun station wagon she needed tuned. I checked her crankcase breeder filters. They were full of garbage and oil. The woman said she had just got her car lubed and oil changed and her mechanic charged to change them. 'I'm sorry, ma'am. But your air filter hasn't been changed in years,' I said. I asked where she went for her lube and oil change." It was Alec's old station. "I asked if she remembered the mechanic. She didn't know his name. She described him. Marty Martin."

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Kitsch in Sync



JOHN D'AGOSTINO

An inebriate might have thought he was hallucinating had he stumbled into Crystal T's Emporium shortly after midnight last Thursday. There in the middle of the dance floor, which had been cleared of dancers, stood none other than pop/soul superstar Lionel Richie. Wearing his trademark short-sleeved white jacket and rose-colored shades and holding the house microphone, Richie worked his way through his 1984 hit, "All Night Long," stalking from one side of the floor to the other as though it were the stage at the Universal Amphitheater, leading one after another startled, slightly embarrassed woman into the spotlight to dance with him. Then, only moments after Richie disappeared into the club's peripheral shadows to a loud, appreciative ovation, a stagehand rushed a portable keyboard and microphone to the middle of the floor and sudden whoops and whistles crescendoed to a roar as those present recognized a familiar figure being led by the arm out of those same shadows. There was no mistaking the neatly combed, bearded braids that fell to the black man's shoulders, the impenetrable, wrap-around sunglasses, the copper-colored, velvet da-

shiki, and especially the way he flopped his head from side to side, his face creased by a wide smile. Dumbfounded, the tippler would have watched and listened as Stevie Wonder seated himself at the keyboard and performed a long medley of his hits before joining Richie at a table at the rear of the club. But the sobering coup de grace would come a little later when it was announced that between these two multimillionaires, each of whom commands tens of thousands of dollars per concert, would take home one hundred dollars for their efforts. You see, the performers were actually Richie look-alike Malcolm Le Grande and Wonder replicate T. Lorin, and both were finalists in the Great American Lip-Sync Contest sponsored by Crystal T's.

San Diego, blessed its sun-kissed little head, is always a mile slow to pick up on the latest pop sensation. For more than a year now, a rather peculiar form of live entertainment has been packing clubs in virtually every major city on the West Coast with the exception of America's Finest. That last qualifier may be eliminated soon, however, thanks to an enterprising local entrepreneur and a contingent of performers from Dodger country who swept into town last week to introduce officially the craze to San Diegoans.

The entertainment, called lip-sync, features amateurs who perform a variety of imitative and interpretive moves to a taped program of songs by popular recording artists. The lip-sync phenomenon is currently running very strong in nightclubs from Orange County to Seattle, in which local performers can enter a lip-sync competition nearly every night of the week. By comparison with its sisters to the north, San Diego is lagging far behind in the lip-sync relays, and the fact that L.A.-based performers dominated this city's first major lip-sync event only a week ago indicates that San Diego may actually be stuck in the starting blocks. But judging from the response to the finals of the Great American Lip-Sync Contest, those visiting Angelenos may have generated the first significant trickle that could lead to a flood of local interest in this phenomenon.

One would be justified in wondering why so much fuss is being made about a bunch of nonprofessionals hamming it up to recordings by their favorite singers. After all, the practice of lip-syncing, in which a person silently mouths the lyrics to a song, is nothing new. Pop artists frequently lip-sync to their own records in television appearances (usually to spare themselves the embarrassment of singing badly in front of a huge audience), and nearly every one of us has at some point in our lives found himself or herself lip-syncing in front of a mirror or in the car, imagining that we were performing a particular song in front of thousands of rabid fans. What has transformed a formerly innocuous, private charade into a legitimate, public phenomenon, then, is the fact that lip-synccers can now compete for prize money (and can in some cases even make a decent living at it), that ever-stiffening competition has forced lip-synccers to become increasingly creative in their presentations, and that in many cities nightclub circuits exist that support and fuel the phenomenon by holding regular lip-sync contests.

As with most pop phenomena, it would be difficult to pinpoint precisely when and where the current lip-sync craze got started, but to me it seems obvious that it has as its source Music Television, or MTV. Perhaps MTV has wrongly been credited and blamed for a lot of things in the past four years, but there can be no escaping the correlation between MTV's programming, which is entirely given to videos of rock and pop acts lip-syncing, dancing, and play-acting to their own songs, and the lip-sync movement, in which members of MTV's target audience perform in much the same manner. Rock videos have become the great leveler, reducing musical performance to a visual vocabulary of hints, poses, movements, and mouthings whose executions require no real musical talent and which fall well within the capabilities of practi-

cally everyone. For a number of people, it must have seemed a short step from merely watching big-name artists fake their way through songs to actually performing the fakery themselves.

As a natural outgrowth of the video revolution, lip-sync represents a further breakdown of the traditional active-passive relationship that has always separated artists from their audiences. That relationship took its first damaging blow to the chops in the late Seventies when disco grabbed the spotlight away from live entertainers and shone it squarely on chicly dressed club habitués who became the "stars" of their own shows by dancing and prancing to prerecorded music. But lip-sync goes a little bit further. In its promise of singular, momentary glory that needs to be shared with anyone else, lip-sync appeals more to the Walter Mitty than to the John Travolta in all of us. It's a call to fame, however ephemeral, that has become a reveille for thousands of teenagers and young adults across the country and has reached its nearly inevitable peak of show business and daily life. Lip-sync has its own nationally televised program, *Putin's on the Hits*, on which performers compete for prize money and are judged by many of the same pop music personalities whose songs they ape. It has spawned "air-band" competitions, in which groups of justly inept and high school youths hold instruments and pretend to play and sing to prerecorded music, often at school assemblies or similar school-sponsored functions. It has even bled — as all pop phenomena inevitably — into television commercials, including a recent spot in which a series of costumed, made-up preschoolers mouth the lyrics to a variety of popular songs, all in the name of a certain snack food. But nowhere is lip-sync taken as seriously as it is on the lip-sync club circuits, one of the biggest of which is in the Los Angeles area.

Tom Ryder has learned a great deal about the L.A. circuit in recent months. As the director of theme restaurant operations for Atlas Hotels (owner of Crystal T's), it was Ryder's idea to stage the first Great American Lip-Sync Contest at Crystal T's last November. "I was aware of the lip-sync thing and thought a contest would be a fun promotional gimmick for the club," said Ryder one day last week. "A couple of local clubs had made half-hearted stabs at having lip-sync competitions, but I wanted to do it right, so we advertised for several weeks and held open competitions every Thursday night for a while, hoping to draw out the best local lip-synccers. What we discovered was that after the first couple of weeks the San Diego talent thinned out pretty much." Determined to begin a new and better series of contests early in 1985, Ryder sought to beef up the local event by recruiting talent from Los Angeles. In January (continued on page 26)

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(continued from page 25)

arty Ryder visited a number of clubs on the L.A. circuit, and found much more than he'd anticipated. "It was absolutely amazing — the lip-synchers have created their own little industry," he remembered. "The competition was especially fierce because most of the L.A. clubs were offering a winner-takes-all pot. For example, a club in Anaheim called the Bandstand gives a thousand dollars to the act that places first, which is good money, but [offers] nothing to the others. So you can imagine how much pressure there is to do well."

At a lip-synch event in a Long Beach club, Ryder ran into Skip Banks, a competing San Diegoan who was performing a Vikki Carr medley in drag. Ryder enlisted Banks's aid in his recruitment effort and before long several of Southern California's best-known lip-synchers were lined up to compete in the next ten-week Crystal 'X' series, which began in late January. As before, the native talent didn't fare well in the second installment of the Great American Lip-Synch Contest, and by the time of the finals last Thursday night only two of the eight contestants were San Diegoans. The other six were hip, club-wise veterans of the L.A. circuit, performers whose paths had crisscrossed numerous times over the past several months. The Big Orange contingent comprised the gamut of performance styles that have emerged during lip-synch's development, from detailed, realistic impressions like those of Richie Le Guarde and Wonder/Lorin, to complex, often bizarre routines that incorporate mime, dance, dialogue, comedic acting, props, and multiple costume changes.

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"We're usually in the money. We make about \$425 a week doing this. This is what we do for a living." Both women expressed enthusiasm at the suggestion that San Diego might develop its own circuit of lip-synch competitions, and the other eavesdropping contestants concurred. "That'd be the greatest thing that could happen here," said Banks/Carr. At that moment, Malcolm Le Guarde joined the group. I had been told earlier in the day by M.C. Mike Farmer that there are certain people on the big lip-synch circuit who tend to blur the line between fantasy and reality. "Some of these guys carry their impersonations offstage with

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(continued from page 25)

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Bury the Acts



JONATHAN SILLVE

I take this opportunity to comment on a number of theatrical experiences I might have had in the past months, experiences whose memory has been building up in my mind like the layers of compacted trash found in excavations of ancient cities. Here, then, are some typical examples of those popular plays of the contemporary theater the faithful critic is forced to attend in the course of his work.

Zits (Jamaal Dramatic Society). Benno Terborgh's play belongs to the invariably successful "theater of disease," as it has been called. In this case, the fatal illness around which the plot revolves is not leukemia, brain tumor, or total paralysis but the dread scourge of acne. Shirley Baxter (played with suitable gracelessness by Marcia Golovin in the Jamaal production) is a normal upper-middle-class teenager, occupying her time with schoolwork (she has a particular passion for biology and hopes to be a doctor someday), softball, and cocaine. But for the past few years she has been complaining of fits of dizziness, tunnel vision, wrenching pains in her bladder, and intermittent loss of sensation in her left leg. When, during the ninth inning of the championship game against the Eleanor Roosevelt High School softball team, she suddenly falls senseless to the ground while catching an infield fly, all her limbs twitching uncontrollably, her father and mother begin to suspect that something is wrong and at last take her to a doctor.

Dr. Margaret Fitzsimmons, intelligent, wise, compassionate, and the first American Indian woman ever to graduate from the University of Texas medical school,

tells Shirley and her parents—in a scene that has the audience hushed with sympathy—that the teenager is a victim of acute acne. The condition is inoperable, and Shirley has only a twenty percent chance of recovery. The rest of the play traces Shirley's gradual physical decline and at the same time her rise to heights of moral courage and selflessness. After dental and depression, she comes to accept her fate, and spends her last months ministering to other acne sufferers, bringing them cosmetic creams and brave words of cheer. At the climax of this moving play, she leads her softball team to victory in the Eastern Championships, in spite of the fact that by this time she has more than fifteen pimples on her chin and cheeks.

In the final scene, which takes place in a hospice (realistically depicted by Patrick Cumberland on a low budget), Dr. Fitzsimmons brings Shirley the news she has been longing for: in respect for her unflinching battle against her illness, and her refusal to succumb to despair, the University of Texas medical school has awarded her an M.D. (Miss Golovin's playing of this scene is something to behold.) But there are few days left for the courageous girl. She has time to treat only two patients (one in a thrilling dramatization of open-heart surgery) before she "passes to the Great Residency Beyond," as Dr. Fitzsimmons says. Strangely enough, playwright Terborgh has so composed these final scenes, and the Jamaal players perform them in such a way, that the audience's feeling when the curtain comes down is not grief but joy.

Callers in the Night (Algermon Monticor Center for the Performing Arts). Ernest Worthing's mystery thriller is surely one of the most complicated and

suspense-filled products of this author's fecund pen. With meticulous detail, the playwright (seconded by the director and designers at the AMCPA) has portrayed the atmosphere of a modest but comfortable home in the English provinces, generally modeled after Castle Howard in Yorkshire if one may judge by Cecily Cardew's ingenious sets. The home is presided over by Cornelius Gandolfo, a retired entrepreneur who made a fortune in child pornography before turning over his flourishing business enterprises to his stepson Henry, son of Cornelius's present wife Mildred by a former marriage in South Africa. Mildred is a granddaughter of the pious Scottish aristocrat, Lord Angus, who has just phoned from some-where in the English provinces to say that he is coming to spend the night and will arrive within the hour if he can find a car. Other members of the household are Cornelius's first wife Georgina (who, we are told, left him "as the result of a romance with a mercenary soldier employed in the Congo"); Cornelius's twenty-year-old niece Maude, who has just taken a first in Greats at Cambridge and has brought her surly boyfriend Norris to spend the Christmas holidays with her family; and the butler Piles, who has recently taken employment with Cornelius bearing a written recommendation from Lord Angus, whom (according to the letter) he had served as butler in the Crimean War. After an understandably rather extensive scene of exposition in which we are introduced to these characters, the huge gon of the front door rings (Cornelius acquired it while doing mar-

keting research for his company in Sri Lanka, and by a fancy typical of this eccentric magnate he has had it installed as his front door bell). It is eleven p.m. (hence the play's title). A stranger enters the hall, shedding snow from his wet coat, and the action begins.

Unfortunately, a reviewer is forbidden by the ethics of his profession from revealing the clever turns of plot in a thriller. I will say that during the tumultuous and bloody events of that night, with murder after murder rending the peace of the Liverpool countryside, "the Stranger" (as everyone refers to him) is variously suspected of being the father or brother of one of Cornelius's child porno stars who has killed herself. Mildred's former husband who has been severely scarred by acid and has had his face reconstructed through plastic surgery (and who may be in collusion with her to defraud Cornelius of his millions), the head of a charitable hothouse in Cleveland, Ohio who has been accused of selling chopped derelicts to a hamburger chain in South America, the "mercenary soldier" (about whose sexual preferences we are led to entertain grave doubts), Norris's older brother (who has been a professor of English literature at universities in South Africa, South America, the Congo, Cambridge, Edinburgh, the Crimea, and Cleveland, Ohio), or the head of a group of religious thugs who have taken a blood oath to recover the lost gon of the Temple of Kali.

The true identity of "the Stranger" comes nevertheless as a total surprise to the few members of the audience remaining in the theater for the play's final shocking revelation. The only clue I dare give you is that no one in the household has ever laid eyes on Lord Angus except for Mildred and Piles, and you will notice if you decide to see this play that Mildred is already dead by the time "the Stranger" arrives and that Piles's knowledge of southern Russia is puzzlingly defective. The staging at the Algermon Monticor Center is slickly professional in almost every way, with an outstanding performance by the always reliable Gerard McManus as the homicidal maniac Lord Angus; my only objection is that the accents adopted by the actors are for some reason Yiddish rather than British. *Extreme Unction* (New York touring company, at the Balboa Theater). Morton Chance's long-running Broadway hit has at last come to San Diego: producers' rather unexpected choice of the Balboa as the location for the visiting production only enhanced the tremendous tension in this deeply pious and psychologically profound play about a succubus in a Carmelite monastery. The story, based on real events reported by the *Enquirer*, is by this time well known, from

the Steve Martin movie, the television series, and the popular comic strip. Brother Nails of the Cross, formerly a computer programmer for a missile manufacturer in the Silicon Valley, has recognized the emptiness of a life without Christ and, giving up all his possessions to beg ladies, has become a monk in the strictest of all religious orders (the monks spend every waking hour polishing stainless steel flatware with silver polish and translating the *Sacramento Bee* into Latin, all the while chanting "vanitas vanitatum").

While Brother Nails is polishing and translating, he becomes aware that another monk is looking at him peculiarly. In a sudden rage he rips off the monk's cowl, only to discover an extraordinarily beautiful red-headed woman who calls out, "You will be with me in my father's house," and then rushes away. Inquiring among the other monks, Brother Nails

discovers that no one else has seen this mysterious figure. She reappears in his cell that night, nearly naked, with gonts of blood coursing from her temple, her palms, and her feet. This rouses the monk's lust (before abandoning the world he had been heavily into kinky), and he is about to couple with her when the abbot rushes into the cell, carrying a flaming cross and intoning the lesson for demonic exorcism.

This role, played in a kind of Polish dialect by Laurence Olivier in the film version, is perhaps somewhat less effective in the current staging, where Anthony Perkins tends to make the abbot seem more a hallucinating psychotic than a man of God. Such an interpretation reduces the effectiveness of the several following scenes, in which the abbot and Brother Nails conduct a far-reaching theological discussion on the nature of faith, the ubiq-

uity of the devil, the grace of God, and the sinfulness of man; the problem is that both characters are portrayed in such a frenzy of neurotic conflict that it is hard to tell whether any of their opinions are to be taken seriously, rather than as signs of dementia. In any case, there is no denying the exciting intellectual stimulation of playwright Chance's own heterodox theological notions, as expressed so eloquently in these scenes by the abbot. The Vatican may take a dim view of some of these notions: that God sometimes appears as the devil and devil as God, and that human perceptions of the matter are as likely false as true; that under certain circumstances a wallowing in the most degenerate voluptuous sexuality may be the means God has chosen to bring us to himself; and that Christ was a woman. Nevertheless, these ideas do make for some sensationally theatrical scenes, such as the

one in which the abbot is disemboweled on stage by hysterical catechumens, the one in which the mysterious red-headed woman recounts through mime the later sordid history of Mary Magdalene (is she speaking of herself? — we never find out), and the final scene, in which the Papal nuncio, sent from Rome to set things right in the monastery after the devastating fire and the series of unspeakable (but lively) orgies in the Chapel of Our Lady, turns to the audience and says, "I used to believe in God, but perhaps I really believed in the Author of Evil. Perhaps faith is nothing but theater. And perhaps theater is nothing but money making. And am I a better Catholic now, or when I stuck to the standard liturgy? I don't know. Do you?" Anyone who says that the theater of ideas is dead must see *Extreme Unction*, and then make up whatever is left of his mind.

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Our Meals in Tijuana



Illustration by Sue Sparrow

ELEANOR WIDMER

The Restaurant: *Loreto's*
The Location: Avenida Hipodromo, No. 15-B, Tijuana (86-32-91)
Type of Food: Mexican-style fish and seafood
Price Range: Most expensive entrée, \$5.90
Hours: Open daily, Monday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday, Saturday, and Sunday, to 10:00 p.m.

The Restaurant: *Puella's Tonic*
The Location: Avenida Jalisco 230, Tijuana (84-09-41)

Type of Food: Spanish
Price Range: Complete dinners from \$3.10 to \$5.50
Hours: Open daily, 12:30 p.m. to 10:00 p.m.
A few years ago I received a letter that described the existence of an "underground restaurant" in the Mission Valley area which served fantastic continental food at the low price of \$5.95 an entrée. The writer went on to say that this restaurant had been discovered by no restaurant critic and that I would be the first to learn of this exquisitely prepared meal at low cost. I wracked my brain trying to think of where in Mission Valley such a gem of a restaurant could be located. I drew a blank, but despite my skepticism, I decided to call the letter writer. The restaurant didn't exist; it was a hoax on the part of the writer to get me to call him.

This anecdote serves to make a larger point. We really don't have "underground restaurants," ones that haven't been discovered, in San Diego. Whether the restaurant is located in Fallbrook or National City, someone is sure to find it, speak about it, and trumpet its virtues and vices. No matter how we may cherish the fantasy of walking down some side street in San Diego and chancing upon an obscure but amazing hole-in-the-wall known only to a privileged few, it isn't out there. Even the smallest restaurants operated by people from foreign lands soon realize the power of advertising, and they enter the public domain. In that sense we have no gastronomic frontiers in San Diego. They are, however, a reality in Tijuana.

Because of the widely publicized border searches of some weeks ago, many San Diegans are still reluctant to cross into Tijuana. But when my friend and I went down there the other night, we simply zoomed in and out across the border with no waiting. Moreover, the peso was valued at roughly 235 to the dollar, so we had two unusual meals at very low prices.

Please note that since the peso fluctuates, the prices given below may be subject to change, but no entrée I sampled cost more than \$5.90 in American dollars.

Our evening's adventure began at a fish and seafood restaurant, *Loreto's*, located near the racetrack. It's a little difficult to find parking on Avenida Hipodromo, and the exterior of *Loreto's* is unimpressive — even shabby. But don't let either of these two factors discourage you. The interior is also plain: a square room filled with tables without cloths, a few paintings on the walls, and a fake palm tree that has seen better days. However, the cooking is first rate.

Loreto's is owned and operated by Carlos Loreto who spent a decade of his youth in the Bay Area, acquiring impeccable unaccented English and a low for sophisticated cooking. To tell you the truth, I had some misgivings about the type of food I would find in this storefront restaurant. Imagine my astonishment when the first thing Carlos mentioned to us was the excellence and originality of his sauces! We immediately placed ourselves in his hands and allowed him to order for us. Each dish was wonderful to the palate and revealed flair as well as imagination.

We began with a tostada topped with a beautifully piquant ceviche (about ninety cents). My friend and I exchanged knowing glances. The ceviche was nothing short of excellent. This appetizer was followed by two outstanding soups (\$2.15 each): cream of clam chowder, which contained very little flour for thickening, and an unusual albondigas soup, based on a fish stock and containing huge "dumplings" prepared from shrimp. These shrimp balls are not only high in protein but are wonderfully tasty. I had never had a soup with shrimp dumplings, so this was a great treat. Fresh turtle soup is also available every Friday, Saturday, and Sunday.

These initial wonders were eclipsed by our four entrées, one more provocative than the next. Each was served with roasted potato, rice, and salad, and they are all highly recommended. The imperial shrimp (\$5.90) prepared with slivers of carrots and potatoes will awaken your taste buds. The dish is dotted with black pepper — a bit too much for me, but exactly right for my friend. The imperial shrimp entrée is a local favorite and with good reason. The sauce is bracing, the ingredients fresh, and my friend said he could scarcely wait to return and have this dish again.

Another beautifully achieved entrée was the kabobs of shrimp, scallops, and octopus (\$5.15). I've rarely found octopus to be tender, but this time it proved delightfully soft, and the scallops and shrimp were succulent. Despite the excellence of these dishes, my two favorites proved to be fish fillet stuffed with shrimp and covered with béchamel sauce, and *merrequetengue*. The fish fillet was rolled, was very crisp on the outside, and had moist, light stuffing inside. This stuffed fillet would be the pride of any fish restaurant. It costs \$4.25 and shouldn't be missed.

Nor should you miss the *merrequetengue* (\$4.25), described as "a little of everything with Vera Cruz sauce." This dish contains shrimp, octopus, scallops, and fish topped with fresh tomatoes, onions, and green peppers. Many Vera Cruz sauces present the vegetables in chunks, but this was especially delicate and would satisfy the most fastidious.

My escort and I experienced a true high at *Loreto's*. It is unfortunately true that when in Tijuana, I invariably visit two restaurants the same evening, so we had to exercise great restraint to save room for our next stop. Nevertheless, the experience at *Loreto's* was memorable. La Costa may be the best-known fish and seafood restaurant in Tijuana, but these dishes at *Loreto's* reminded me of eating in Mar-

seilles, France, where the humblest café serves pungent fish and seafood. I salute Carlos Loreto and wish him great fortune. His wonderful dishes deserve nothing less.

It was Carlos who sent us on to Puella's Tonic. In spite of dining in Tijuana at least three times a week for the last twenty years, my escort had never encountered this restaurant. Puella's Tonic is another storefront establishment not frequented by tourists, which offers Spanish specialties prepared in simple "peasant style." Those of you who like adventure and who enjoy Spanish food should seek out Puella's Tonic located off Boulevard Agua Caliente on Avenida Jalisco. You have to look hard to find the sign, but once you enter, you find a small, pleasant room and tables covered with white cloths. Every-

one is extremely friendly and eager to please, and the courtly host, who once worked in Los Angeles, speaks fine English. The prices for complete dinners are approximately the same as for hamburgers and fries in San Diego.

Puella's Tonic offers a complete Spanish menu that includes paella (saffron rice cooked with chicken, shellfish, and fish), squid in its own ink, the well-known

salted fish with a white sauce (*bacalao*), tripe and beans, and beef stew.

We would have to be superhuman to have handled more than a bite of each of these dishes and we did in fact receive just tastes of each as we had requested. All dinners are served with a hearty lentil soup and crusty rolls, and we even sampled these two items. For me the best entrees were the beef stew and the paella (both of these complete dinners cost between \$3.25 and \$3.50 as of this writing). The hardest dish for me to handle was the tripe with headmeat and garbanzo beans (\$3.10). The tripe was fatty and the headmeat unusually strong in flavor; it left an unpleasant residual aftertaste that I didn't like. But tripe and beans is an authentic peasant dish. Both the squid in its own ink (\$4.10) and the *bacalao*, or salted fish with white sauce (\$5.10), were far saltier for me. In fact I found all the dishes salty, but not having food overalls is a bias of mine.

Bargain hunters should seek out Puella's Tonic — for all these samples we were charged only \$10.37. This Spanish food is not as delicate or as pleasing as the food served at *Loreto's*. But you can't go wrong at those prices and the courtly gentleman who acts as host provides the tiny Paella's

Tonic with an air of cosmopolitanism. While my friend and I were chatting, a man at the next table called out to us and said he was a San Diego restaurateur who visited Puella's Tonic once a week for the paella, and that his female friend, who operated a restaurant in Chula Vista, came for the beef stew.

This particular evening in Tijuana confirmed my sense of wonder and discovery — one that all of you should share.

Directions to *Loreto's*: Go south on Avenida Revolución which becomes Boulevard Agua Caliente. From this point go about two miles until the racetrack appears on the right. Make a hard right at the signal onto Calle Tapachola. Go one block and then make a left onto Avenida Hipodromo. Look for a storefront with three green carpeted steps.

Directions to Puella's Tonic: Go south on Avenida Revolución and proceed twelve or thirteen blocks past the point where it turns into Boulevard Agua Caliente. When you see a Pemex washroom, turn right immediately short of it onto Avenida Jalisco. Drive slowly about three quarters of a block; there is a single-type sign on the right side in front of the restaurant that is hard to see.

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DUNCAN SHEPHERD

The relative feckness of female movie directors must naturally increase the urge to generalize about them: less chance (at this stage) of exceptions outnumbering the proposed rule; better chance of getting a beat on the journalistic competition. But the same factor ought to increase the reasons to resist that urge. One ought to be able to notice, in Susan Seidelman's *Desperately Seeking Susan*, the extraordinary appetite and aptitude for clothes and décor, for fabric and bric-a-brac, for pattern and texture, without slapping on a label reading "feminine touch." As pervasive as all that is, there is hardly enough of it to threaten such fastidious materialists as R.W. Fasshinder. And

Delvaux, Visconti, Zeffirelli, Demy, Resnais, Franja—all sorts of Frenchmen fall sorts, to place the proper emphasis on it, of French men. And the attention to such matters in *Desperately Seeking Susan* is never far from—much nearer to than in some of the movies of the above-named—matters of character and social milieu. It is always descriptive, that is, never merely decorative, and Susan Seidelman, above everything else, is a people person. About which, more later. She appears to be many things else, however, beneath that: in fact a bit of a cultural omnivore: frighteningly hip, but unflatteringly so, with little hint of strain, or of mere pose, or of having just undergone a crash course, as if by visiting the public library and excavating back issues of *The Village Voice*. And among the cultural collectibles on exhibit here are, it

should come as no surprise, old movies. Everyone will note the visible evidence of *Rebecca* on late-night TV or the Bruce Lee billboard-as-wallpaper in a Chinatown loft (as surely revelations of character, of a New Jersey housewife and Bleeker St. Cinema projectionist respectively, as any piece of clothing or accessory). But there is more. The dyed-blond punk-rock assassin, with his black suit atop black shirt, and with his eccentric cadences that find unsuspected depths of anguish in a line like "I'll have a coffee and a donut," should help some viewers to nail down *Dru* as a prime influence. And the Magic Club, together with the change-of-identity gambit and general Alice-in-Wonderland aura, will call to mind (for fewer, perhaps) the more esoteric, but equally culty *Celine and Julie Go Boating*.

But Seidelman, unlike so many in her generation of filmmakers, does not live exclusively in and through old movies. Even though the Magic Club, at which 1920s vaudeville survives and thrives in the 80s, is like no here on earth, and even though the Manhattan backdrops are shot (by Edward Lachman) in the rosy hallucinatory style of Robby Muller (to whom Lachman has served as an assistant), the movie—more than either of those others—is solidly rooted in social realities. The plot, certainly, is as contrived and convoluted as *Dru's*, yet it is tighter in construction and easier to follow. And the whole thing is set in motion by the characters themselves, rather than, as in *Celine and Julie*, sweeping them off their feet like a cowcatcher as it trundles past.

Those allegations might seem strange to say in light of the horse-pills of improbability we are asked to swallow. The first of these, and the easiest to get down, if only because every movie is entitled to one shaky premise, is the notion that the New Jersey housewife, Roberta, would read the *Personals* the way an earlier generation read novels, would have identified herself with a recurrent character named Susan, who is currently being desperately sought by somebody, and would turn up at the appointed place to watch the action the way someone else might attend the theater. But when the only pressing business at home is Julia Child, showing Roberta what and how to feed her husband (owner and TV spokesman of Gary's Oasis, whose personalized license plates read "TUB N SPA" and whose insufficiently imaginative ad slogan reads "All your fantasies can come true"), we can begin to see our heroine as a sort of yuppie Madame Bovary.

The next horse-pill is harder: the bump on the head that allows the protagonist, as in last year's *American Dreamer*, to believe she has actually become her heroine. But Roberta, not to cut all ties to reality, is nicely held back in her new identity by her "habits": she gags on cigarettes, and when offered something to

drink, responds by rote, "Apple juice, Coke, Perrier." ("Miller's or Heinekens?" is the range of choices the offerer had in mind.) And the final horse-pill, the contrivance that sweeps all the characters into *Dru*-esque intrigue, are the purloined Egyptian artifacts—Nefertiti's earrings, no less—which Susan has peeked, innocent of their real value, as a just reward for a one-night stand. They fit in so well, after all, with her "vintage" wardrobe. Clearly the reality base—the sharp delineation of lifestyles, with Julia Child on one side and a bag of cheese puffs on the other, a home in suburbia and a weekly trip to the beauty parlor as against a bus-station locker and a single leopard-spotted suitcase—is no ball-and-chain.

Any shaky premise, of course, can be justified by how much can be piled on top of it without toppling it over. And this premise, or these premises, will bear up under a ton. The plot developments (from a heavily revised script by Leora Barish) are as complicated as one of Susan's layered get-ups: the narrative equivalent, you might say, of jacket over fishnet over paste necklace over see-through blouse over lace bra. The movie is overplayed as a matter of style in the same way as the Susan character overdoes for style. And it thus has the effect of a crowning rhinestone tiara when Roberta, tricked out in her magic-act costume (mistaken by the cops as streetwalker's regalia), and having just been accosted by the black-garbed assassin (mistaken by the cops as her pimp), is ushered into the backseat of a patrol car, still clutching to a prop bridge, and is quizzed by the black hooker already in the backseat: "How do you use the birds?" That sort of sparkle, which most screen comedies would be proud to have even one of, is strewn here by the hand-

ful. Wizen veterans of comedy-writing ought to turn green with envy at such a throwaway as when the eight-by-ten glossy of the just-diminished magician's assistant is pulled out of its tiled frame in the Magic Club's display window, and is replaced an instant later with a crudely hand-drawn eight-by-ten "Help Wanted." Perhaps the inventiveness runs down a bit near the end, right about the time, or just after, Roberta submits to being saved in half in front of a traditional tactical gathering of the entire cast of characters. Or perhaps I had only gotten weary of laughing. Even then, we still can look forward to the low-angled face-to-face meeting of Roberta and Susan—and no disappointment there.

If Seidelman doesn't miss a step in the development of the plot, neither does she miss a sideslip, a chance to move outward as well as forward. The helpful friend who is called on to watch over Susan at a mysterious Battery Park rendezvous will be in the projection booth of the Bleeker St. Cinema, screening a grade-Z cult classic, when he receives the call; and the borrowed scooter on which he keeps his appointment will be a delivery vehicle for something called "Dragon Noodle"; a nattering Chinaman, laden with a hot or not, will be waiting for him when he returns it. Or again: the backdoor through which Roberta takes refuge from the blond assassin will lead her to a gallantly *macho* nightwatchman, who has the TV tuned to the local Spanish channel; a glimpse of one of those Mexican variety hours, on which the production numbers seem permanently cemented in the Ziegfeld area, soon gives way to a dubbed version of the Gary's Oasis ad, with Roberta's husband pulled fully-clothed into a hot tub by a bikini-clad harem: "Ay,

muchachos!"

The quality that most distinguishes this plot is a continual expansiveness accompanied by constant alertness; and the quality that most distinguishes its actual telling is an unflinching professionalism. Neither quality might have been suspected from Seidelman's first feature, the single-track and laboriously chugging *Smitherens*. The latter was not without its charms, and its limited where-withal made it seem right at home among the low-lifers of Lower Manhattan; anything more, and it would have seemed to be slumming. Sensibly enough, the production level of the new movie has been upped to a point nearer its New Jersey uppies, but not so high as to cut itself off from its street people. Seidelman shuttles easily between both camps, and always with a wonderful democratic comfort. Which brings us back around to her being a people person.

Some aspersions have perhaps been cast on this by the grossing in public print by Rosanna Arquette (as Roberta), and by additional word of difficulties on the set with pop singer Madonna (in her screen debut as Susan). The rebuttal to all that is on the screen. Any shortcomings in personal relations with actors, evidently, can be offset by a talent for picking the just-right person for the right role. And this holds true here all the way, down to the smallest role: i.e., the Single White Male, 40, soliciting afternoon playmates in the classifieds office, a man so far from comic stereotype as to deliver another shovelful into the endless tunnel of human mystery. It is little short of a miracle, too, to have rescued Adam Quinn from his thorough unconvincing in *Reckless*—absolutely crucial to the role of the Bleeker St. projectionist, or Gary

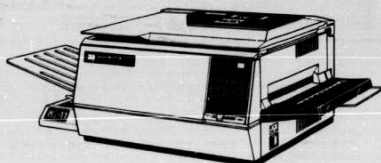
Cooper-ish moral pillar that had its counterpart in the Montana cowboy of *Smitherens*. And though Madonna is apt to repel as many viewers as she attracts, so much so as to discourage some from attending the movie in the first place, this is perfectly in keeping with the character. We would not want her to become a mere symbol of Freedom. We would not want her to shed all carnal armor. Arquette herself, with a less philosophical pout than Madonna's, is more likable than ever before, but, like Madonna, is still just off-putting enough, or is held at just enough arm's length, to prevent the sort of pajama-party cloyingness that Rivette couldn't quite in *Celine and Julie*. Another arm holds off the rest of the New Jersey crowd—the go-getter husband, his sexually starved sister, and her newest morsel, a prosperous and youngish doctor, really only a dentist, and prematurely balding, but what the hell?—without ever showing them into grotesquerie. The length of those arms seems: very nearly that of a genuine artist.

Just as last week I let the cat out of the bag, or at least let the tapered head poke out through the drawstring, with regard to *Susan*, I now have another cat in another bag. One doesn't like to sit on good news. If it were the better of the two news items, it might not quite in *Celine and Julie*. Another arm holds off the rest of the New Jersey crowd—the go-getter husband, his sexually starved sister, and her newest morsel, a prosperous and youngish doctor, really only a dentist, and prematurely balding, but what the hell?—without ever showing them into grotesquerie. The length of those arms seems: very nearly that of a genuine artist.

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QUARTER NOTES

BY JONATHAN SAVILLE

OBERLIN DANCE COLLECTIVE

The Oberlin Dance Collective was brought to Sherwood Auditorium last week by 3's Company. Sherwood is not a good house for dance—the stage is not right, sight lines are imperfect, and the air does not circulate well—but this visit did give local lovers of modern dance the chance to see a competent small company typical of its era. The company was founded at Oberlin College in 1971 by Brenda Way, who is still the artistic director. ODC moved to San Francisco half a decade later, and its home remains there today. Miss Way now has three associate directors, Pam Quinn, Katie Nelson (who danced in the tune-company at Sherwood



Auditorium), and Kimi Okada (who choreographed one of the works on the program). Miss Way evidently remains the company's chief choreographer, for aside from

Miss Okada's contribution, all the dances on the Sherwood program were hers. It would be hard, nevertheless, to differentiate Miss Okada's work from Miss

Way's. Their styles are very much the same, and their young dancers seem completely comfortable in a mode of dancing that might have been created just for them. The movements are casual, loose limbed, blithe, exuberant. Various forms of enhanced walking lie at the root of much of this dancing. Spectacular display is avoided, and emotional expressiveness is at a minimum. Easygoing fun is the central theme. Rhythm, particularly perky, bouncy, periodic rhythm, predominates; there is much engaging dancing, but little of the body in movement as the equivalent of a melody. There are no stories, no symbols, no ideas other than physical activity, and scarcely any emphasis on dance as an interpreter of music.

With such a style, it is no

wonder that the four dances on the program seemed so much alike; not one of them established a tone, a type of movement, an expressive attitude, or a special use of space that might give it an individuality and set it off from the others. Even the titles—*In One Ear*, *Entropies*, *Form II*, *Second Wind*—suggested the company's tendency to keep away from anything that might arouse ideas or feelings in the audience; pure kinetic activity, without objective or commitment, is what these dances are all about. *In One Ear*, Miss Okada's contribution, was an elaboration of the physical attitudes and sound effects of tap dancing. In this dance without music, the dancers provided their own musical accompaniment by rhythmic foot-tapping. The playfulness of the device was underlined by

the dancers' making hand motions as though drumming on a table, while the expected sounds in fact came from their tapping, stamping, or shuffling feet. The dance seemed to have little formal structure; it was simply a series of brief movement episodes, unified by the tapping and the easy, free, debonaire attitude implicit in this kind of choreography.

Miss Way's *Entropies* played upon the pun in its title: the exhaustion of energies in tropical heat. The score here was a series of vaguely Caribbean numbers by the Andy Narell Group, dominated by the sound of the steel drums; the atmosphere was once again cheerful, moderate, easy going. The languor of the tropics was expressed more through a certain shimmering flexibility of the dancers' bodies rather than through any actual slowness or droopiness. The chief dancer, Arturo Fernandez, displayed an admirable technique as he sauntered through the stylishly uninitiated movements Miss Way had devised for him and the others. *Form II* pitted Mr. Fernandez and Jeff Friedman in some sort of amiable dance contest, directed by two timekeepers. This movement rendition of a musical score (unheard in the performance), by Randolph Coleman, involved various artfully stylized callisthenics and circular runs around the stage, periodic cessations of movement when the timekeepers so directed, and occasional spoken words apparently representing casual, whimsical conversation by the two men as they engaged in this aimless but charming game.

The final dance, Miss Way's *Second Wind*, resumed most of the techniques and attitudes of the rest of the program in a pleasing sets of bagatelles for the whole company to soft rock and blues music by Ry Cooder. The ODC concert, like many programs of modern dance these days, was pleasant, upbeat, technically assured, loose in form, and characteristically reluctant to get involved with life. One wonders sometimes why drama, struggle, suffering, grandeur, aspiration, and passion seem so alien to many modern dance choreographers and dancers, as though they belonged to some other art entirely. The openness of the dances' larger structures and the seeming spontaneity of their individual movements are of a piece with this refusal of classical, romantic, and modernist traditions alike. No form of dance, of course, is ultimately free of meaning, whether stated, implied, or perceived, and the dances of the ODC are no exception. These dances imply a world view, a way of life, an experience; the world as a nice place to enjoy oneself in, without responsibilities, without obligations, with nothing but a cozy sense of one's own body and its powers—which, however, one never stretches to the limit. It is a very youthful world view, very American, very late-twentieth-century. In this sense, the ODC concert, aside from providing some charming diversion, offered an insight into a real aspect of contemporary consciousness.

LUCY-WINSTON-NÉGYESI TRIO

Last Monday's miniconcert in the Civic Theatre's grand salon offered an intriguing program of French music for flute, in various instrumental combinations. The flautist was John Sebastian Winston, who was joined by violin Janos Négyesi and harpist Paula Lucy. Mr. Winston is a genial young man of rather eccentric stage manners: rambling oral introductions, an odd costume combining black tie and double-breasted leather blouson, and a tendency to trundle on and off stage before his female colleague. But he is a technically assured musician, with an acute understanding of the curious twentieth-century styles that dominated the program, and his fellow players were equally adept in penetrating the mysteries of this music.

The only work devoid of mystery—and of interest—was an arrangement by Mr. Winston and Miss Lucy of the notorious *Carnaval de Venise*, a vivid virtuoso display piece usually showing off the technique of a trumpet player. It is equally silly in its flute version, but it certainly served to eliminate right off the bat any doubts as to Mr. Winston's fabulous agility, breath control, and mastery of all ranges of his instrument. The heart of this concert, however, was music by Debussy and Varèse, with the addition of Fauré's charming (and sensitively performed) *Berceuse*. The Debussy works were *Syrinx* for solo flute and the *Sonata for Flute, Viola, and Harp*, both late compositions in Debussy's career. In these late chamber works (*Syrinx* dates from 1912 and the *Sonata* from 1915, three years before the composer's death), Debussy develops a style of pure, spontaneous melody, virtually

untouched by the dramatic structures and passionate expressiveness of the classical and romantic periods. This is music that flows in a continual arabesque, as though moving whimsically from topic to topic, never striving for theatrical effects, eschewing dramatic contrasts, thematic development, extended rhythmic drive, forms dictated by tonality, and even the intricate textures and intellectual complexity of counterpoint. The ultimate effect is one of airiness and freedom, the play of the unlettered melodic imagination. This is an aesthetic that only true genius could embody successfully, something Debussy does in a miraculous way: there is really no other music like this, even in Debussy's own oeuvre. The trio at the recent miniconcert performed the *Sonata* with an unflinching sense of its idiosyncratic style, fusing the lyrical and the abstract, and avoiding any romantic emotional appeals that might interfere with the composer's intentions. Mr. Winston's playing of *Syrinx* was similarly artful, bringing out the cool, impersonal strangeness of the work, where other flautists seek only the picturesque and the sentimental. But this excellent musician's finest hour was in his performance of Varèse's *Density 21.5*, where his brilliant technique and his sympathy with the composer's intense (and very Debussyan) imagination brought out the full hypnotic power of this seminal work of the modern flute literature.

GREGORY ALLEN & SAN DIEGO SYMPHONY

The latest concert of the San Diego Symphony, with David Atherton conducting, featured

Gyorgi Ligeti's *Ramifications* (in its version for string orchestra), the Dvořák *Wind Serenade*, and Rachmaninov's Third Piano Concerto, with Gregory Allen as soloist. The Ligeti work, one of those explorations of peculiar timbres and textures characteristic of the avant-garde music of the Sixties, divides the strings into two groups tuned a little more than a quarter-tone apart—a procedure which has led one wag to retile this piece "Ligeti-Split." The resultant effects, in an otherwise relatively unstructured composition played mostly pianissimo, are curious, amusing (one thinks of a litter of mewling kittens, or the buzz of distant helicopters), and finally—like all this composer's work—empty. *Ramifications* does constitute a rigorous test for a string orchestra, one which the Symphony's strings passed with eminent success. There was also first-rate playing in

the Dvořák *Serenade*, though the performance never achieved the lightness, vigor, and delicacy of that by the Los Angeles Chamber Orchestra on their visit to ECPC some months ago. The Rachmaninov Concerto was also something less than satisfactory. Maestro Atherton is an admirable accompanist, and the orchestra under his direction played the score with vital romantic sweep. Mr. Allen, however, in spite of an easy mastery of every difficulty in the piano part, performed with more efficiency than passion. Everything seemed so well worked out, so polished and perfected, that there was no room for spontaneity, for the sense that the musician was throwing all caution to the winds and plunging into the heart of the music, come what may. Rachmaninov, perhaps more than other composers, needs this emotional abandon; without it, the Third Concerto refused to reveal its enchantments or its glories. □

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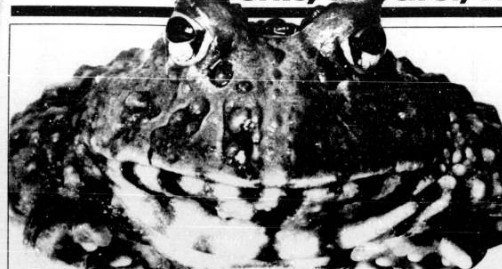
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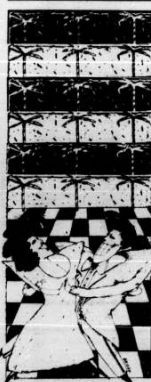


A Come Slither Look

Before everything started driving off we used to go out and catch our very own snakes, lizards, and salamanders. Right here in urban California. Of course one kid in the neighborhood always had the best collection, and it usually wasn't I. His hands always bit the hardest, though sometimes you really had to work your finger into their mouths to get them to do it. And his blue bellies were the easiest to hypnotize by rubbing their stomachs. They were very

educational. But two of my own little amphibians taught me valuable lessons that still apply today.
We called them water dogs, and caught them in the bottom of a slimy drainage ditch. We liked them because they had personalities, unlike your average lizard or snake. Their tiny legs had webbed pads, and their faces seemed to look right into yours. I placed one in a coffee can half filled with water, and promptly lost the can. After weeks of searching I decided to just go catch another one. But this time I was going to be smart. I would set my new water dog up with a little habitat, replete with rock

(continued on page 8, col. 2)



The Fundraiser's Edge

I would be the last person in the world to belittle Sush's forthcoming fundraiser, the fourth annual Prom, which will provide support for this innovative performance gallery's Newest in May. I adore performance art; I think Sush (which has been around for five years now) is one of the most exciting artistic centers in San Diego; I believe in anything that will help provide funds for that month-long festival of performance artists from all over the country; and there is nothing I am crazier about than dancing. But I have memories of fundraising proms far more sensational than what Sush could possibly put on.

Sush's Prom, for example, will be held at the Santa Fe Depot downtown, which is certainly a

wild and wonderful idea. But I can remember a fundraiser for the Friends of Alice B. Toklas that took over the entire Cathedral of Notre Dame in Paris, and an even more elaborate one to provide a memorial for Dame Clara Butt, which converted the entire island of Ischia into a dance hall, that fabulous August night in 1932. The Sush Prom will last four hours, from 9:00 p.m. to 1:00 a.m., which seems right for enervated San Diegans, with their thin blood. But the 1954 fundraiser for victims of the Lisbon earthquake, which attracted dance-maniacs from all over the world to the Grande Palace of Brussels, went on for fourteen solid nights and days, until more than half the celebrants had dropped dead. There is a fundraising dance in support of orthodontal research that began on April 8, 1971 at a former roller-skating rink in Dallas, and which at this writing is still going on, with a whole new generation of dancers!

(continued on page 9, col. 1)

Black On Silver

Over the past two decades, as film has become a truly international art, the nations of black Africa have perhaps been the slowest to get their



Super Cane Alley

respective industries going. For any national cinema to emerge, there must first, of course, be a nation, and this great central sector of the continent, with its long history of colonialism, its largely rural populations, and its widespread poverty, has had to contend first with the challenges and uncertainties of independence, a struggle the natural product of which has been the development of a cinema that mirrors its various national problems and preoccupations. Although a native-made feature was produced as early as 1951 in

(continued on page 9, col. 2)

Artwalk

Think of the acronyms — TribCa, SoHo, The Names — Village East, Village West, The Inves — Warhol, Arbus, Nevelson. What fun to be an intellectual, an artist, and thrive on Big City Living — the crime, the litter, the countless cigarettes, the cups of French

must consumed over discussions about things one doesn't half understand. Now, imagine if you will, our own downtown filled to the gills with living, breathing artists and thinkers. The smell of limed oil peppering the air along Broadway, Disheveled poets bustling through the sweater sales at Horton Plaza's new New Museum. Trotskyites and Stalinists verbally duking it out

(continued on page 10, col. 1)

Theatre Flamenco

The heart and soul of flamenco is in the dusty whitewashed towns and green hills of southern Spain, nurtured there by generations of aficionados — themselves called "flamencos" — who know the song and dances, the look and feel of the pure gypsy flamenco. For these people, the intimate blend of guitar, voice, and dance is an art of small towns, cafes, and informal gatherings.



friends, without programs, formal choreography, costumes, or clear distinctions between singer, dancer, and audience. Their flamenco is a continuation of a centuries-old tradition of expression through song and dance of how one man feels at one particular moment — the spontaneous expression of those emotions that inspire the singer, dancer, or musician at that time. The flamencos perform for communication and catharsis, moved by their emotion, improvising within a complex classification of traditional forms of song, rhythm, and nuances of movement whose rules and performance standards are well understood by the true aficionados. In its purest form, flamenco is an intimate art, performed for a small audience, one that, like wildflowers, will

appear with a fleeting sort of beauty full of subtle individuality and variety whenever the conditions are favorable.
Theatrical flamenco, by comparison, is the cultivated horseshoe offspring of the pure gypsy form — flashier, too, for export to entertain audiences that have come to expect certain guidelines in a performance called "flamenco." Just as horticulturalists select certain characteristics of the parent for crossbreeding to create a new bloom with a more deeply ruffled petal or more spectacular color, so theatrical flamenco selects for emphasis certain elements of the original art to suit a stage and a larger, more diverse audience. The bright, ostentatious, emphasis on footwork and dramatic gestures, pose, and facial

(continued on page 11, col. 4)

Shop Pier 1's two new stores, 2671 Via de la Valle in Del Mar and 1280 Garnet Ave. in Pacific Beach

Double Grand Opening Sale

One Week Only!
Sale starts Friday at all San Diego area stores.

Prize drawings... free gifts...
lots of excitement and activities! Register at either of our two new stores for a chance to win. Drawings Friday, Saturday, and Sunday. No purchase required; you need not be present to win. Come see collections of unusual items imported from 60 countries. With new shipments to explore each week you'll enjoy fascinating shopping at Pier 1... the continuing adventure.

Great savings on wicker etagères and natural floor covering! Display your best porcelain, framed photographs, plants, books, brass, and mementos under arches of handwoven Philippine buri. Choose from four sizes: 56, 66, 66 & 72" tall. You can set your etagère on a durable, dramatic carpet of Chinese seagrass. Measure your floor, come to Pier 1, and we'll cut a natural rug 9' wide, any length up to 36'.



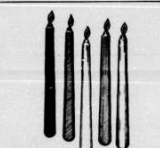
Wicker etagères.
Reg. 69.99. 59.99

Chinese seagrass floor covering.
Sold in strips of nine squares. Reg. 39¢ per 12" square. 38¢



Mobile mugs let you avoid embarrassing spills and still enjoy hot coffee while driving your car or boat. Brown speckle. Reg. 2.99

ea. 1.88



Decorate your dining table and mantle with 10' white, red, ivory and burgundy tapered. No dealers at sale price. Reg. 39¢ each

4/96¢



Handwoven from Philippine buri, a 30" tall maharaja bed is ideal for cozy bedroom or den corners. Cushions available. Reg. 24.99

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Japanese white porcelain dinner set includes a 40" dinner plate, a 7" salad plate, a 6" cereal bowl, and one coffee cup & saucer. Reg. 9.96

6.88



Director's chairs with sturdy frames of hard Thailand rubberwood. 18-in. cotton canvas in red, yellow, navy, or brown. Reg. 29.99

68¢



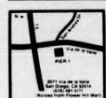
Goodbye, Blue Monday! Pier 1's laundry basket makes washing seem easier. Handwoven Chinese willow oval, 24"x18". Reg. 9.99

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Victoria white wicker meets standards of excellence set by 19th century England. Cushion sold separately. Armchair. Reg. 99.99

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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not write. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80825, San Diego, CA 92138.

Music from the Swing Era will be performed by the eighteen-member Los Angeles Jazz Ensemble, a second combined band sponsored by the San Diego Jazz Club, will be held Sunday, April 12, 7 p.m., in the Grand Ballroom, Vacation Village Resort, 1404 West Vacation Road, Mission Bay. 454-5745.

Circle Dancing, meditative "Soft dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

International Folk Dancing is held every Thursday, 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 440-4611 during business hours.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 1110 Eads Avenue, La Jolla. 494-5191.

International Folk Dancing is conducted each Friday, 8 p.m., in room 210 of the Women's Gym at SDSU. No partners or experience is necessary. For information phone 582-6514 after 5 p.m.

"Dance & Jam" create your own dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1113.

Repetory Performance, the National Ballet Academy of San Diego presents a program of works by Rossini, Chabrier, and Massenet, Saturday, April 13, 7:30 p.m., Camilo Theatre, USD. 260-6822.

"The Stunt Man" San Diego Mesa College presents this film as part of its "Real to Reel" film series; after the screening panelists discuss the movie in the context of modern values. The film will be shown Friday, April 12, 7 p.m., in room G-112, San Diego Mesa College. Free. 362-2797.

"Political Film Series" the film documentary *Anarchism in America*, featuring segments on Emma Goldman, the Spanish Civil War, Murray Bookchin, and others, Jellison Arizola, the Sea Potosi, and the Dead Kennedys provide the musical score, Friday, April 12, 7 p.m., room 187, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

Tortoise Takes, the San Diego Turtle and Tortoise Society presents three movies at its next open meeting; first will be the Walt Disney short *The Tortoise and the Hare*, followed by a twenty-minute television film from the Hal Linden show *Animals*, *Animals*, *Animals*. The final film is a feature on reptiles, produced by the National Geographic Society. The meeting will take place Friday, April 12, 7:30 p.m., room 151, Casa Del Prado, Balboa Park. Free. 595-2224.

"First Contact" this is truly a classic, in the Thirties two Australian explorers were the first white men to penetrate the interior of New Guinea; they filmed their encounters with the native populace, who at times mistook them for incarnations of their ancestors and also attempted ambushes against them. The four-hour film will be shown Saturday, April 13, and Sunday, April 14, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"The Razor's Edge" the Maugham classic—the movie classic—with Tyrone Power and Gene Tierney, will be shown Saturday, April 13, 7:30 p.m. Local biographer Wilton Menard will introduce the film, local actor Eric Christmas will deliver a play reading from a work by Menard, and Dennis Wills will also speak. The event takes place in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Avenue. 454-0267.

"Journey across Three Continents Film Festival" this is a traveling exhibit, sponsored by Third World Newsworld, the Metropolitan Museum of Art, and the American Museum of Natural History, featuring three films by black filmmakers this weekend and four additional films next weekend. On Friday, April 12, at 7 p.m., the 1983 film *Adas and Embers*, directed by Haile Gerima, will screen. On Saturday, April 13, also at 7 p.m., the film *Sei Senti*, by Senegal director Ben Diagne, will be shown, followed by *Poko*, a 1981 film by African director Idioma Ouedraogo. The films treat issues of urbanization, development, and racism and will be shown in room 103, Peterson Hall, UCSD. For more information phone 452-3031.

Japanese Film, two films, *Marriage Control*, Taro Sato and *Sex Death*, the latter hailed by the *Los Angeles Times* as a wonderfully entertaining and funny look at wicked Eds in the 1830s. Both films will screen with English subtitles, Sunday, April 14, 1 p.m., Ken Cinema, 4061 Adams Avenue, Kensington. 233-5858.

Travel Film, Hal McClure narrates his film called *San Diego*, a cinematic overview of the city and its surroundings from the deserts to the coast to the southern border. The film, part of San Diego City College's "Travel Films" series, will be shown Sunday, April 14, 1 and 3:30 p.m., in the college theater, located at C Street and Twelfth Avenue, downtown. For details phone 232-2445.

Benefit Showing, actor Jeff Bridges will be in town to sit with you as you watch two of his favorite films, *Against All Odds* and *Cutter's Way*. Proceeds from the screening benefit Project Concern.

"Mondays Night Film Series" continues with its run of corny classics from the Serra Film Center. The third program in the series features the 1937 film *Nothing Sacred*, starring Fredric March and Carole Lombard. Monday, April 15, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5449.

More Travel, the film *The Magic Road*, Kyoto to Tokyo will be shown in the next program of the "Travel Lecture Series." Gisele Wunsche narrates his film, Tuesday, April 16, 7:30 p.m., Carlsbad Union Church, at Harding Avenue and Pine Street in Carlsbad. For details phone MarCosta College at 942-1352 or 752-2121 x259.

"Diving for Roman Plunder" Jacques Cousteau and his flippers Frenchmen dive off the Greek isle of Antikythera for 2350-year-old treasure. The four-hour film will be shown Wednesday, April 17, at 6 p.m., Natural City Public Library, 200 East Twelfth Street, National City. 474-8211.

"The Films of Eric Von Stroheim" the La Jolla Museum's film series continues with the 1928 silent movie *Greed*, about a man who marries for money, kills his wife, and is punished by her former lover who helps to expose the murder and claim her money for himself. The film stars Gibson Godland and Zasu Pitts, and will be shown Wednesday, April 17, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Street, La Jolla. 454-3541 or 456-1800.

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ENTOURAGE FASHION REPRESENTATION presents

SUMMER HOT SESSIONS

A fashion show to benefit the Child Abuse Prevention Foundation
April 24 at 8:00 pm
at the Bahia Resort Hotel
in the Bay Room, 998 W. Mission Bay Dr.



Buffet—No-host Bar
Tickets \$50 & \$25 • Semi-formal
For reservations 696-9415 or
Jigsaw 456-1605 and Unison Concepts 230-8601

CITYFEST EIGHTY-FIVE

The First Art Awards Exhibition in Hillcrest
CALL FOR ENTRIES

All San Diego artists are invited to participate. The arts will be flowering in the streets. Asphalt will give way to trees, plants, people and trees. Art will be everywhere. Performance Art, Music, Children's Art, Fine Art, Video, Film, Participatory Art, Installation, even the Culinary Arts. Enter your art.

A Juried Exhibition Recent work by many of our area's most creative artists will be showcased. Art will be judged on skill, originality, use of the media and overall presentation.

Jurors Mary Livingstone Beche, Director, UNCD Stuart Collection; Steven Brezzo, Director, San Diego Museum of Art; Plessie Cohen, Gallery B; Hugh Davies, Director, La Jolla Museum of Contemporary Art; Arthur Ollman, Director, Museum of Photographic Arts; Mark Quint, Director, Quint Gallery.

Eligible Works Acrylic, Clay, Drawing, Fiber, Oil, Photography, Print, Sculpture, Watercolor, Wearable Art. Entries are limited to works completed within the last three years.

Enter Bring your artwork to the Hillcrest Association office between 10 a.m. and 6 p.m. on Monday, Wednesday or Friday through April 26.

Awards A \$200.00 cash award to the best of show. Five \$100.00 cash awards for excellence.

Entry Fee There will be a \$10.00 non-refundable entry fee for each artwork submitted.

Free Commemorative T-Shirt Each entrant will receive a free CITYFEST 85 T-shirt for each artwork submitted.

Exhibition Dates Saturday, May 11 and Sunday, May 12, 11 a.m. to 5 p.m.

DEADLINE FOR ENTRIES Final entries will be accepted on Saturday, April 27 between 10 a.m. and 6 p.m.

All work must be ready to hang or install. Complete installation and entry forms may be obtained at several galleries or from the Hillcrest Business Association 4344 University Avenue San Diego, California 92103 (619) 299-3330

READER'S GUIDE

Older Botanical Tours, Friday, April 12 and Saturday, April 13, 9 a.m. meet at the Botanical Building in Balboa Park. For information call 297-5299.

Verbal Pools, the sculptural ponds created by women teams that span little ecosystems into themselves, will be explored by Scripps Aquarium, a two-hour lecture will be presented on Friday, April 12, 7 p.m., at the Scripps Aquarium Classroom, 8602 La Jolla Village Drive, La Jolla. On Saturday, April 13, at 9 a.m., registrants will trace their newfound knowledge to the field as they explore some of the area's verbal pools. For information on the class and field trip phone 452-1624.

Nature Walks in the northern Tijuana River estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association, meet at the south end of Fifth Avenue, Imperial Beach, 237-6788.

Arts and Crafts Fair, more than fifteen fine San Diego County artisans will exhibit their wares in this two-day event, Saturday, April 13 and Sunday, April 14, 9 a.m., at the Bates Nat. Farm, 1654 Woodside Valley Road, in Valley Center, 749-1964.

Reptile and Amphibian Exhibit, the San Diego Herpetological Society holds its fifth annual exhibition, with live turtles, tortoises, toads, lizards, snakes, salamanders, frogs, and more creepy crawlies, Saturday, April 13,

12 a.m., at the Cabrillo Recreation Center, 9471 Indian Street, in Kearny Mesa. For more details phone 264-1132 or 742-4442.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 12 a.m., and 1 p.m., for information call the Gaslamp Quarter Council office at 233-5227.

Postcard Show, some thirty dealers and collectors of postcards and paper collectibles will gather to exhibit and sell beautiful cards, books, posters, old calendars, valentines, and more, Saturday, April 13 and Sunday, April 14, 12 a.m., at the Scripps Ranch Shrine, 1895 Camino Del Rio South, Mission Valley, 749-1248.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 12 p.m., meet at the corner of Famosa Boulevard and West Point Boulevard. For more information phone 272-8622 after 5 p.m.

Sushi's Fourth Annual Prom graduates to an even grander scale this year, festivities include more by the Penthouse and El Grupo Sex, crowning of the King and Queen (with and without a crown, respectively), a sushi bar, a raffle, and all kinds of costumed characters. Turn out at the Santa Fe Depot, at Broadway and Kettner Boulevard, downtown. Activities begin at 9 p.m., Saturday, April 13. For reservations phone 235-8466.

Nature Tours through the Silverwood Wildlife Sanctuary are

offered by the San Diego Audubon Society each Sunday, the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcat Canyon Road. For details or information on group tours call 445-2295.

Law n Program, an English "Mormon Ale," featuring ritual dances, will be performed by the San Diego English Customs Dancers, San Diego Morris and Swoon, and other dance groups from the state, Sunday, February 14, 2 p.m., in the Cottage Complex, in Balboa Park. For information call the House of Pacific Relations at 458-2617 or call 451-1974.

The Natural History Museum Camerons sponsor a one-hour walk through San Clemente Canyon to look at the flora, Sunday, April 14, 2 p.m., for information on where to meet and what to wear, phone 232-1821 x224.

Fourteenth Annual American Indian Pow Wow, SDSU's department of American Indian studies sponsors this event, which features the Spotted Eagle Drum ensemble from the Blackfeet tribe. The pow wow begins at 7 p.m., on Sunday, April 14, having been postponed from its original scheduling date of last week in Montezuma Hall, Arnes Center, SDSU. See 265-6901.

"Tax Day Protest Vigil", more than fifty national organizations, including Operation PUSH,

SANE, the American Committee on Africa, the American Movement, the Viet Panthers, the Nuclear Weapons Freeze Campaign, the International Association of Machinists, the Inner Religious Task Force on Central America, and the National Lawyers Guild, are sponsoring the vigil for peace, jobs, and justice, which lasts from 5 p.m. until midnight, Monday, April 15, at the San Diego Midway Main Post Office. For more information on the vigil phone 265-8732.

Test Your Own Psychic Abilities! There will be demonstrations and information to help you "become more aware of what is already within you" at this meeting, Tuesday, April 16, 2 p.m., Berkeley Psychic Institute, 3157 North Boulevard, San Diego, 234-1797.

"Bubbles Galore!" children in the first and second grades will learn how to make giant bubbles, learn geometrically shaped bubbles, perhaps see one from the inside, in this workshop, Saturday, April 13, 10 a.m., in the Children's Museum of San Diego, 9877 Via La Jolla Drive, La Jolla. For registration information phone 238-1233 x213.

Puppet Show, Marie Hirschcock, San Diego's "Puppet Lady," presents *Rainbow River and Paper Puppets*, Saturday, April 13 and Sunday, April 14, 11 a.m., 1 and 2 p.m., sponsored by the San Diego Puppet Guild, Puppet Theater, Presidents Way, Balboa Park, 466-7287.

"Light, Color, and Shadows", in the multimedia works of five young emerging American artists continues on view through

effects of strobe lights, colored lights, and the creative use of shadow imagery. The class meets Saturday, April 13, 1 p.m., in the Discovery Center, Reuben H. Fleet Space Theater and Science Center, Balboa Park. For registration information phone 238-1233 x213.

Children's Concert, children in the first through sixth grades are invited to attend this program of music and theater, selections include a series of short scenes from the Gilbert and Sullivan operetta *Pinafore*, and jazz numbers from the Twenties, performed by the Palmara Brass Quintet, and Britton's Young Person's Guide to the Orchestra, with narration by David Chase. The performance will be held on Sunday, April 13, at 2 p.m., in the Pasamonte College Theatre, Palomar College, 1142 West Mission Road, San Marcos, 744-1156.

"Kazoo's Kids", a music, puppet, song, and special gifts entertainment every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown, free, 235-6569.

"Unchained Masters", long-time and vision are what counts for the exhibition that incorporates "chance and spontaneity." The show continues through Saturday, April 13, Pink & Pearl Gallery, 711 Eighth Avenue, downtown, 236-2233.

Lithographs and Mixed-Media Works by Laguna Beach artist Paul Darow continue to hang on the walls through Saturday, April 13, Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

"Young American Artists III," the multimedia works of five young emerging American artists continues on view through

TO LOCAL EVENTS

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"Young American Artists III," the multimedia works of five young emerging American artists continues on view through

opening reception, Sunday, April 14, 2 p.m., the exhibit continues through May 1, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town, 295-0075.

"India: Three Views", photographer Edith Kadmur, watercolorist Calvin Fortbuck, and painter Netter Worthington, who traveled for six weeks in India in 1982 on Fulbright-Hays Fellowships, will exhibit their works through Friday, April 12, in the gallery of the Jewish Community Center, 4079 Fifth Avenue, East San Diego, 583-3500.

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"Young American Artists III," the multimedia works of five young emerging American artists continues on view through

Sunday, April 14, Mandeville Art Gallery, UCSD, 452-2864.

Paintings by Malcolm Nichols may be seen through April 19, at the Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Kearny Mesa, 236-0895.

Silkcreens by Gertis Kent, who has recently designed one of the new twenty-two cent postage stamps, are on view through April 20, Aveledo Gallery, 430 Goldfinch Street, Mission Hills, 296-8745.

Contemporary Photographic and Video Works by Victor Lindheiser and Max Almy may be seen through April 21, Museum of Photographic Arts, Balboa Park, 239-5262.

Old Paintings by Al Linn are on display through April 26, Gray's Gallery, 2304 La Jolla Village Road, Escondido, 746-5226.

New Bronze Sculpture by Wade Saunders and new works by Robin Bright continue on view through April 27, Quirt Gallery, 664 North Avenue, downtown, 239-4692.

"Developing Time-Drawing Time", an exhibit of photographs and wax drawings by German artist Jürgen Olbrich depicts scenes of downtown San Diego, it continues through April 27, Susha Gallery, 852 Fifth Avenue, downtown, 235-8466.

"More Is More", an local artists' work in graphic, wood, and metal are on view through April 30, Founders Gallery, USD, 260-4600 x4201.

Niedelman, Arica Rahmani, Gail Roberts, Brent Riggs, Scott Williams - are included in a show, which runs until April 27, sponsored by the Athenaeum Museum, and Arts Library in La Jolla. The exhibit will be held on the second floor of the La Jolla Public Library, located at 1036 Wall Street, adjacent to the Athenaeum, 454-5872.

An Exhibition of Contemporary Ceramics, featuring eight artists whose works emphasize color, continues through April 27, Galleries Eight, 7464 Citrus Avenue, La Jolla, 454-9781.

"A San Diego Exhibition: Forty-two Emerging Artists", this exhibition, the first of its scope and size in the city, features such artists as Maria Lora, Wick Alexander, Gleni Dunitz, Ernest Silva, and many, many more. The exhibition also includes a schedule of performance art presentations, video and film shows, fashion designs, and more, it continues until April 27, an extensive women of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9341.

"Parallel Directions", sculptural works in granite, wood, and metal are on view through April 30, Founders Gallery, USD, 260-4600 x4201.

"The Magical Kingdom of Nepal", a slide illustrated lecture will be presented by Mary Van Nottland of Helix Showmasters.

Photography Gallery, 7468 Grand Avenue, La Jolla, 459-1820.

"Balancing Act", in the West Gallery a solo exhibition of nineteen silk-screen prints by Maria Uribe; in the East Gallery is a group show of gallery artists. Both shows continue through May 4, Maple Gallery, 2400 Kettner Boulevard, downtown, 234-2151.

"Weapons against Ennu", aluminum sculptures by Myra N. He, on glass by Jeff Seely, and bronze works by Joseph are on view through May 4, Thomas Mollay Gallery, 1428 Camino Del Mar, Del Mar, 259-5827.

"Curators' Choice", more than fifty works of art from the museum's vaults have been chosen for this exhibit, works by Monet, Turner, Toulouse-Lautrec, Manet, Seurat, and others are on view through May 5, San Diego Museum of Art, Balboa Park, 232-7931.

"A Work of Illumination", recent photographs by Harley Gilbert, one of the forty-two artists selected for the La Jolla Museum's "Emerging Artists" exhibition, remain on view until May 4. The

Lectures

"The Magical Kingdom of Nepal", a slide illustrated lecture will be presented by Mary Van Nottland of Helix Showmasters.

JEFF BRIDGES
IN PERSON

An evening of films with Jeff Bridges "Against All Odds" & "Cutter's Way"

SUNDAY, APRIL 14
6:15 PM
LA JOLLA MUSEUM OF CONTEMPORARY ART
For tickets call Teleseat
seattle 265-8001

Contribution: \$10 general admission, \$7 students/seniors
Proceeds to benefit Project Concern

Life is really a big bowl of cherries as long as you don't swallow the pits

A PEEK AT THE UNIVERSE ANOTHER PLANET

This book of many phrases of humor blended with philosophy written by the man who will prove *Philosophy* is a fact, not a theory. *Philosophy* is a collector's item

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piano
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violin

All three players created a spell, so it often became impossible to tell at what point a phrase moved from one instrument to another.

San Diego Union

Beethoven—Two in G Major, Opus 1, No. 2
Kocher—Two in D Minor, Opus 66

MONDAY, APRIL 15, 1985
AT 8:00 P.M.
OLD GLOBE THEATRE, BALBOA PARK
TICKETS \$15.00 • CALL 459-3724

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violin

All three players created a spell, so it often became impossible to tell at what point a phrase moved from one instrument to another.

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Thursday, April 11, 7 p.m.
Friday, April 12, 8 p.m.
Saturday, April 13, 8 p.m.

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tonight, Thursday, April 11, 7 and 8 p.m. (San Diego Civic Arts Center, 5541 Innsbruck Avenue, La Mesa, 767-9625).

"The Situation in the U.S. Left and the Prospects for Left Unity Today," Chicago activist and member of the League of Revolutionary Struggle William Gallegos, and Carl Davidson, a nuclear-freedom activist and former member of the Marxist-Leninist Communist Party, will speak on the future of the left struggle. Friday, April 12, 7 p.m., at the Rivers Cultural Center, 1947 Thirtieth Avenue, at Grape Street, Golden Hall, 352-5259.

"The Politics of Intellectuals," political sociologist Seymour Lipset of Stanford University, who first gave the name "radical right" to American Social movements, will speak on current political trends. Friday, April 12, 8 p.m., room 128, Peterson Hall, UCSD. Free. 452-3447.

"Women and National Development," SDSU professor Barbara Weiss will give the address, sponsored by the San Diego Chapter of the Women's Equity Council of the United Nations Association. Friday, April 12, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 453-8287.

Local Lecturer Vito Wolf continues his series on Russian music and composers. His next talk will explore the lives and works of Rachmaninov and Tchaikovsky. Sunday, April 14, 2 p.m., Athenaeum Music and Arts Library, 1528 Wall Street, La Jolla. 454-5872.

"Theosophy: Practical Guidelines toward Humanism," Alan Dumas is the featured speaker at the next open meeting of the San Diego Theosophical Society. Sunday, April 14, 10:30 a.m., at the Library Center, 4120 Thirtieth Avenue, North Ridge. Free. 563-6772.

"Myth and Renaissance Art," Timothy Verdun, Florida State University professor of classical art, will speak Tuesday, April 16, 2 p.m., in the Council Chambers, Arts Center, SDSU. Free. 265-5186.

Local Gemologist Lu Mahan will speak on diamond substrates and Cubic Zirconia in particular. Tuesday, April 16, 3 p.m., in the auditorium of the Natural History Museum, Balboa Park. Free. 732-3821.

"A New Pompeii on Cypress," University of Arizona classic professor David Soren will speak

on recent excavations of the Sanctuary of Apollo. Helene at Koonen, a half-hour film on the third-century site precedes his address at the next open meeting of the San Diego Chapter of the Archaeological Institute of America. Tuesday, April 16, 7:30 p.m., First Baptist Church of La Jolla, 6271 Center Street, La Jolla. 453-8899.

"Social Justice" is the subject for the talk by Mia Oliva, former director of Social Ministries in California. Tuesday, April 16, 8 p.m., in Solomon Lecture Hall, UCSD. Free. 268-4774.

"Myth and Psychoanalysis," SDSU classic professor Robert Foster will speak on the use and abuse of classical mythology in modern psychiatry and parallels between Freud's life and that of Jungian Psychology. Wednesday, April 17, 7 p.m., Cox Hall, Arts Center, SDSU. Free. 265-5186.

"An Economist's View of Composable Worth," SDSU professor Adam Gilford will discuss his controversy in the next "New Visions of Women" series lecture. Wednesday, April 17, 3 p.m., room 221, Hermon Hall, SDSU. Free. 265-4524.

"The Holocaust: Lessons for a Pluralistic Society," professor John Roth of Claremont McKenna College will be the keynote speaker in the eighth annual Holocaust Symposium. Wednesday, April 17, 7 p.m., Manchester Conference Center, UCSD. For more information call 571-3444.

Local Newspaper Editor and Columnist Vin Reader will discuss the David Dornick saga and, conversely, Reader's own financial connections to the affair this week's round book with the remarkable title Captain Money and the Golden Girl. Wednesday, April 17, 7:30 p.m., Carlsbad City Library, 1520 Elsie Street, Carlsbad. Free. 438-5614.

"World Literature in the Era of Late Capitalism," Fredric Jameson, professor of literature at UC Santa Cruz, will deliver the fourth annual Robert C. Elliott Memorial Lecture. Wednesday, April 17, 8 p.m., room 102, Peterson Hall, UCSD. Free. 452-3214.

"Myth and Renaissance Art," Timothy Verdun, Florida State University professor of classical art, will speak Tuesday, April 16, 2 p.m., in the Council Chambers, Arts Center, SDSU. Free. 265-5186.

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— Neal Matthews

Fundraiser's Edge
(continued from page 1)
Then there is the matter of music. I have the greatest respect for the Pontiacs, especially Santa Barbara's hottest rock 'n' roll band, and who would be so bold as to criticize El Grupo Sexo from Orange County, described as a cross between "music, Left Beck and New Wave Maritica." But I remember the fundraising dance at the Albert Hall to help the starving street people of Myanmar, at which music was provided by the combined forces of the London Philharmonic, the Preservation Hall Jazz Band, the Balboa Balalaika Ensemble from Kila, the chorus of La Scala, and fifty star players from Bombay, all of these playing at the same time. Now that is what I call dancing!

As at all elegant fundraisers, there will be intermission entertainment at the Sushi Prom: Salvador Gavillo, street musician, Ben Harrell's Clancy Cops, a troupe of San Diego actors, and the crowning of the King Fish and Queen Sandrine of the Prom. Casual enough. But can any of that compete with the intermission festivities at the 1981 Newport Prom in support of Africa? The entertainers there included Rudolph Nureev and Margot Fonteyn, a recreation of the entire play of Hamlet by John Gielgud, the Marx Brothers, the Andrews Sisters, a special guest appearance by Enrico Caruso, and my own incomparable piece of performance art, "An American Tragedy: The Woman in the Vacuum Cleaner Bag." As for the crowning, what we had in Newport was Jack and Jackie Kennedy, who were already wearing their crowns.

Raw fish is of course the thing in California these days, and what could be more appropriate to a Sushi Prom than sushi, served up by sushi chef Kazumi? Yet I can remember fundraisers where the food was

actually cooked—a confession of how I am.

Everything declines, there is no helping it. Still, nothing could keep me away from the Sushi Prom this year, where I will show up, like everybody else, in high-tech flashiness, evening clothes for the Eighties, the epitome of glitz and camp.

Sushi's fourth annual Prom will take place this Sunday, April 13, at 9:00 p.m., at the Santa Fe Depot, Broadway and Kettner, downtown. Tickets for this fundraising dance and entertainment will be available at the door or at Sushi itself (856 Eighth Avenue). For further information phone 235-8466.

— Violet Rosenbloom

On Silver
(continued from page 1)
Ghana (then the Gold Coast), it was not until the Sixties that native industries appeared among Africa's newly independent black nations, primarily those along its eastern coast: the Ivory Coast (first featured produced in 1968), Guinea and Nigeria (both 1966), Senegal (1967), and Angola (1968). Following quickly in the early Seventies were first features from Sudan, Zaire, Gabon, Mauritania, Niger, Cameroon, Congo, Mali, and Upper Volta. While the output from these nations has been tiny (no more than eight or ten films per year from any one of them), several of their products have attracted attention on the international festival circuit. The only real action to emerge so far, at least so far as his work is consistently imported to these shores, has been Senegal's Ousmane Sembene. A veteran in Central African standards, he directed his country's first feature, *La Noire de...* ("Black Girl"), in 1967, and since then has treated both drama and comedy in an earthy, semidocumentary style with a humanist outlook that has influenced the filmmakers of all black African nations, be they rich or poor, living under dictatorship or democracy.

The cinema of black Africa and that of the black nations of South America and the

Caribbean, as well as the independent film production in the U.S., are the concern of the Journey across Three Continents Film Festival, a New York-based traveling series sponsored by Third World Newsreel, the Metropolitan Museum of Art, and the American Museum of Natural History, and brought to UCSD under the auspices of its Contemporary Black Arts program. Continuing over the next two weekends, the series presents a seven-film survey intended to spark discovery and discussion of the black experience worldwide.

The series kicks off this Sunday with the American feature *Ashe and Embers* (1982), shot on the streets of Washington, D.C. by the young independent filmmaker Hale Germa. It's a stark surrealistic drama which follows the daily encounters of an alienated Vietnam vet. Screening on Sunday will be a double feature, starting with *Seizi* ("One Man Several Women"), a 1982 comedy by Ben Biogues of Senegal, exploring that country's shifting social mores through a look at the state of the traditional polygamous marriage. Next is *Docteur* (1981), from Upper Volta, directed by Idrissa Quegas, a gritty tale of upheaval among rural families in that poverty-stricken nation's rapidly urbanizing society.

The following weekend will bring four more films, beginning with Sembene's groundbreaking *La Noire de...* and the anti-house hit of last year, *Sane Gane Alley*, by Euzhan Palcy of the Caribbean island of Martinique. Also screening will be a new film from Mali, *Reun* ("The Porter") by Souleymane Cisse, and a later film, *Sembene: Roman Street*.

The festival screens this Sunday and Sunday, April 13 and 14, in room 101 of Peterson Hall on the UCSD campus, and continues the following Friday, Saturday, and Sunday, April 19, 20, and 21, at the Educational Cultural Complex, 4413 Ocean View Boulevard. Screenings begin at 7:00 p.m. on all nights. Advance tickets are available at the UCSD box office, or through Ticketron. For further information call Bonnie Ward at 452-3103 or Pat Johnson at 282-2827.

— Rick Geary

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READER'S GUIDE TO THE THEATER

the comedy, by Jean Reno, about the marital complications of a couple whose spouses and families suddenly become "other" Frank Wais directs the production.

Members of the cast are Linda Pals Andersen, Bill Bonfield, Lowell Casper, Georgia Lamborn, and Nauree Pern. Music, Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.) Fielder Dinner Theatre, Friday, April 12 through May 12, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m.; Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

NIGHTS OF COLUMBUS
The Coronado Playhouse presents the world premiere of a new musical based on Thomas Overland and Eric Evans, both San Diegoans. Although the musical is based on historical facts about the voyage of Christopher Columbus to the "new world," the comedy also plays "fast and loose" with the facts as well. And the Columbus brothers are — and are not — themselves. MacLean directs the production. Cast members are James W. Vignar, Halbert Colton Green, Paul Landry, Beth Kelley, Will Bryant, Michael Murra, Roberta Pizar, Bud Dupen, Antonio Earl Johnson, and Will Smith. Scenic design is by the scenic designer, Cassandra Casper; costume designer, and Paul Landry; the lighting designer, James LaMank; and the choreographer, Paul Landry. The musical director is (Sm.) Coronado Playhouse, through April 20. Thursday through Sunday at 8:00 p.m.

THE PALAIA GAME
The Lawrence Weik Village Theatre presents the musical — book by George Abbott and Richard Basse, music and lyrics by Richard Adler



11/19/85

and Jerry Ross — about the day the Sleep 1000 Palace's new superintendent falls in love with a member of the union's grievance committee. Scripted from the show include "Memphis Hideaway," "Steam Heat," "Snag Talk," and "Hey There." Members of the cast are Lou Vanecko, Leslie Gold, Hal Chudoff, Belle Calaway, Cooper Post, Dennis Fox, Einarne Wendell, Susan Purdy, Kent Haeck, Dorey Michaels, Jessica Sheridan, Lisa Chazin, Mark Stevens, Vicki Mitchell, Chuck Stanton, and Conrad Shuck. (Sm.) Lawrence Weik Village Theatre, through April 21. Tuesday, and

Thursday through Saturday at 8:00 p.m.; Matinee Tuesday through Thursday, and Sunday, at 2:45 p.m.

PINOCCHIO
The South Coast Repertory Theatre's Young Conservatory Players are playing the popular children's story. Directed by Diane Dwyer, this version will be closer to Carlo Collodi's original story than to the Disney movie, and it will be performed in the style of the commedia dell'arte, which includes plaster or "Pasta" life masks, created by Joann Pimm. Through April 21. Tuesday, and

Thursday through Saturday at 8:00 p.m.; Matinee Tuesday through Thursday, and Sunday, at 2:45 p.m.

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU AND THE GREAT AMERICAN CHEESE SANDWICH
The Marquis Public Theatre is offering two new productions of two very funny plays. Christopher Durang's *Sister Mary Ignatius* is a savage satire on Roman Catholicism

and on the stupidity, ignorance, and narrow-mindedness of teachers in Catholic schools. Like all savage satires, it is manifestly unfair to the subject, but it is a lot of evidence in the play to indicate that Kelly's thematic interest lies elsewhere. The real theme of *The Torch-Bearers* is not "the little theatre movement" but marriage. Its point of view — unequivocally antagonistic to the independence of actors — makes it a vehement and scurvy satire on the attitudes of such a play as *A Doll's House*. What is wrong with *The Torch-Bearers* is that Kelly has been unable to reconcile his contradictory aims as a dramatist, and his consequent compromises have made him untrue to his material. Was he writing an amusing popular satire about rich ladies peddling to be actresses? Yes, indeed — and for such a play he created flat, dead, tactical characters, with no psychological complexity or moral substance, made only to be poked fun at. But wasn't he also writing a serious play about marriage, about the proper relationship between husbands and wives, about the fundamental nature of women and men? It certainly seems so, for the theme is pervasively thought out in action and dialogue. Yet an Ibsenian — or anti-Ibsenian — play about marriage, what he needed was rounded characters, with an inner life, a history, and an intimate connection with a carefully observed social milieu. These qualities are not all to be found in *The Torch-Bearers*. The characters are mere caricatures, without past, without soul, without meaning, creatures of force. When it comes to human truth, to the real consequences of character and attitudes as they impinge on each other in the real world, George Kelly invariably pulls back, lepers, compromises, fudges. He attempts to please the audience by making all situations resolve themselves cheerfully and undisturbingly, whatever the cost to consistency of character or emotional truth.

THAT CHAMPIONSHIP SEASON
The North County Community Theatre is staging Jason Mabe's award-winning study of four former high school teammates who meet for a reunion with their coach. John Douglas directs the production. Cast members are James Dietrich, Dennis Turner, Dennis Mahaffey, Rick Dobbin, and Frank Gill. The management of the North County Community Theatre cautions its audiences that the language occasionally employed by the actors might be considered offensive by some players. (Sm.) North County Community Theatre, Friday, April 12 through April 28. Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

THE TORCH-BEARERS
George Kelly's *The Torch-Bearers*, which is being staged by Jack O'Brien at the Old Globe, is part of

what appears to be a current renaissance of the American playwright's work. The play is ostensibly a satire on the far-leftist attitudes of the 1960s. Actually, there is a lot of evidence in the play to indicate that Kelly's thematic interest lies elsewhere. The real theme of *The Torch-Bearers* is not "the little theatre movement" but marriage. Its point of view — unequivocally antagonistic to the independence of actors — makes it a vehement and scurvy satire on the attitudes of such a play as *A Doll's House*. What is wrong with *The Torch-Bearers* is that Kelly has been unable to reconcile his contradictory aims as a dramatist, and his consequent compromises have made him untrue to his material. Was he writing an amusing popular satire about rich ladies peddling to be actresses? Yes, indeed — and for such a play he created flat, dead, tactical characters, with no psychological complexity or moral substance, made only to be poked fun at. But wasn't he also writing a serious play about marriage, about the proper relationship between husbands and wives, about the fundamental nature of women and men? It certainly seems so, for the theme is pervasively thought out in action and dialogue. Yet an Ibsenian — or anti-Ibsenian — play about marriage, what he needed was rounded characters, with an inner life, a history, and an intimate connection with a carefully observed social milieu. These qualities are not all to be found in *The Torch-Bearers*. The characters are mere caricatures, without past, without soul, without meaning, creatures of force. When it comes to human truth, to the real consequences of character and attitudes as they impinge on each other in the real world, George Kelly invariably pulls back, lepers, compromises, fudges. He attempts to please the audience by making all situations resolve themselves cheerfully and undisturbingly, whatever the cost to consistency of character or emotional truth.

VIKINGS
Although the real Vikings were a bunch of ill-mannered drunks who would blast into a coastal village like Hell's Angels, and conk the place on a whim, to Stephen Metcalfe they were the stuff of which Risk Drama movies are made: grit-boothed, fearless titans beneath whose horned helmets and mud-soaked loincloths resided an admirable ability to endure. Metcalfe's play takes the place not on an open field but in the heart of the city of New York, where three generations of Danish American carpenters skip, lose, and learn to adjust to loss. Like Metcalfe's *Strange Sevens*, *Vikings* is a tragicomic study of the transition from endings to new beginnings, a process that begins with the shedding of old psychological cocoons. The play, Metcalfe's first, tends toward weariness and sentimentality, but it has the power to charm and move audiences with its humble tale of growth. And the Old Globe Theatre's production is first-rate. It's so good, in fact, that it appears the play was intended to be staged in the round from the start. Warner Shook, who directed *Strange Sevens* last spring, has an obvious affinity for Metcalfe's work. His direction of *Vikings*, in many ways a much more theatrically elaborate and difficult work than *Sevens*, is most impressive. Shook has tempered the play's exuberance to please, wherever possible. He has handled its complex narrative form — scenes, soliloquies, and multiple story tellings — with skill. And he has crafted a better, more powerful production, one so splendid — especially Charles Lawrence as Peter and Michael McCauley as Vera — as in the technical work at the Casco Center. Stephen Metcalfe was at the opening night performance of *Vikings* and he must have been struck by the Old Globe's thoughtfully detailed treatment of his play. The playwright could ask for a more sympathetic production. (Sm.) Casco Center Stage, through May 7. Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m.

WAKING DREAMS
Local playwright David Met Adams' *Waking Dreams* is the fourteenth world premiere produced by the

Lamb's Players Theatre. It is also one of the most conceptually intriguing of the new plays Lamb has attempted. Its genre is myth, and the production is strongest when it leaves the traditional setting of Met Adams' story and rises toward that lofty, wind-swept plane where characters shoot beams of clarity down into the shadows below. These moments in the production are few, however. Too often the play's attention into the realm of myth is thwarted by the playwright's fidelity to the demands of realistic drama. His concern with realism's urge to show "how things are" consistently intrudes upon the urge of myth to explain "why they are that way." The play is set in Poland, during the spring of 1949, when an interwar struggle has broken out between Poland and Russia. A ragtag family of Gypsies has followed a band of Ukrainian Cossacks from front to front, providing for the needs of the soldiers — physical care in a provisional and spiritual care in a metaphorical. What Met Adams' script has captured effectively is the way his different characters regard the world. Thus while the war itself is a backdrop, it is not a backdrop, it is a metaphor. What Met Adams' script has captured effectively is the way his different characters regard the world. Thus while the war itself is a backdrop, it is not a backdrop, it is a metaphor. What Met Adams' script has captured effectively is the way his different characters regard the world. Thus while the war itself is a backdrop, it is not a backdrop, it is a metaphor.

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subordinated, whenever possible, to the thrust of the action toward the play's inevitably symbolic finale. (Sm.) Lamb's Players Theatre, through April 13. Thursday through Saturday at 8:00 p.m.; Matinee Saturday at 2:00 p.m.

WELCOME TO ANDROMEDA AND THE PLUMBER'S APPRENTICE
The newly formed San Diego Actors Theatre will debut with the performance of two one-act plays. *Welcome to Andromeda* places the center of the universe in the bedrooms of an articulate young couple who, in the use of the twenty-first century, *The Plumber's Apprentice* is about the carnal attempts of a blue-collar journeyman to educate a liberated female apprentice. James Manley has directed both productions. Paris is a frequent feature in both plays, staged by Jack Pritchard. *Welcome to Andromeda* is the scenic designer, David Hadden, the costume designer, David Hadden, the lighting designer, and Lawrence Cook the sound designer. (Sm.) San Diego Actors Theatre, 311 Eighth Avenue, downtown, through April 12 through May 7. Wednesday through Saturday at 8:00 p.m.; Matinee Sunday at 3:00 p.m. For information call 268-4494.

WOODY GUTHRIE
The San Diego Repertory Theatre presents the one-man tribute to America's great balladeer. Featuring William Anton as Guthrie, the show has been previously presented by the Rep of the Santa Clara Valley. Developed by John Layton, the show presents selections from Guthrie's writings, songs, poems, and radio broadcast, played against a backdrop of photographs of the period. (Sm.) San Diego Repertory Theatre, South Avenue, through Thursday, April 13. Monday and Tuesday at 8:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

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

If you can imagine a band that boasts Franz Kafka on bass, Nero on violin, Mad Max on sax, George Orwell on guitar, Caligula on trombone, and the Marquis de Sade whipping everyone into shape from his perch behind the drums, then you'll have some idea of what to expect from **Ronald Shannon Jackson and the Decoding Society**. Not that his band makes oppressive music or induces psychopathic neuroses; on the contrary, the Decoding Society makes very liberating music. It's just that the group's mad, wall-eyed riffing,amphetamine tempos, chromium timbres, and mondo-bizarro melodies combine for a certifiably crazy sound, especially when compared with those of other bands currently making the rounds. Jackson, a firm-fisted drummer who has absorbed a great deal of knowledge about "free" music during tenures with Ornette Coleman, Albert Ayler, and Cecil Taylor, has taken Coleman's notions about what he calls "harmolodic" music and shaped them into neat geometric shapes that make more sense to the average ear. He has done this without abandoning the basic premise of Coleman's "harmolodic" theory,



RONALD SHANNON JACKSON

in which the elements of melody, harmony, and rhythm assume equally important roles in tying together the loose ends of free playing to create a new ensemble style. But Jackson has toyed both with the harmolodic thing and with Coleman's earlier, more basic notions of freedom to produce a sound perfectly suited to the Eighties—a sound that is fixed to a rhythmic base with composed, melodic tethers, but which is spinning so wildly

around that axis that it rarely touches the ground. Early in his development into an avant-garde jazzier, Coleman sought to escape from the binds of musical patterns—the constraints of tempo and meter; the tyranny of predetermined harmonic movement; the claustrophobic pressure of prearranged improvisational spaces. Ironically, Jackson has become the most eccentric of Coleman's disciples partly by

imposing patterns on his fellow musicians. During a given piece, Jackson will pick and choose rhythmic fragments from among the many tossed about by his sidemen, highlight them, and incorporate them into his highly stylized adaptation of early Afro-American drum-and-bugle-cornets drumming, a style characterized by set tempos and quasi-military, oddly swinging drum patterns that are varied just enough to approach spontaneity. Jackson's propulsive drumming simultaneously serves as an insistent prod and as an anchor for the madmen that roars around him, a multirhythmic mash in which two or more musicians will be playing in unrelated tempos while one or more melody instruments will be holding long notes and sketching sharply defined, arcing melodies culled from any number of ethnocultural sources. Jackson has the chops to be a splashy traps drummer (check out his solos on the album *Pulse*, released last year on the small OJC/Celadon label), but in the context of the Decoding Society he sticks to idiosyncratic backbeats and cracking, slave-driving accents that provide a solid focus for the listener who finds it difficult to get his bearings from the random, free-flight excursions of saxophonist Eric Persson, trombonist Robin Eubanks, violinist Akbar Ali, guitarist Vernon Reid, keyboardist Onaje Allen Gumbs, and bassist Melvin

Gibbs. Jackson's approach to composing and playing is considered by some to be a clarified, "decoded," even simplified interpretation of Coleman's harmolodicism, and his detractors could claim with some justification that Jackson is trying to reach a broader audience than his purist mentor ever could. If they needed evidence to support that contention, they needn't look any further than Jackson's latest album, *Decode Yourself*, which dips a toe into the mainstream with the Prince-like funk of "Undressing" and the schizoid blues of "Tricky Vic." But if there are those who think of Jackson as little more than an eclectic, ambitious satellite of Coleman—capitalizing on his association with Coleman in much the same way that drummer Billy Cobham exploited his tenure with guitarist John McLaughlin—there are many more who feel that the volcanic drummer and his hyperactive, energetic mates make some of the most invigorating music around. It may, in fact, be too invigorating for some, as evidenced by the number of walkouts at Jackson's performance in the Old Globe Theatre several years ago as part of the San Diego Jazz Festival. Those who remained for the duration of that show may not have understood everything they heard, but they left with their eyes and ears—
(continued on page 16)

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(continued from page 14)

and one would hope their minds — wide open. For a similar experience, be at the Spirit this Friday when Jackson and the Decoding Society will be joined by **Trowers and WWII** for a concert being presented in conjunction with the San Diego Jazz Festival.

In other concerts this week, **Burning Spear** and the **Burning Band** and the **Kushite Raiders** will play reggae at the La Paloma Theater, tonight, Thursday, while the **Paul Butterfield**

Blues Band and Preston Smith and the Crocodiles are at the Belly Up Tavern; on Friday night **Loudness** and **Warrior** will appear the heavy-metal crowd at the California Theater downtown; while the **Robert Cray Band** is kicking off a two-night stand at the Belly Up Tavern. On Saturday night, **Tex and the Horseheads** and the **Screamers** will be at the Rock Palace; and **Din, the Captured Hearts**, and the **Tropics** will be at the Spirit. Sunday's shows include an afternoon bash at Vacation

Village's Grand Ballroom, featuring **Peanuts Hucko, John Best, Bob Havens, Frank Scott, Jack Sperling, John Collins, Rod Credit, Bill Hill, Tony Ortega**, and an eighteen-piece band doing big band music; and a concert later that evening featuring **Autograph and Aircraft** at the California Theater. Pianist **Chick Corea** begins a four-night stint at Elario's with two shows on Tuesday night; and the Belly Up Tavern will host **Sky Walk and the Fends** on Wednesday night.

Loudness and Warrior: California Theater, Friday, April 12, 8 p.m.

1122 Fourth Avenue, downtown. 232-0800.

The Replacements: SDSU's Backdoor, Friday, April 12, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Ronald Shannon Jackson and the Decoding Society, Trowers, and WWII: Spirit, Friday, April 12, 9 p.m., 1130 Buena Vista, 276-3992.

The Robert Cray Band: Belly Up Tavern, Friday and Saturday, April 12 and 13, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Puerto Rican Folklore Festival of Music: La Casa de Puerto Rico, 1122 Fourth Avenue, downtown. 232-0800.

CONCERTS

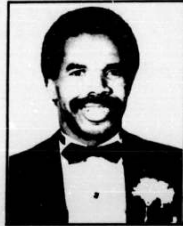
Burning Spear and the Burning Band and the Kushite Raiders: La Paloma Theater, tonight, Thursday, 8 p.m., First and D streets, Encinitas. 234-8462 or 239-9236.

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Chick Corea: Elario's, Tuesday,
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Sky Walk and the Fends: Belly Up
Tavern, Wednesday, April 17,
9 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

Venson, Slayer, and Bibb Black:
California Theater, Thursday.

April 18, 7:30 p.m., 1122 Fourth
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Special EPK: Sherwood
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La Jolla. 459-1404.

Otis Rush and Doug Randall:
Belly Up Tavern, Thursday,
April 18, 9 p.m., 143 South Cedros
Avenue, Solana Beach. 481-9022.

The Ventures: SDSU's Backdoor,
Friday, April 19, 8 and 10:30 p.m.,
Aztec Center, San Diego State
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The Johnny Otis Show: Belly Up
Tavern, Friday, April 19, 9:15 p.m.,

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Luna and Subject to Change:
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OR SHINE. NO BOTTLES, CANS OR CONTAINERS OF ANY KIND.
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TELESAT OUTLETS. INCLUDING MAY CO., PLAZA MUSIC SHOPPE, AZTEC BOX OFFICE, SPECIAL
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SELF-ADDRESSED STAMPED ENVELOPE TO IRVINE MEADOWS AMPHITHEATRE, P.O. BOX 204, LAGUNA
HILLS, CA 92654.

Vandale, M.A., and Low Canal: SDSU's Backdoor. Sunday, April 21, 8 p.m., Arter, Center, San Diego State University campus. 265-6562.

Katie McKinzie: Abilene Country Salon. Monday, April 22, call for time. Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131.

The Whiston Marzulli Quintet: UCSD's Mandeville Auditorium. Tuesday, April 23, 8 p.m., University of California at San Diego campus. La Jolla. 452-4559.

Albert Collins and the Icebreakers: Bacchanal. Tuesday, April 23, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Ho Diddle and Preston Smith and the Crocodiles: Betty's Tavern. Thursday, April 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Eric Andersen: Old Time Café. Friday, April 26, 7 and 9 p.m., 1464 North Highway 101, Encinitas. 436-4100.

Tupelo Chain Sex: The Rock Palace. Saturday, April 27, call for

time. 3465 El Cajon Boulevard. 563-1066.

Stanley Jordan: Humphrey's. Sunday, April 28, call for time. 2303 Shelter Island Drive. 283-SEAT.

Chicago Sports Arena: Sunday, April 28, 7:30 p.m. 224-4176.

David Sanborn: Shoppers. Tuesday, April 30, 7 and 9 p.m., La Jolla Village Inn, 15 at La Jolla Village Drive. La Jolla. 283-SEAT.

Andreas Volleweider: SDSU's Open-Air Theater. Friday, May 3, 8 p.m., San Diego State University campus. 265-6947.

Tito Puente and His Jazz All-Stars and Jose Santana: First Interstate Plaza Building. Friday, May 3, 8 and 10 p.m., 401 B Street, downtown. 284-7012 or 280-0907.

Leo Kottler: Humphrey's. Sunday, May 5, call for time. 2303 Shelter Island Drive. 283-SEAT.

Ronnie Gilbert: La Paloma Theater. Wednesday, May 8, 7:30 p.m., First and D streets.

Encinitas. 436-4100.

Carl Burnett, Milcho Llievov, and Bob Janssen: First Interstate Plaza Building. Friday, May 10, 8 p.m., 401 B Street, downtown. 284-7012 or 280-0907.

U.K. Subs, Exploited, and Dr. Know: State Theater. Saturday, May 11, 8 p.m., 4712 El Cajon Boulevard. 565-9947.

"Jazz Live!" featuring Speed of Sound: San Diego City College Theater. Tuesday, May 14, 8 p.m., Fourteenth and C streets, downtown. 230-2481.

The Ducillo Cosenza Samba Quartet, Peter Sprague's Samba, and AfroRumba: New Town (Purcell) Park. Sunday, May 19, 1 p.m., State and G streets, downtown. 284-7012 or 280-0907.

Alien Sex Fiend: Rock Palace. Friday, May 24, 9 p.m., 3465 El Cajon Boulevard. 563-1066.

G.R.H.: State Theater. Saturday, May 25, 8 p.m., 4712 El Cajon Boulevard. 565-9947.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House: 119 East Broadway, Vista. 724-0510. Duane Wall and Bobby Allen, country and country rock. Friday and Saturday evening, and 5 p.m., Sunday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach. 481-9022. The Paul Butterfield Blues Band, blues and rhythm and blues, and Preston Smith and the Crocodiles, rock and rhythm and blues. Thursday: the Robert Cray Band, rock and rhythm and blues. Friday and Saturday: Planet, rock, the Reflectors, rock, Automatics, rock, the Bob Long Band, pop.

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

Distillery Nightclub: 140 South Sierra Boulevard, Solana Beach.

boogie, and jazz. Doug Randall, rock, and the Heaters, rock. Sunday: the Mar Delis, vintage rock. Monday: the Rebel Rockers, rock and reggae. Tuesday: Big Red and the Red Hots, rock and rhythm and blues. Wednesday: Afternoon Concerts. The Bob Long Band, pop boogie, and jazz. Friday: Stone's Throw, vintage jazz, swing, and rock. Wednesday.

Bookworks/Panikins Coffeehouse, Flower Hill Center: 2670 Via de la Valle, Del Mar. 755-3735. Holly Burke and Nancy Reese-Briggs, flute and piano jazz. 8 p.m., Friday.

Borrelli's Back Room: 2677 Vista Way, Encinitas. 721-5400. Midnight Delight, contemporary. Tuesday through Saturday; jam session, Sunday.

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

Distillery Nightclub: 140 South Sierra Boulevard, Solana Beach.

755-6733. Automatics, rock. Thursday through Saturday; Scarlet, rock, Sunday and Tuesday. Notice to appear, rock. Wednesday.

El Comal: 12845 Pinyon Road, Poway. 866-1010. Rock Eros, contemporary. Friday happy hour. Amphibian, contemporary. Wednesday through Saturday.

Fanny's: Timarack and 15, Carlsbad. 729-4996. Detroit, rock. Friday and Saturday.

Firestone Lounge: 439 West Washington, Escondido. 745-1931. Circles, rock. Thursday through Saturday; Neon Vanilla, rock, Wednesday.

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

Full Moon (formerly Bobby C's): 485 First Street, Encinitas. 436-7397. Toys, rock. Thursday through Saturday; Shake, rock. Wednesday.

The Flying Bridge: 1101 North Hill Street, Escondido. 722-1904. Don Tension, country and

contemporary. Monday through Saturday; Denny Tupper, country and contemporary. Sunday.

Gilbey's Cocktail Lounge: 945 West Valley Parkway, Escondido. 480-0420. Friendship, contemporary. Tuesday through Saturday; Gil Palacios and Linda Parna, contemporary. Friday through Monday.

Henry's: 261 Elm Street, Carlsbad. 729-9244. Tony Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday; the Road Runners, vintage rock, Sunday and Monday.

Hotel Escondido: 2500 South Escondido Boulevard, Escondido. 747-5000. Denny and Kristina Clark, contemporary. Tuesday through Saturday; Jim Moore, contemporary. Sunday and Monday. Puma Bar, Kevin Green, Monday through Friday.

Hungry Hunter/Oceanside: 1221 Vista Way, Oceanside. 433-2633. Steve Reynolds and the Flying Enchilada Sisters, blues, ballads and boogie. Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo: 1940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. Tony Irvine, contemporary. country and older. Thursday and Wednesday; the Rodeaux Brothers, contemporary. Friday and Saturday.

Ireland's Own: 656 First Street, Encinitas. 944-0233. Sean McVicker, Irish and contemporary. Thursday through Saturday, with Paul Dunn, Friday and Saturday.

Jerard's: 815 North Hill Street, Oceanside. 722-7668. Doc James, McC. and Company, jazz and contemporary. Tuesday through Sunday.

Jolly Roger/Oceanside: 1900 North Harbor Drive, Oceanside. 722-1831. Chuck Shwaller, contemporary. Wednesday through Saturday.

Jolly Roger/Solana Beach: 937 Lomas Santa Fe Drive, Solana Beach. 755-0117. Mike Stone, adult rock. Wednesday through Saturday.

La Tapatia: 340 West Grand, Escondido. 747-8282. Latin Soul.

Top 40 dance music and Latin music. Friday and Saturday; live music. Sunday; call club for information.

Leo's Little Bit of Country: 680 West San Marcos Boulevard, San Marcos. 744-4129. Stampede, country. Thursday through Sunday; the Jesse Daniels Band, country, Wednesday.

Lu's: 1963 East Valley Parkway, Escondido. 746-7038. Alaska, country. Wednesday through Sunday; Ron Bell, contemporary and country. Monday and Tuesday.

McCabe's: 1145 South Tienmont, Oceanside. 439-6546. The Root Runners, Fifties and Sixties rock. Wednesday and Thursday; Back Beat, Top 40 dance music. Friday through Sunday.

Millie Fleur's: 6009 Paseo Delicias, Rancho Santa Fe. 736-3085. Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Connors: 1325 Harbor Drive, Oceanside. 722-3474. Barker and Orr, comedy and

music. Wednesday through Saturday.

Nubaney's: 340 East Grand Avenue, Escondido. 741-0935. The Heaters, rock. Thursday through Saturday.

Normandy Cocktail Lounge: 215 Road, Escondido. 748-3103. Dusty West, country. Friday through Sunday.

Oakvale Lodge: 11900 Oakvale Road, Escondido. 748-3103. Dusty West, country. Friday through Sunday.

Old Del Mar Cafe: 2730 Via de la Valle, Del Mar. 755-6614. The Rick Webb Show, vintage rock. Thursday through Saturday; the Five Carless Lovers, blues and rhythm and blues. Sunday. Ella Ruth Piggie, jazz and blues. Monday and Tuesday. Private Domain, rock. Wednesday.

Old Time Cafe: 1464 North Hwy. way 101, Encinitas. 436-4100. Da-bbe, Free jazz, blues, and women's music. 7:30 p.m., Thursday; Blackthorn, Irish, Scottish, and American string band

BEACH CLUB
Ocean Beach, California

Thursday, April 11
BLONDE BRUCE BAND
Great Rhythm & Blues

Friday & Saturday, April 12 & 13
Outragious
Rock & Roll
IS Band

Wednesday, April 17
San Diego's best
IS Band

1921 Bacon Street (Hwy 94 & Bacon)
Ocean Beach • 222-6822

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JAZZ IN THE VALLEY
Back by popular demand April 14, 21 & 28
HOLLIS GENTRY & THE FATBURGER BAND

Featuring from 92.5 FM Daytune Brown
Live jazz 7 pm-12 midnight. Dancing 12 midnight-1:30 am

Wednesday
LADIES' NIGHT
Ladies free before 10 pm
Mixed drink specials
all night long

Thursday
MEN'S NIGHT
Men free before 10 pm
50¢ beer, \$1 margaritas

BOGEY'S
5333 Mission Center Road • 297-8361

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declares
WAR!
We're taking it to you
\$2.99 EVERY FRIDAY

Every Friday 9 pm-2 am & Saturday 9 pm-1 am
The best new music from around the globe
Come dance on our newly enlarged dance floor

NEW MANAGEMENT
The girl is back
D.J. KELSEY FARRIS
133 North Hwy. 101, Solana Beach 481-6221
YOUNG ADULT NIGHT CLUB

This Sunday

GET READY FOR A NON-STOP NIGHT
OF ROCK 'N' ROLL WITH

KGB-FM THE A TEAM KGB-FM

"MY GIRLFRIEND'S BOYFRIEND"

AUTOGRAPH AND AIRCRAFT

SUNDAY APRIL 14
8:00 PM
CALIFORNIA THEATER
1122 4th Avenue • DOWNTOWN

TICKETMASTER
AT MAY COMPANY, MAD JACK'S PLAZA
MUSIC SHOPPE AND FLEET EXCHANGE
TICKETMASTER CHARGE (619) 232-0800

PRODUCED BY
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RESERVED SEATING
\$11.50 AND \$12.50

Budweiser
PRESENTS
in association with
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KGB-FM THIS FRIDAY

LOUNGE

WITH SPECIAL GUEST
WARRIOR

FRIDAY - APRIL 12 - 8PM
CALIFORNIA THEATER - SAN DIEGO

TICKETS: \$11.75 ADVANCE, \$13.00 DAY OF SHOW

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PLAZA MUSIC SHOPPE, SPECIAL SERVICES, AND THE AZTEC BOX OFFICE. TO CHANGE BY PHONE
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SAN DIEGO'S HOTTEST DANCE CONTEST!
\$100 first prize

Also appearing:
ROCKOL!

Good rockin' and drink specials all night long with
ROCKOL!

Monday & Tuesday, April 15 & 16, 22 & 23
Bogey's 3353 Mission Center Rd. 297-8361
(next to Connelly) Coming: Scarlet, April 29 & 30
Booking information 466-7625

PETER D'S LOUNGE
Now appearing every Sunday night
Jimmy Corsaro Trio
with vocalist Susan Mosher
Jazz Session, 7:30 pm-12:30 am
Also appearing:
Dan Connors Band
Thursday, Friday & Saturday, 9:00 pm-1:00 am
5149 Claremont Mesa Blvd.
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Also appearing on
SPEAKEASY
Friday & Saturday, 8:00 pm
Wednesday's Jazz Session 6:30 pm
Jimmy Corsaro Trio with Susan Mosher, vocalist
Steak & Seafood
9379 Mira Mesa Blvd. • 566-4670

LEHR'S GREENHOUSE
2828 Camino del Rio South, Mission Valley, 299-2828

THURSDAY, FRIDAY, SATURDAY EVERY WEEKEND IS A 3-DAY WEEKEND

Thursday, April 11
KGB-FM 101 2 FOR 1 THURSDAYS
with guest V.J. Mike Berger
2 FOR 1
Admissions Margaritas Nachos
With student I.D. or KGB-FM card

ipso facto and brook

\$2 Thurs. Two bands Two dance floors Three bars
\$3 Fri. & Sat. Three video big screens with music videos mixed by Lehr's VJs

CABARET DRINK SPECIALS
Thursdays—**2 for 1 margaritas**
Sundays—**\$1.25**
kamikazes
Tuesdays & Wednesdays—**60 Minutes**
Dress code & picture ID strictly enforced

Spring Fever Night featuring
ipso facto
\$1.00 drafts until 10 pm
\$1.95 potato skins

Tuesday & Wednesday, April 16 & 17
ipso facto
\$1.25 margaritas
\$1.25 iced teas
No cover charge
8:30-9:30 pm featuring

HALCYON
4258 W. Point Loma 225-9559

Thursday-Saturday, April 11-13 &
Tuesday-Saturday, April 16-20

Five lines up
Every Sunday
RESTAURANT EMPLOYEES' NIGHT
If you work in a restaurant or bar just wear your establishment's T-shirt or bring pay stub with you
NO COVER CHARGE
\$1.25 beer, wine & well drinks all night
This week, April 14:

Salute to the Padres
Monday, April 15
OPENING NIGHT
NO COVER CHARGE WITH PADRES TICKET SUB
Drink specials all night
Come dance & party with
Five lines up
Tuesday, April 16 & every Tuesday night
9IX FM & the HALCYON
present
"The alternative to boredom"
ORIGINAL MUSIC SHOWCASE NIGHT
This week featuring:
THE MONROES & the HALCYON
Hosted by 9IX FM's Bryan Jones
9IX HAPPY HOUR from 6-9 PM
Hours of ouzo
914 Long Island Road, 914 Schnapps shooters
\$1.91 potato skins
TRIVIA CONTEST conducted by Bryan Jones for prizes, trips, dinners, movie & concert passes.

"KING ME" NIGHT
Every Wednesday
from 6 pm-12 midnight
Little Kings beer—2 for \$1.50
or a Little Kings and
a shot of Schnapps for \$1.50

\$3.95 "EARLY BIRD DINNER SPECIAL" \$3.95
Monday-Thursday, 5-7 pm
choice of:
Fresh Red Snapper, Teriyaki or Hawaiian Chicken
Soup or Salad, Vegetable, Baked Potato or Rice Pilaf
THE BEST KID DINING SEAT IN TOWN
Hurry & take advantage of
this fabulous offer!
Bring this coupon with you.

Avenue, Coronado 435-6601. The Elements contemporary, Tuesday through Saturday.

Islandia Hotel, Surfer
Cliff Loma, 1411 Pacific Road, Mission Bay 224-3541. Peter Robberecht, piano variety, Tuesday through Thursday happy hours, the Peter Robberecht Show, variety including classical and Top 40 music, Friday and Saturday.

Jose Murphy's, 1302 Mission Boulevard, Pacific Beach 270-3220. Private Domain, rock, Thursday through Saturday; the Jets, vintage rock, Sunday and Monday; Jono Fato, rock, Tuesday and Wednesday.

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

Le Chale, 5046 Newport Avenue, Ocean Beach 222-5309. Vivat, rock, Thursday through Saturday; the Smith Brothers Band, rock and rhythm and blues, Sunday and Monday; Ben Crosswell, music of the Grateful Dead, Tuesday and Wednesday.

Le Sainte Maxine, 1250 Prospect Street, La Jolla 434-2434. Pippin and Salt, Latin, salsa, Top 40 big band, swing, French, Italian, and Greek music, Tuesday through Sunday.

Loma Portal (formerly Roadway Inn), 2910 Nimble Boulevard, Loma Portal 224-3655. MCM, Top 40 dance music, Friday and Saturday; live music, Thursday, Tuesday, and Wednesday, call club for information.

McP's, 1107 Orange Avenue, Coronado 435-5280. Sobo, contemporary, Thursday and Wednesday; Black Market, contemporary, Friday and Saturday.

Mexican Village, 120 Orange Avenue, Coronado 435-1822. Live music, Friday and Saturday; call club for information. Piano bar, Jose Chess, Sunday through Thursday.

Many Many's, 3505 Sports Arena Boulevard, Loma Portal 223-5596. Crystal, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; In Colour, rock, Tuesday and Wednesday.

Mahoney's, 1001 Orange Avenue, Coronado 435-4660. Jeff Williams, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Mahoney's, 4230 Mission Boulevard, Pacific Beach 483-7383. Diane Hall, contemporary, Thursday through Saturday.

926, 926 Turquoise Street, Pacific Beach 486-7300. Phil Becker, classical guitar, Friday and Saturday.

Old Pacific Beach Cafe, 4267 Mission Boulevard, Pacific Beach 270-7522. Hollis Gentry and Fatburger, jazz, Thursday through Saturday; Ella Ruth Paggie, jazz and blues, Sunday; Notice to Appear, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla 434-0771. Mel Goot, jazz piano, Tuesday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla 433-1217. The Little Red Road, jazz and Top 40 dance music, Thursday through Saturday; Chapter Eleven, Top 40 dance music, Tuesday and Wednesday.

The Salmon House, 1970 Quivira Road, Marina Village 223-2234. Sally Saxton, contemporary, Thursday through Saturday and Sunday happy hours.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314. Ed Ellis and Tapestry, jazz, nostalgic blues, and

contemporary, Thursday through Saturday and Sunday, 7:30-9:30, and 11:30 p.m., Friday and Saturday.

Spice Rock Restaurant, 4135 Mission Boulevard, Pacific Beach 483-7060. Robert Wotol, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach 274-2323. Dean Davidson and Bob Moss, jazz, 5:30-9:30 p.m., Tuesday through Saturday.

Tablao Flamenco Nightclub and Restaurant, 5607 Del Rey Street, Pacific Beach 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30-9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Vista Street, Ocean Beach 361-7047. Call Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Upstart Crow and Co., Seacoast Square, 4175 Mission Beach Boulevard, Pacific Beach 272-8990. David and Francesca Savage, light classical music, Sunday brunch.

Vacation Village Hotel, Bay

JERRY HERRERA'S SPIRIT
1130 Burns Ave. 270-3983
Food, cocktails, dancing, air-conditioned — 21 on up

THURSDAY, TONIGHT THE FRESH WITH THE CURBS and NIMBUS OBI A CHRISTI PRODUCTION

FRIDAY, APRIL 12 SAN DIEGO JAZZ FESTIVAL PRESENTS
In conjunction with 9IX's ADVENTURES WITH PARADISE (his last this Sunday on catch the live, Sat. 4. Live with special guests on their spring swing party April 14, 11 pm-2 am on 9IX)

RONALD SHANNON JACKSON & THE DECODING SOCIETY—Island recording artist (Island), a former drummer for Crosby, Coleman, Cecil Taylor, and James Brown (Linn), and has 3 highly acclaimed albums creating a totally essential new sound with bewitching space rock, African dance rhythms, Eastern melodies and more. Plus guests

TROUSERS
and **WHEEL** Two complete shows for the price of one—begin 9 pm promptly. Advance tickets at all

SATURDAY, APRIL 13 High Velocity recording artists
DIN with CAPTURED HEARTS, formerly VOICES, and **OPAL** plus TROPICS and introducing **TEN YARDS** beginning 6 pm sharp

TUESDAY, APRIL 15 CUBA LIBRE NIGHT featuring **GENE PEREZ'S APRO-RIUMBA** and **PABLO MARTA LOW RIBERS** 82 cheap cover charge and Cuba Libre special

WEDNESDAY, APRIL 17 RELAY with BOB and THE FRESH

THURSDAY, APRIL 18 TOMORROW'S 9IX, 10X, SUBJECT TO CHANGE, RESISTANCE, and M.R.E. (Miami Regional Ensemble) Apr. 18th 9pm-11pm

FRIDAY, APRIL 19 THE STARS, LINDA, and the BEAT GOES ON 9IX, 10X, 11X, 12X, 13X, 14X, 15X, 16X, 17X, 18X, 19X, 20X, 21X, 22X, 23X, 24X, 25X, 26X, 27X, 28X, 29X, 30X, 31X, 32X, 33X, 34X, 35X, 36X, 37X, 38X, 39X, 40X, 41X, 42X, 43X, 44X, 45X, 46X, 47X, 48X, 49X, 50X, 51X, 52X, 53X, 54X, 55X, 56X, 57X, 58X, 59X, 60X, 61X, 62X, 63X, 64X, 65X, 66X, 67X, 68X, 69X, 70X, 71X, 72X, 73X, 74X, 75X, 76X, 77X, 78X, 79X, 80X, 81X, 82X, 83X, 84X, 85X, 86X, 87X, 88X, 89X, 90X, 91X, 92X, 93X, 94X, 95X, 96X, 97X, 98X, 99X, 100X, 101X, 102X, 103X, 104X, 105X, 106X, 107X, 108X, 109X, 110X, 111X, 112X, 113X, 114X, 115X, 116X, 117X, 118X, 119X, 120X, 121X, 122X, 123X, 124X, 125X, 126X, 127X, 128X, 129X, 130X, 131X, 132X, 133X, 134X, 135X, 136X, 137X, 138X, 139X, 140X, 141X, 142X, 143X, 144X, 145X, 146X, 147X, 148X, 149X, 150X, 151X, 152X, 153X, 154X, 155X, 156X, 157X, 158X, 159X, 160X, 161X, 162X, 163X, 164X, 165X, 166X, 167X, 168X, 169X, 170X, 171X, 172X, 173X, 174X, 175X, 176X, 177X, 178X, 179X, 180X, 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Mission Valley, 291-5720. Heart and Soul. Top 40 dance music. Tuesday through Saturday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281. The Spud Brothers. rock and comedy. Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Two Paces. rock. Tuesday through Saturday. The Londons. rock. Friday and Saturday. The Londons. rock. Sunday.

The Magic Lamp, 9522 Miramar

Road, Mira Mesa, 271-5289. Recorded music. with Mr. Goodhue. Wednesday through Sunday. live music. Saturday through Monday. call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0900. RPM. rock. Thursday through Saturday. Jack Costanzo and Gerrie Woo and the Bad Bears. Top 40 dance music. Sunday. The California Transfer. contemporary. Monday. live music. Tuesday. call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission

Valley, 291-6038. L.A. rock. Wednesday through Saturday. the Rebecca Drake Review. variety music. and stage show. Monday. call club for information.

The Moonflower, 4015 Claremont Drive, Claremont, 273-1022. 130. Kenneth Rice. Richard Cedarberg. Brian Ramsey. and Chris Matthews. Top 40 dance music. Tuesday through Saturday. Jimmy Nixon and Downhome. country. Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Prophet. rock. Thursday through Saturday. Lookout. rock. Sunday and

Monday. Red Alert. rock. Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-2873. Pro Highlams Preservation Band. Tuesday (live). swing. and oldies. Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwind. contemporary. Tuesday through Saturday. Dinning Room. Kathy Lloyd. contemporary. Friday and Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. The Dan

Conner Band. country and originals. Thursday through Saturday. the Jimmy Corcoran Trio. jazz. Monday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300. Duane Tapan. contemporary. beginning early evening. Tuesday through Saturday.

Smuggler's Inn, 102 Fashion Valley Fashion Valley East, 291-7176. Dave Stiller. contemporary. Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970. The Jimmy Corcoran Trio. jazz.

Friday, Saturday, and Wednesday.

Spirit, 1130 Buena Vista Avenue, Hay Park, 276-3993. Nimbus Obi. rock. the Fresh. rock. and the Curbs. rock. Thursday. Ronald Shannon Jackson and the Decoding Society. rock. the Throwers. ska and reggae. and WWII. rock. Friday. Jim. rock. Captured Hearts. rock. Opal. rock. Ten Yards. rock. and the Topics. rock. Saturday. Afro Rumba. Latin salsa dance music. and the Punk Rasta Low Riders. Caribbean reggae. Tuesday. Relay. rock. Roxy. rock. and the Fresh. rock. Wednesday.

Springfield Wagon Works, 3255 Reardon Villa Road, Kearney Mesa, 565-2272. Jo. Tricart. piano bar. Thursday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-6931. Coral Room. The Four of Us. swing and group vocals. Tuesday through Saturday. the Dick Lopez Trio. swing. contemporary. and vocals. Sunday and Monday. Crane Room. Bert Torres. contemporary. Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1161. Jeff Williams. contemporary.

Monday through Thursday. Espresso. contemporary. Friday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 288-9943. Joe Stewart. contemporary. Wednesday and Thursday. Costa V. contemporary. Friday and Saturday. Frank Becker. contemporary. Sunday through Tuesday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 569-6677. Bar and Laine Corra with Bert Miller on drums. swing. pop. nostalgia. and contemporary dance

music. Thursday through Saturday. Espresso. contemporary. Tuesday and Wednesday.

Wrangler's Room, 6408 Mission Gorge Road, Mission Gorge, 288-6263. Steve Cray. country. Tuesday through Saturday. Sunday. Cinnamon. country. Sunday and Monday.

Your Palace, 32282 Governor Drive, University City, 453-4444. Mel Good. jazz. piano. Sunday brunch and Monday from 5-9 p.m.

San Diego South

Abby Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Stu Shames. jazz. piano. 6-8 p.m. Monday through Friday. Kathy Lloyd. contemporary. Sunday through Wednesday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6338. Shag H On. contemporary. Tuesday through Saturday.

LET'S DANCE! TO THE BIG BAND SOUNDS SUNDAY, APRIL 14, 2 PM

VACATION VILLAGE RESORT, GRAND BALLROOM
1404 W. Vacation Rd., off Ingraham

• PEANUTS HUCKO • FRANK SCOTT • ROD CRADIT
• JOHN BEST • JACK SPERLING • BILL HILL
• BOB HAVENS • JOHN COLLINS • TONY ORTEGA

PLUS an 18-PIECE BAND playing favorites from the SWING ERA with conductor ABE MOST, the great clarinetist.

San Diego Jazz Club
Tickets: Prepaid \$16.50 per person; at the door \$18.50 per person. \$1.50 senior discount. All prepaid tickets held at the door. CALL SAN DIEGO JAZZ CLUB 454-8745 for not call Vacation Village.



Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:30 am
Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm
Happy Hours Monday-Saturday, 4:00-8:00 pm
Sunday 4:00-6:00 pm hot & cold hors d'oeuvres
Sunday Buffet Brunch 10:00 am-2:00 pm, all you can eat, includes one cocktail • Adults \$9.95, children under 10 \$7.95

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Thursday **ICED TEAS 2** for 1... \$300 TRIVIA CONTESTS

TUESDAY IS WET... \$200 CASH

Wednesday **MIDORI MELON BALLS 2** for 1 PLUS DOOR PRIZES

Tues, Wed & Thurs, 8-9 pm
BEER, WINE, WELL DRINKS, SCHNAPPS \$1

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Adjacent to Claremont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.

PARK PLACE



BEAT CLUB

April 9-13
9:00 pm-1:30 am
Tuesday Specials—
Imported beer
Wednesdays—Ladies' Night \$1.25 drinks
Thursday—iced Teas \$1.75

San Diego's newest rock & roll sounds from

MALICE THE FORCE
April 14, 15 April 16-20

PARK PLACE'S 2ND ANNUAL SPRING ROAD RALLY
Sunday, May 5

MONDAY: DR. JAMES DOWNS (HYPNOTIST) SHOW

No cover • Live rock 7 nights • Big screen TV • HD required
1280 Fletcher Parkway, El Cajon • 448-4111

Jazz Dancing Tuesday through Saturday



Coral McFarland & the Art Resnick Trio

PORTRHOLE Lounge
9 pm to 1 am

Holiday Inn
San Diego Embarcadero

SPRING FEVER



OUR SPRING FEVER'S BREAKIN' AND THE WHOLE PLACE IS SHAKIN'.

Spring Fever Festival April 17-20

Carlos Murphy's is swingin' into spring. Join us for four straight nights of feverish fun. Every night features a different zany contest. And the fabulous two-Carissa Murphy's is famous for. You might even win a Kodak Disc Camera or a great Motown album. So see what's shakin'. At the swayingest place in town.

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San Diego's finest jazz at

Clarie's Restaurant

Steven Satkowski presents

Chick Corea and his Electric Band

Tuesday-Friday, April 16-19
(two shows each night)
Limited seating • Tickets \$10-\$15
Tickets available Summer House Inn Gift Shop
For information call 459-0261

Peter Sprague and "Dance of the Universe"

featuring Keyn Lettau
Thursday-Saturday, April 11-13
9 pm-1 am

Bob Long at the piano

Sunday through Wednesday, 8 pm-12 am

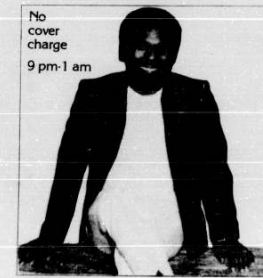
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7955 La Jolla Shores Dr. 459-0541

Now appearing Tuesday-Saturday

MARK MEADOWS BAND

No cover charge
9 pm-1 am



Sundays & Mondays only!
BARKER & ORR
8 pm to midnight

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Shelter Island
Marina Inn
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Artec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3135. Encore, contemporary, Wednesday through Saturdays.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Delmo, contemporary, Friday and Saturday.

Big Dick's, 3315 Fairmount Avenue, 280-0269. Eckonch, blues and rock, Sunday.

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011. The Twonies, rock, Wednesday through Saturday; Sally Saxton, contemporary, Sunday through Tuesday.

Bodies, 6119 University Avenue, East San Diego, 583-5700. The Sons of Dan McLain, rock, Wednesday through Saturday; Sally Saxton, contemporary, Sunday through Tuesday.

Army of Love, rock, Chords of Fame, rock, and the Hippyz, rock, Friday; Everett King's Modern Rhythm, blues and rhythm and blues, Saturday and Sunday; and the Charms, rock, Saturday, and the Models, rock, Sunday. Cowjazz, country swing, Monday; Ten Yards, rock, Tuesday; Serious Guise, rock, Wednesday.

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

Cafe Vienna, 3619 College Avenue, 263-1446. Roland Klotz, zither music and German music sing-along, 6:30 p.m., Friday and Saturday.

The Chocolate Affaire Gourmet Restaurant, 806 West Washington, Mission Hills, 296-1311. Minette, Celtic harpist, folk singer and

guitarist, Friday and Saturday; Lynn Hall, Latin harp, Sunday; Noel, traditional harpist, Wednesday.

The Coo-Coo Club, 4383 University Avenue, 283-8213. Ken Wilkens, contemporary, Friday through Sunday.

Doe Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Mark Meadows, jazz, Tuesday through Saturday; Greg Glover, contemporary, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-0381. Piano bar, Paul Grogg, Tuesday through Saturday; Patti Klein, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 288-8584. Agatha Whimsy, traditional and folk, Thursday; Cowjazz, country swing, Friday; the Paradise Street Band, Irish music, Saturday; Sound

Dynamics, classical guitar and cello music, Sunday; Old Time Hoot Night, Monday; Kevin Kelly and Friends, jazz, Tuesday; Deborah Liv Johnson, songwriter and performer, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. Judy Dwyke and Deborah Rider, jazz, Thursday; Tobacco Road, vintage jazz and boogie-woogie, Friday; Windmire, contemporary blues and jazz, Saturday; the Jaime Moran Trio, Latin jazz, 5:30 p.m., Sunday; live music, Monday, call club for information; Barbara Colet, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686. Harvey and the 52nd Street Five, jazz, Thursday through Saturday.

Holiday Inn/Embarradero, Port

Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mertz, and Gennar Baggio), jazz, Tuesday through Saturday.

Holly's Inn, 4246 University Avenue, 280-5834. Jim Evans, contemporary, Friday; live music, call club for information, Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Harry's Bar, John Engert, contemporary, Thursday through Saturday; Joe Azaroff and Poems, jazz, Sunday; Joe Azaroff, contemporary, Monday through Wednesday; Joe Azaroff, jazz, Monday through Friday happy hours.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525. Wayne Jure, jazz, Tuesday through Saturday; with the Imperial

COME TO WHERE THE ACTION IS!

April 11-outrageous music

SCARLET



April 12 & 13

WILLIAM CLARKE BLUES BAND

Direct from the San Francisco Bluesfest's

"Battle of the Harps" with special guest

BLONDE BRUCE



April 17

FULL CIRCLE

April 18-20

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308 University Ave., Hillcrest • 297-3017
HOME OF THE BLUES

First there was MTV. Now there is Music Trivia Contest



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30 years of rock 'n' roll trivia
every Friday, 6:00-8:00 pm.
Name those tunes & win:
Drinks • Dinners • T-shirts • Records

Dart Tournament
Blind draw doubles
\$100 prize money
every Sunday 4:00 pm
(16 player minimum.
\$3.00 entry)

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EVENINGS OF ENJOYMENT



Marley Days and Panama Nights With the Bob Campbell Trio

Appearing Tuesday-Saturday 9 pm to 1:30 am through June 1st

Light cocktail jazz for your listening, dancing and entertainment pleasure. A dynamic visual and vocal musical experience. Music to span the decades of your favorite ballads, big band swing, light classics, Latin/American jazz and today's mainstream adult contemporary music. Featuring sounds of Basie and Ellington, Gershwin and Porter, Sergio Mendez and Brazil 66.

You'll appreciate good music and a good time at The Bay Lounge. Entertainment nightly Monday through Saturday. No cover. No minimum. Must be 21 or older. Call for more information 274-4630.

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Tonight, April 11

SONS OF DAN McLAIN

SIDEWINDERS (David & Douglas Parage)

ROBIN HENKEL

Friday, April 12

ARMY OF LOVE

CHORDS OF FAME

THE HIPPIZ

Saturday, April 13

THE CHARMS

MODERN RHYTHM

Sunday, April 14

EPISCOPALITY: "Bruce Quits the Band"

EVERETT KING'S MODERN RHYTHM at 5:30 pm, plus

THE MODELS at 9 pm

FREE BUFFET 6-8 pm

Monday, April 15

COWJAZZ

Tuesday, April 16

TEN YARDS

Wednesday, April 17

SERIOUS GUISE

COMING UP:

April 18-LUNA

April 19-MOJO NIXON & SKID ROOPER, ELECTRIC SONS,

THE SHARDS, and CINDY LEE BERRYHILL

April 20-N-E-1 and D-PENDANTS

April 21-THE NEW FLY

April 26-PALADINS and ROSIE & THE SCREAMERS

April 27-CARLOS GUTARRLOS BAND and RICK GALLAY'S

BLUE ZOO REVIEW featuring THE COKEZ BOYS

May 5-FRANKLY A BENEFIT FOR FRANKLY

SPICE, PRODUCE OF BAIL, MOJO NIXON & SKID ROOPER, THE SHARDS,

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House Opera Singers, Wednesday: Wayne Jure and Hank Young, jazz, Friday and Saturday: Rene Gail, piano and vocals, Friday happy hour.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 253-8066. The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-1300. Evan Shulman, contemporary, Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue, Hillcrest, 268-0129. Lynn Hall, Latin American happy, Friday, Miles.

Movier, classical guitar, Saturday.

Mandelin Wind, 308 University Avenue, Hillcrest, 297-3017. Scarlet, rock, Thursday: the William Clarke Blues Band, blues and rhythm and blues, Friday and Saturday: live music, Tuesday: call club for information. Full Circle, contemporary music for dancing, Tuesday through Sunday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4803. Guy and Jackie and guests, Italian songs, PVP standards, and opera, Saturday.

Our Place at Mikina's, 2424 Fifth Avenue, Hillcrest, 232-1773. The

Hinde Carter Quartet with Ron Satterfield, jazz, Friday and Saturday, Clarence Bell, jazz, 6-10 p.m., Sunday.

Patrick's II, 428 F Street, downtown, 233-3077. Pro Hingham Preservation Band, Dixieland jazz, early evening/Thursday, 7 PM, Top 40 dance music, Friday and Saturday: Sugar Jazz, jazz, Tuesday, the St. Rainer Trio, Dixieland jazz, Wednesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1570. Porfune, Top 40 dance music, Thursday through Saturday.

The Rock Palace, 3465 El Cajon Boulevard, 563-1066. Ragged Lace, rock, Aural, rock, Victim, rock, and Assasin, rock, Thursday, Tex and the Horseheads, rock, the Screamin' Steers, rock, and Plain Wrap, rock, Saturday: live music, Wednesday, call club for information.

Rosie O'Grady's, 3102 Adams Avenue, Normal Heights, 284-7666. Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devocant, Top 40 dance music,

Tuesday through Saturday: the Ducktail Revue, vintage rock, Friday happy hour.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-6700. Piano Bar Bob Corwin, Tuesday through Saturday: Palm Grill, Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

Sternwheeler Showboat, at the dock, 1046 North Harbor Drive, downtown, 298-8066. The Sacramento Trio, contemporary, Tuesday through Saturday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday, Donna Cote, contemporary, Monday and Tuesday.

Trojan Horse, 6129 University Avenue, East San Diego, 582-1070. The Blitz Brothers, rock, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park, 295-9126. Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, 598-6042. Live music, Saturday: call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village.

232-4955. The Stigma God Cell Band, Irish music, 2:30 p.m., Saturday.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. Piano Bar Bob Corwin, Tuesday through Saturday: Palm Grill, Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

Yukon, 4278 University Avenue, East San Diego, 284-9310. Live music, Thursday through Saturday, call club for information.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Louie Hutson and Dusty Best, contemporary, Friday and Saturday.

Harney Stone Too, 7059 El Cajon Boulevard, College area, 483-2263. Brian Connolly, Irish music, Tuesday through Sunday.

The Hoodecks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Randy Beecher, contemporary, Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday, Jim Moore, contemporary, Tuesday and Wednesday.

T.A.S.S. Records presents Their L.A. Debut Bible Black

Friday, April 19 - 10 pm Radio City 945 S. Knott, Anaheim Bus tickets available Call 422-3596

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Roadband, rock, Wednesday through Saturday.

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

Carlton Oaks Country Club, 9200 Inwood Drive, San Diego, 448-4242. Colin and Karen, contemporary, Friday and Saturday.

Casa Don Diego, 8547 Campana, San Diego, 448-7926. Gary Rayner, Top 40, blues, and country, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday: Jerry Haze and a Touch of Country, country, Sunday: chugging lessons, Monday and Tuesday.

Coco's Nest, 12247 Woodside Avenue, Lakeside, 443-2300. Dale Pearson, piano variety, Friday and Saturday.

East Coast, 6205 El Cajon Boulevard, 287-7332. Live jazz, Thursday through Saturday, call club for information.

El Amigo Plaza, 1340 Broadway, El Cajon, 442-0537. Linda Rae and the Gravel Canyon Band, country, Sunday through Wednesday.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444. Big Sky, country, Friday and Saturday.

Don's West, 5286 Hallmark Drive, La Mesa, 462-0533. Southern Comfort, country, Tuesday through Saturday: Big Sky, country, Sunday and Monday.

East Coast, 6205 El Cajon Boulevard, 287-7332. Live jazz, Thursday through Saturday, call club for information.

El Amigo Plaza, 1340 Broadway, El Cajon, 442-0537. Linda Rae and the Gravel Canyon Band, country, Sunday through Wednesday.

Flon Springs Inn, 15505 Highway 80 El Cajon, 443-9568. Linda, country, Wednesday through Sunday.

George Joe's Restaurant, 9596 Murray Drive, La Mesa, 469-6158. Greg Gower, contemporary, Friday and Saturday.

Horseshoe Tavern, 7644 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30 p.m., Sunday.

Kentucky Stud, 13377 Woodside Avenue, San Diego, 448-3402. Oklahoma Sunshine, country,

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FRIDAY & SATURDAY

The party of Southern California. Join the crowd with top rated DJ TY ALEXANDER. Plus you'll receive a special note to come on Sunday for \$1.00. Every Wednesday night - Be the San Diego's Hottest Happening!

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FREE FOR THE LADIES! Every Wednesday night

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All guys get in free. Cover charge for ladies just \$2 every Thursday night. Come hear Ted play the best dance music ever Thursday.

17 Corner Midway & E. Valley Pkwy., Escondido (11 miles east of I-15) 17
4 UP OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7:41-4055 4 UP

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Spring All-Star Reggae Revue '85

PART 3

THE ITALS



also: North County's own NIGHTSHIFT

Saturday, April 20
La Paloma Theatre
FIRST & D STREETS, ENCINITAS
Doors open at 8 pm. ALL AGES WELCOME
Advance tickets thru Teleseat and the usual Prophet Production outlets
FOR MORE INFORMATION, CALL 234-8462 OR 239-9256

10:50 advance
\$11.50 door
TELESEAT

is looking for a talented, experienced, keyboardist. Some vocals are required, and must be able to start immediately. For more information call Mark at 280-5062 between 3 pm-7 pm

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7 NIGHTS A WEEK

Wednesday Nite Live

WEDNESDAY NITE LIVE: Come for all the action and excitement of our special "Wednesday Nite Live" parties every Wednesday. BIG SCREEN VIDEO: Enjoy your favorite videos on our big screen.

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BLACK ANGUS RESTAURANTS.

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THE RUMOR:
Rumor has it that CLUB I-D has moved back to a previous location...

THE TRUTH:
CLUB I-D IS AT MANNIKIN IN PACIFIC BEACH

WE THINK IT IS UNFAIR AND UNBESIDESLIKE FOR SOMEONE TO USE OUR NAME


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DIRK DEBONAIRE



Every Sunday, Monday & Tuesday
Come dance to the music of our D.J.s
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DRINK SPECIALS
Sunday: Orange crushes 75c
Monday: Watermelons 75c
Tuesday: Iced Tea \$1.25
Wednesday: Kamikazes 75c
Thursday: Iced Tea \$1.25

Join us for our
SUNDAY CHAMPAGNE BUFFET BRUNCH

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

Better than a 'Casablanca Night'

"Humphrey's Bogart Hour"

It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a free menu that changes every evening.

"Humphrey's Bogart Hour" Menu

MON. CARVED ROAST BEEF SANDWICHES	TUES. PEEL YOUR OWN SHRIMP
WED. HOMEMADE PIZZA	THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL	

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00
Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50

JAZZ UP YOUR SUNDAYS!
Humphrey's late night Sunday jazz presents the best local entertainers for your enjoyment. Free hors d'oeuvres and drink specials 6-8 pm. Jazz from 8 pm-12 am. Sunday night jazz hosted by KIFM's Art Good.



HUMPHREY'S

2241 Shelter Island Drive
224-3577

91X

Backdoor

4302 Mission Boulevard, Pacific Beach 270-3220

THE JETS
Sunday & Monday
No cover Thursdays

THE JETS
Sunday & Monday
Tuesday & Wednesday

IPSO FACTO
Tuesday & Wednesday

TODAY!
JOSÉ'S 10TH ANNIVERSARY BASH
Thursday, April 11, noon until 7
75c draft Strohs all day • 91c well drinks until 8 pm
\$1.00 margaritas until 8 pm • Hors d'oeuvres 3 pm
91c giveaways:
Concert tickets, hot tub passes, t-shirts, albums and much more.
Guest Bartender: Miss San Diego 1985
Entertainment by PRIVATE DOMAIN
Outdoor deck open until 9 pm. No cover.

"THIS IS ONE BASH, YOU WON'T WANT TO MISS" Kevin, owner of Jose's

91X

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REPLACEMENTS

plus special guests
THE UNFORGIVEN

THIS FRIDAY
APRIL 19 - 8 PM
SDSU students \$5,
general public \$8

POETRY READING BY
EXENE HENRY ROLLINS
from X
from Black Flag

SATURDAY, APRIL 13 - 8 PM
SDSU students \$3, general public \$4

THE VENTURES
FRIDAY, APRIL 19 - 8:00 PM & 10:30 PM
SDSU students \$7.50, general public \$9.50

Tickets available at Aztec Center Box Office (265-6947), Off the Record, and at the May Company, Mad Jack's, Plaza Music Shoppe, and Fleet Exchange. Ticketmaster charge (619) 232-0800.

Sponsored by the ASSOCIATED STUDENTS

Thursday through Sunday
Lakeside Hotel, 9940 River Street,
 Lakeside 443-9591: The Shadow
 Riders, country Friday and
 Saturday.

La Posada del Sol, 8238 Parkway
 Drive, La Mesa 462-2649: Jerry
 Haze and a Touch of Country,
 country, Thursday through
 Saturday; Cimarron, country,
 Wednesday.

Legends, 2754 Alpine Boulevard,
 Alpine 445-5545: Live country
 music, Friday and Saturday; call
 club for information.

Live Oak Springs, Old Highway 80

Boulevard, Jacumba 766-4288:
 Cottonwood, country, Saturday.

Lorenzo's, 596 Broadway, El Cajon
 442-9696: Pitch N' Woe with Gerrie
 Woe, contemporary, Tuesday
 through Saturday; Pro Bragham's
 Preservation Band, Dixieland jazz,
 Sunday and Monday.

Magnolia Mulaney's, 8861
 Magnolia Avenue, SanDiego 448-
 8550: Robyn Blum, rock, Friday
 and Saturday.

Mama's Mink, 533 East Main
 Street, El Cajon 442-5573: Rocky
 Nevezar and the Big Oak Ranch
 Band, country, Wednesday through
 Saturday.

Marie Callender's, 6950 Alvarado
 Road, La Mesa 465-1910: Acoustic
 music, popular and American folk
 music, Tuesday.

Mr. Bill's Backroom Saloon, 399
 North Magnolia, El Cajon 447-
 4300: Dusty and Gary, country and
 oldies, Thursday and Wednesday;
 the White Horse Band, country,
 Friday and Saturday.

Nite Owl East, 667 North Mission
 Avenue, El Cajon 447-3854: The
 Ruiz Strings, Top 40 dance music,
 Tuesday through Thursday; Alton
 and the Ox Bow Country Lads,
 country, Friday and Saturday.

Our Favorite Place, 8646 Mission

George Road, Santee 449-6240:
 Bob Scott and the Key Largo
 contemporary and oldies, Thursday
 through Saturday evening and early
 evening Sunday.

The Outpost, 652 Grand Avenue,
 Spring Valley 464-0007: John Ross,
 country, Thursday and Wednesday;
 County Line, country, Friday and
 Saturday.

The Ox Bow Inn, 9836 Campo
 Road, Spring Valley 469-9636:
 Andy and Donna, contemporary,
 Tuesday through Thursday; Alton
 and the Ox Bow Country Lads,
 country, Friday and Saturday.

Parque Place, 1280 Fletcher

Parkway, El Cajon 448-4111: The
 Beat Club, rock, Thursday through
 Saturday; Malice, rock, Sunday and
 Monday; the Force, rock, Tuesday
 and Wednesday; Dr. Michael Downs,
 hipnotist, Monday.

Turquoise Lounge, 5975 Severin
 Drive, La Mesa 465-1525: Network
 rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission
 Gorge Road, Santee 449-0060:
 Crossfire, contemporary and
 country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main
 Street, El Cajon 440-9247: Forced
 Entry, Top 40 dance music, Friday
 and Saturday.

South Bay

Hall N' Stick, 608 Palm Avenue,
 Imperial Beach 429-5339: Live
 rock, Wednesday through Saturday;
 call club for information.

China Five Restaurant, 569 H
 Street, Chula Vista 426-9951: Juan
 Robles, contemporary, Thursday
 through Saturday.

Country Bumpkin, 1862 Palm
 Avenue, Imperial Beach 429-1161:
 Call Lee and Go for broke, country,
 Wednesday through Saturday; the
 Ducktail Revue, vintage rock,
 Sunday and Monday.

Dance Machine, 1862 Palm
 Avenue, Imperial Beach 429-1161:
 In-Cosmos, rock, Thursday through
 Saturday; Thriller, rock, Tuesday
 and Monday; Toys, rock,
 Tuesday and Wednesday.

De Vito's, 626 E. Street, Chula
 Vista 427-8880: Tito and
 Augustine, contemporary,
 Wednesday through Sunday.

Duck's Cocktails, 317 Third
 Avenue, Chula Vista 422-1566:
 Diana Gilman, country blues, and
 variety puns, Wednesday through
 Saturday.

Hungry Hunter/Imperial Beach,
 1344 Palm Avenue, Imperial Beach

421-0953: Live Oak, contemporary,
 Thursday through Saturday.

Hutch's, 1463 Palm Avenue,
 Imperial Beach 421-3179: Grand
 Central Station, country, Friday and
 Saturday; free country dance
 lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista
 420-4828: Louie and Loose,
 Change, contemporary and oldies,
 Wednesday through Sunday; J.C.
 and Company, contemporary and
 oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue,
 National City 474-3222: Bruce
 Robbins, contemporary, Tuesday
 through Thursday; East Coast,

contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511
 Sweetwater Road, National City
 475-7113: Four Star Country,
 country, Friday and Saturday.

The Lantern, 1222 Third Avenue,
 Chula Vista 427-4200: Live music,
 Friday and Saturday; call club for
 information.

Little Las Vegas, 1770 Palm
 Avenue, Imperial Beach 423-3754:
 The King's Men, ballroom dance
 music, Friday.

Married, 1680 Broadway at Main
 Street, Chula Vista 429-8845:
 Colour, Latino, Thursday through

Saturday; with Los Lapes, Mexican
 cowboy music, motorcycle, Thursday;
 Measures, Latin and Top 40 dance
 music, Sunday; with Los Lapes,
 early evening Sunday.

Oasis Bar, 1121 Third Street, Chula
 Vista 429-2977: Crock, country,
 Friday through Sunday.

Old Bonita Store Restaurant,
 4014 Bonita Road, Bonita 479-
 3537: Wayne Gale and Tim Truitt,
 contemporary, comedy and oldies,
 Friday and Saturday.

Zorilla's, 603 Palomar Street,
 Chula Vista 425-1629: The
 Travelers, Mexican jazz, Thursday
 through Sunday.

Chuck's STEAK House

"A TRADITION IN SAN DIEGO JAZZ"

Featuring the great sounds of
SAKURA
 Wednesday thru Saturday

Lunch—Monday-Friday, 11:30 am-2:30 pm
 with exciting daily specials

Dinner—5:00 pm-11:30 pm San Diego's finest
 steaks, prime rib, & seafood

Entertainment 9:00 pm-1:00 am
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 Bring this ad for 1 FREE glass
 of house wine

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 Contemporary music • Great dance band!

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 LIVE ENTERTAINMENT
 FOR APRIL AT
 IN MIRA MESA

Wednesday night \$1.00 Margaritas
 Thursday night \$2.00 Long Island
 Iced Teas

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EXPRESSO

Monday through Thursday
JEFF WILLIAMS
 Contemporary guitar & vocals

10787 CAMINO RUIZ, MIRA MESA 695-1461

WEST COAST TICKETS
PADRES/DODGERS SERIES
 April 18-21

MADONNA PADRES CHICAGO
 April 19, 20 (Openers) April 15 April 28

Grateful Dead (Irvine)	April 13, 14
Padres vs. Giants	April 16
Chicago (L.A.)	April 17
Julian Lennon	May 1
Phil Collins (Irvine)	June 2

Now accepting deposits for:
PHIL COLLINS
Bruce Springsteen • Prince • Chicago • U-2
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 Stardust Hotel, Suite J-1, Hotel Circle
 692-4133 • Mon.-Sat. 9:30 am-6:00 pm • Sun. 10:00 am-2:00 pm

TEX AND THE HORSE HEADS
SCREAMIN' SIRENS
 PLAIN WRAP!

SATURDAY, APRIL 13 • 8 PM
ROCK PALACE, 3465 EL CAJON BLVD.
18 & UP • NO ALCOHOL

Coming April 27—Black Market presents
CHRISTIAN DEATH AND THE WEB
 Black Market Fanzine out soon—
 for more information 295-2020

Atlantis Lounge
 Tuesday through Saturday
 featuring
Chain Reaction
 through April 20

Gloria Michaels & Spring Fever
 April 23 through May 18

on Mission Bay next to Sea World
 226-3888

BACCHANAL
 NIGHTCLUB MUSIC NOTES • 560-8022

WEDNESDAY THROUGH SATURDAY

THE BEAT FARMERS

With special guests
FRIDAY & SATURDAY, April 12 & 13
 A surprise visit from Los Angeles—the
LONESOME STRANGERS
 featuring NINO DEL PERCO

WEDNESDAY, April 17—**BLITZ BROS.**

TONIGHT, Thursday, April 11
LADIES' HAPPY HOUR
 from 5:00 pm and every
MONDAY from 6:12 midnight with the 11
 greatest "Me Good Bode" in Southern
 California **LADIES, BRING YOUR**
 office party, birthday party, divorce party,
 going away party, or bachelorette parties!
 For reservations call 561-6040

FRIDAY, April 12 from 5:00 pm
HAPPY HOUR
 2:00 beer & wine, 90¢ kamikazes
 served by delicious Druddy our nurse

WEDNESDAY, April 21
 with two brothers from Quiet Riot:
AL COLLINS, April 23
 a legendary blues great:
HAROLD MELVIN & THE BLUE NOTES
 April 26

SUNDAY, April 14
BROTHER YOUNG BAND plus
ROEG with special major attractions

TUESDAY, April 16
RICK GAZLAY & HIS BLUE ZOO REVIEW plus
MOJO NIXON and
F. BANKS BLUES
 Plus Albert Collins concert tickets and LPs to
 be given away during show!

UPCOMING CONCERTS:
REUBEN KANE, April 21
 with two brothers from Quiet Riot:
AL COLLINS, April 23
 a legendary blues great:
HAROLD MELVIN & THE BLUE NOTES
 April 26

WEDNESDAY, April 17
MGB-FM 101 NIGHT
 Come watch Jim McInnes GET THE
 BLITZ BROS. BLITZ!!

8022 CLAIREMONT MESA (BETWEEN HWY. 163 & 805)

FORWARD MOTION
 No cover—No minimum

SUNDAY BRUNCH
 On our patio, overlooking the bay,
 10:00 am-2:00 pm
 Omelettes, egg dishes,
 prepared to order

Your favorite breakfast, lunch, or dinner
 Menu of other specialties, fresh to the bone
 All you can eat \$8.95 per person

KIFM 98 JAZZ
 Wednesday, April 11
ZZAJJ
 Complimentary live jazz
 No cover—No minimum

Catamaran
 DISCOTEQUE
 290 Mission Blvd. (455-1081)

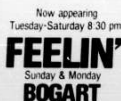
Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-8382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Aircraft: *Rock Palace*
Army of Love: *Bodies*
Assassin: *Rock Palace*
Automatics: *Belly Up Tavern,*
Distillery Nightclub
The Beat Club: *Park Place*

The Beat Farmers: *Backchannel*
The Blair Boys: *Vulky Fort*
Restaurant
The Blitz Brothers: *Trojan Horses*;
Backchannel, Beach Club
Born Cross-eyed: *Le Châlet*
Brother Young Bands: *Backchannel*
Captured Hearts: *Spirit*
Cat Tracks: *Ralph and Eddie's*
Charms: *Bodies*
Chaser: *Red Couch Inn*
Chords of Fame: *Bodies*
Circles: *Pinkole Lounge, Mom's*
Mom's
Clement Forrest: *Tequila Flats*
Robert Gray Band: *Kelly Up*
Tavern
Crystal: *Mom's Mom's*
Cubs: *Spirit*
Detour: *Fama's*

[illegible]

Outta Control: *Normandy*
Cocktail Lounge, 1964
Entertainment Center
Plain Wrap: *Avoc Pakey*
Planet: *Fla Entertainment Center*
Playa: *Fla, Billy U Tavern*
Private Domain: *Old Del Mar Cafe,*
Avoc, Murphy's
Prophet: *Norvajo Inn*
Ragged Lace: *Black Palace*
Round Dangle: *Billy U Tavern*
Rebel Rockers: *Billy U Tavern*
Red Alert: *Norvajo Inn*
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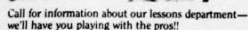
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CURRENT MOVIES

baseball lore and Arthurian Romance preserved from the Bernard Malamud novel. But the road backward from Arthurian Romance to the latest issue of Baseball Digest is not short and not uncluttered. The problem isn't only or even mainly that "Casey at the Bat" might be thought to have out a permanent end to the epic approach. The problem is also, and mainly, that there have been plenty of other treatments of the epic approach, or otherwise superlatively intertextual into the game of baseball. THE NATURAL, inevitably bears a closer family resemblance to them than to any distant Arthurian ancestor, and those others — ANGELS IN THE OUTFIELD, DAMN YANKIES, IT HAPPENS EVERY SPRING, et al. — have established the tone for such stories as whimsical. THE NATURAL, makes perhaps one attempt to get into that spirit with an absurdly good right fielder who, like a character in a cartoon, crashes through the outfield fence in pursuit of a fly ball, but who unlike any character in a cartoon, manages to break his neck in the process. This sort of gag cannot come off here — not amid all the golden photography, backgrounding, and slow-motion, still less and the leaping and crowing. Arthur Copeland of the Randy Newman music score

(performable as a concert piece, perhaps, entitled something like AN OUTFIELD OVERTURE or FANFARE FOR THE UNCOMMON SPORTSMAN). In this context, a momentary lapse of judgment is a disaster: a single "managing" can start a landslide. With Robert Redford, Robert Duval, Wilford Brimley, Glenn Close, and Kim Basinger, directed by Barry Levinson. 1984. (Claremont, from 4:12).

A Passage to India — A tedious priming job on E. M. Forster's novel of colonial India, trimming and shaping his slow-burning pages into scenes that will "play." And besides scenes that play, there are also the players to play them: not so much Alec Guinness in brownface, but Victor Banerjee (with darkened skin himself), James Fox, Peggy Ashcroft, and Judy Davis — especially her. This David Lean movie would seem to have closer kinship with the last David Lean movie, RYAN'S DAUGHTER (1970), in its combination of epic scope and intimate scale, than it has to those full-on over-the-top epics. THE BRIDGE ON THE RIVER KWAI, LAWRENCE OF ARABIA, and DR. ZHIVAGO. Here as there, the epic factor, without the accompanying spectacle and sweep and so forth, means that there will be little of anguish of a spaced-out

plenty of allowance for old-fashioned novelistic virtues: the unforced conclusion of the narrative, the tangential embellishment of the omniscient narrator among the dramatic personnel to obtain various perspectives on it. The individual point of view shots are perhaps the most evening and evening bridge in the entire movie, a glance out the train window at the pink glabrous river, a return of the head at the scabbard of a man in the moose coat, and the appearance of a ghostly floating figure on the far side of it — that kind of thing. Fourteen years is a long time to go without making a movie, but there is no indication here of a fall-off in Lean's powers, such as they ever were. 1984. (Claremont, from 4:12). College, from 4:12. Flower Hill Cinemas, Parkway, from 4:12).

Pink Floyd, the Wall — A sort of Video Jukebox selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, dancing telephone receivers, pig-laced masks, more blood, vomit, and animation sequences, frenzied camerawork and cutting, more blood and so on, are meant to communicate the depth of anguish of a spaced-out

rock star and son of a Second World War casualty, immutably runs out in "Don't Go Out" directed by Alan Parker. 1982. (Claremont, from 4:12).

Places in the Heart — The abrupt conclusion of the movie is whether or not the alleged autobiographical origins could produce something a little more freetanding and free of formula than Robert Benton had given us in the past: something a little more detailed and individual, more expressive and at ease. Or to move a step nearer the nub, whether or not, in the inherent truthfulness of the material, a little less than that string-building urge that had carried all through Benton's movies, from his not so long as recent THE LATE SHOW or STILL OF THE NIGHT to his not very much better best (KRAMER VS. KRAMER). The answer, in a few short words, is a no. The setting and period — Waukegan, Texas, in the mid-Thirties — take Benton back to his roots, but the lack of deviation from or embellishment of the commonplace (the bonanza, the hardest time here for prize money, the inevitable arrival of the Ku Klux Klan, but not so soon as to spoil the racial) would tend to argue against the personal intimacy which is

supposed to be Benton's trump card, or in other words, it is supposed to justify the HEART in the title. And in an odd way, this ostensibly modest and small-scale movie has as bad a case of misrepresentation as the worse for its indiscreetness as any movie of its time. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the bioteness of modern movies can be summed up in the drift from a to the With Sally Field, Lindsay Crouse, Amy Madigan, Ed Harris, Danny Glover and John Malkovich. 1984. (Claremont, Sweetwater 6, from 4:12).

Police Academy 2: Their First Assignment — Cramming comedy with Steve Guttenberg, Howard Hesseman, and George Gaynes, directed by Jerry Paris. Aero Drive in, from 4:12. Biju, from 4:12. College, Fashion Valley, New Valley Drive in, Oceanide 8, Parkway Plaza Bonta, Rancho Bernardo 6, South Bay Drive in, Sports Arena 6, University Towne Centre, Vineyard Twin, Wregand Plaza 6).

Purple Rain — Even though this is only his first movie, rock star Prince is no more equipped to play a show

upstart than was Barbra Streisand in A STAR IS BORN. He shows no trace of the camera, but rather supreme confidence that it loves him, that is, as his Pepe Le Pew-style, eyelash-bating sexuality. He is not even afraid to let one of the characters call from a "long haired" tag. And he always moves well on stage, with his misanthropic pantomime being a highlight of some sort. But the dramatic content often takes much of the luster off. The curtain-closer, for example, must be awarded the dubious distinction of Best Vocal Performance the Day After One's Father Has Shot Himself in the Head (Especially When One Plans Area and One Hasn't Had the Chance to Rehearse). The movie is really little more than a series of music videos stitched together with dialogue that would hardly fill a postcard. This — the liberation from normal verbal plot exposition — might seem more interesting, might almost seem a reaction to the visual narrative technique of the silent cinema, if the individual images were not so "numbingly clichéd," log-shrouded stage numbers, card-still, lovelorn, motorcycle rides through the countryside (this, the last on the kick-start, the sunrise swirling through the clouds, the autumn leaves whirled up on the pavement). The message that dmy comes through all this, to do with building a bridge across the generation gap, is surprisingly and commendably decent-minded. Written and directed by Albert Magnoli. 1984. (Biju, from 4:12).

The Purple Rose of Cairo — A movie by, but not with, Woody Allen. And the inevitable question to ask with any Woody Allen movie — why the inspiration this time, Fellini or Bergman? — can be answered as follows. Fellini, specifically THE WHITE SHEIK, the one about the provincial non-metropolitan who gets to meet in real life her hero from the fifth place movies. But more obviously, the big moment here is a reversal of the

moment in SHERLOCK JR. where Buster Keaton (backed from the projection booth and enters the movie screen, as if through that Window on the World we have always heard so much about. Here, rather, an improbably shaved and pinched, helmeted character in a black-and-white 1935 RKO programmer steps down from the screen, leaped and in full color, and fees out the exit with a movie that has house waitress who is seeing the movie for the fifth time. And even better, unlike the Keaton, it is no mere dream. With a fantasy level every bit as high as in Zelig, it was unavoidable that questions should come up in the viewer's mind without being put down on screen. Little matter, SHERLOCK JR. is open to nipping too, but neither there nor here can enough nits be picked to undermine the overall balance of the conceit. And in sharp contrast to ZELIG, where the joke wore out long before movie and here it doesn't. You might only want to squirm while waiting for it to arrive. After that, the movie changes direction often enough to keep things fresh, if perhaps too often to pursue its ideal at any length. And the ending, when what comes before is both logical and touching. Mia Farrow, Jeff Daniels. 1985. (Fashion Valley).

Return of the Jedi — Another genealogical revelation, very much in the same line as the sole revelation in THE EMPIRE STRIKES BACK. Numerous other arguments and contradictions — but in the same line as those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals (see up at loose ends, but the initial chapter, STAR WARS, remains the only one of the three that can stand on its own. Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and executive produced by George Lucas, directed by Richard Marquand. 1983. (Claremont, from 4:12).

Canoe! Canoe! 6. Center 2. Cinemas, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Wregand Plaza 6).

Saboteur — Hitchcock's formula for cross-country hype and seek, tested earlier in THE THIRTY-NINE STEPS, and YOUNG AND INNOCENT, lends itself readily to The War Effort in this, alarm-ringer about The Enemy Within in the course of it. Hitchcock finds room for numerous bright ideas that make you sit up in your seat: an impossible camera angle from the fugitive's point of view beneath the surface of a rippling creek, a fire extinguisher dastardly filled with gasoline, a truckload of circus freaks who democratically decide to offer the hero asylum, a latent homosexual spy, and a patriotic climax about the Statue of Liberty. Robert Cummings, Priscilla Lane. 1942. (Ken, 4:14).

The Slugger's Wife — Another Neil Simon odd couple, an aspiring rock-and-roll singer, and an Atlanta Braves power hitter. The latter, with the support and inspiration of the former, is closing in on Roger Maris's single-season home run record (Babe Ruth doesn't get a mention, much less the National League and right-handed

record holder, Hack Wilson). But the former, not out to be a baseball hero, wants to get on with his career. Some days I feel like I want a hit of my own. Between all the baseball and the rock and roll, Simon must dispense his patented repartee on the run, and a little shot of breath (as well as of inspiration). Michael O'Keefe brings a believable bravado to the role of the ballplayer, but Rebecca De Mornay plays the rock and roll like someone at dressed up for the prom but fearful that her date might show up late and without the

corage. Directed by Hal Ashby. 1985. (Claremont, from 4:12). UA Cinema 3, UA Glasshouse 6, Wregand Plaza 6).

Stop Making Sense — A concert movie and nothing more, and as narrowly focused as one as ever was, little of the live audience, nothing of the backstage, only the on-stage. In fairness, the movie (directed by Jonathan Demme) is probably better to look at than most concert movies, and the concert (staged by David Byrne) is probably better to look at than most. But in the

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and run, neither the staging of the concert nor the timing of it, nor both those efforts put together, is inventive enough or distracting enough to take center stage from the music. And it can easily seem a very long run indeed, with too much of the music stuck in the general area of dental drill punctuated by indelible ones from the patient. To say that enjoyment of the Talking Heads' music will be a help to enjoyment of their movie would be to underestimate comically. To say a strict prerequisite would perhaps get nearer the case. 1984.

7 (Good)

The Sure Thing — Only a poster of THIS IS SPINAL TAP on the doorway

walls will remind anyone that this movie and that one were directed by the same man, Rob Reiner. That other movie must indeed have been a very special match-up of people and idea. So, on the other hand, a nothing very special. There is some good writing and playing within the self-imposed limits, but those limits are hardly wider than the horizons of weekly television. The "good playing" by John Cusack as a conspicuous college freshman is admittedly derivative of Bill Murray. Dan Aykroyd, John Belushi, Duden Hoffman, et al., but after all, a lot of college freshmen in real life must draw on the same sources. With Daphne Zuniga. 1985.

7 (Carmine Cinema 4, Mira Mesa)

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The Terminator — Unintentional and last moving science fiction, not at all swelled up or slowed down by the Biblical overtones of its plot. A half-human, half-robot assassin (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Herold-like orders to kill the woman destined to give birth to a "deliverer" who will lead the rebellion against the genocidal mechanocracy so to call it that acceded to power after nuclear holocaust. Fortunately one of the rebel soldiers has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this new sort of serial killer targeting everyone in the L.A. phone book with the name of Sarah Connor. The future more than ever is now. What could have been a repetitive situation (you can't keep a good cyberborg down) has been worked out with some clever variations, and the paradoxes that come with all time travel stories are in this one squarely faced up to. Or as the problem is successfully sidestepped for us: "God, a person could go crazy thinking about this. Within the precepts of such stories, this one is as really tied up — and in that unexpected episode in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future

becomes unobtrusively much more than just a tool of the mechanocracy's, it is also as touching a use of this sci-fi staple as anywhere outside of **SOMEWHERE IN TIME**. With Linda Hamilton and Michael Biehn, directed by James Cameron. 1984.

*** (UA Glasshouse 6, 412 and 13 midnight)

Tightrope — One of Clint Eastwood's more "serious" efforts, with the action submerged in an artful darkness — perhaps more dark than artful — and backed by a Lenne Niehaus jazz score. The conception of the hero — a police detective driver, in a sense, than Dirty Harry — is of a man who must daily go down what Raymond Chandler christened Mean Streets, but who in violation of Chandler's definition of a hero, is in no danger of himself becoming mean. Except that by his account his elbow rubbing with the denizens of Mean Streets had only inspired him to treat her with more "benignness." Except his wife wasn't interested in that, and it wasn't until she walked out on him that he began rubbing more than just elbows with what we might term Mean Street's angels. The character's fatherliness to his two preteen daughters is established fully and wisely, before his predilection for kinky sex. But neither quality ever comes fully into play. And if the character isn't going to bear more heavily on the case, or the case isn't going to bear more heavily on him,

then it is up to the case itself — Jack the Ripper in New Orleans — to hook our interest. It holds it fairly well, fairly far, but the case begins to break down irreparably with a very unscrupulous dream scene that writer-director Richard Tuggle seems to have trouble distinguishing from reality. And from that point onward, it would appear to be the filmmaker, much more than the central character on whom some of the meanness of those Mean Streets has started to rub off. With Genevieve Bujold and Alison Eastwood. 1984.

*** (Village, from 4:12)

Trading Places — **THE PRINCE AND THE PAUPER** set in modern-day Philadelphia and without the gimmick of the two social copolices being physical duplicates, the princely figure, to the contrary, is a WASP financial expert and the pauperish one is a ghetto brawler, and they trade places through no choice of their own, but through the — ahem — alchemical intervention of — Duke brother, of Duke & Duke — movies brokerage in order to sell a wager on the old heredity vs. environment debate that crop of —

can. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or more often than not, reaches short of the intended mark. Both legs, however, have gone lame by the time the movie is over. The movie is pitched against the Dukes, and the movie must go the final third or fourth on its own. Then again, the Dan Aykroyd character is always less plausible, less sympathetic, less well acted than the Eddie Murphy character, so that the movie is only half a movie even in its better hours and three-fourths. With Ripon Bellamy, Don Ameche, and Jamie Lee Curtis, directed by John Landis. 1983.

*** (Studio 3 Cinemas, from 4:12)

La Traviata — Zeffirelli tries to sell Verdi to moviegoers primarily on the basis of costumes, candleabra, chandeliers, jewelry, flowers, furniture, pillows, conflict, streamers, colored lights, mist, and other such finery. The entire effect bolsters the impression that whereas movies are Come As You Are opera's Dress Up — and the moviegoer is apparently supposed to feel as near as he will ever get to La Scala, if not Heaven. What opera, or the operatic temperament, can actually do for movies, however, has been more meaningfully (and daringly) demonstrated by Zeffirelli in **THE CHAMP** and **ENDLESS LOVE**. What movies might be able to do for opera, on the other hand, apart from mere promotional work, is not shown to advantage here. It's true that the two stars, Teresa Stratas and Placido Domingo, make a good-looking pair of screen lovers, as few other possible combinations of soprano and tenor.

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could. But much of the remaining effort to bring greater reason to the alienated rhymesters of the recent superhumanities of epa is a waste. And the subtitles, which emphasize dramatic pace at the expense of musical pace, do more harm than help. 1985.

*** (Ken, 412)

The Trouble with Harry — Where to begin? Or the tougher question where to leave off? The shorter list, certainly, would be what is not the trouble, firstly and foremostly the Vermont autumn, with its key Van Gogh palette. Perhaps the chief reason why this Hitchcock "black comedy" seems so badly as that the movie is all attitude. That, and the accompanying difficulty, at this remove, of figuring out exactly what that attitude is, or was — whether the movie already seemed in 1955 to be as quaint and timid as it does now, or whether at the time it may have seemed a lot more impish, a bit more impious, even. The first possibility — a sort of gasping and giggling old ladyishness such as would regard Agatha Christie as something to be read by flashlight under the bedsheet, or such as would turn up a coat collar and pull down a bit when going to see **ARSENIC AND OLD LACE** — is not a very attractive attitude in a grown-up. But neither is its likeliest alternative, the supercilious presumption of one's own grown-upness and of everyone else's old ladyishness. If the movie holds any interest today at all, it is as a kind of tuning fork for the tone of the Alfred Hitchcock TV series, a tone much more tolerable, or at least less likely to put one into a black, at the awkward half-hour length. John Forsythe, Shirley MacLaine, Edmund Gwenn, Michael Redford.

7 (Ken, 4:14)

2010 — How strange that Peter Hyams would be entrusted to do



King David

(write, produce, direct) the sequel to 2001. Admiring of the Kubrick movie cannot have taken heart in the reflection that Hyams had always seemed happiest in his movies when someone was chasing someone, and at top speed, too. And in truth, 2010 turns out to be a bit bleak to look at (Hyams takes credit himself for the photography), but that seems par for the course in spaceship movies. The larger truth is that the sequel doesn't disappoint. Much of the credit, presumably, should go to Arthur Clarke, who wrote the short story on which the first odyssey was based, then wrote the novelization of the film script, and now has been good enough to write a follow-up himself before any of the circling vultures could do it. The Cold War microcosm

set up aboard a joint Soviet-American space mission to investigate the floating derelict, U.S.S. Discovery, while the Cold War down below heats up over some Central American impasse, is in the first of tradition a contemporary reality carried to a very traditional 1950s sci-fi astronomical/inspirational ending (Clarke, I will be remembered, has been writing science fiction since the Golden Age). There are plenty of plot hooks to put you in and along. That cryptic last transmission from the previous voyage — "My God, it's full of stars!" — is turned over and over to see if it will yield any meaning. Traces of philosophy, a sure sign of organic life, are detected on one of Jupiter's moons. Ken Diller, last seen adrift in space in embryo form, begins to

reappear to his old acquaintances with the manner and message of a Jehovah's Witness. "Something is going to happen. Something wonderful." And the official state of war declared on Earth forces the two teams of scientists to go to their separate vehicles, the Russians to stay aboard the ship that got them there, the Americans to retreat to their reactivated Discovery. The rewards for biding on these hooks are several sequences of tortuous suspense, and without anyone chasing anyone. Roy Scheider, John Lithgow, Helen Mirren. 1984.

*** (Mira Cinema)

We of the Never Never — Gentle woman among rough men, cattlemen to be exact, in the Australian bush.

around the turn of the century "hundreds of miles from the nearest companionship and thousands from the nearest civilization." She must grow herself to the man one by one, and as there are quite a lot of them, with quite a lot of doubt, this goes on for quite a long time. Angela Punch McGregor meets the predictable challenges with eyebrows as high as can be and not merge with the hareline. Directed by Igor Auzris. 1982.

7 (Ken, 412)

Witness — Peter Weir takes up his interest in Culture Clash and sets it down in modern day Pennsylvania, where the Amish community assumes the "primitive" role previously filled by Australian Aborigines. It is not necessary to know a people intimately in order to satisfy Weir's curiosity. The early scenes of a horse-drawn buggy in automobile traffic and of a young Amish boy's first trip to the big city, maintain a nice wide-eyed quality, right up through the witnessed murder on the train station men's room. But the thriller plot goes dead, or into a coma, almost as soon as it comes to life, and it only belatedly moves for a HIGH NOON finale (with one of the villains dispatched by a method out of D.W. Griffith's **CORNER IN WHEAT**). In the interim, a wounded Philadelphia policeman, hiding out in Mennomone county, investigates a cultural exchange program in which City Slicker learns to milk a cow, and teaches Pretty Amish Widow to dance to Sam Cooke. And the inevitable question of what an Amish man will do when the local ruffian strikes an ice-cream cone on the nose and he now is answered, or rather dodged, by having the disguised policeman (in his "plain" clothes) stoop forward like Billy Jack and beat the bully to a pulp. So much for pacifist philosophy! With Harrison Ford and Kelly McGillis. 1985.

*** (Carousell Cinema 6, Flower Hill Cinemas, from 4:12; Grossman Hall; Sports Arena 6, Sweetwater 6; University Towne Center)

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