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Who needs poker parlors? A bunch of elderly gents up at the Ace'e Duce'e, that's who.



The Only Honest Game in Town

omes his prison. He's had his coffee, cleared his lungs of phlegm, smoked a cigarette or two, and had the routine quarrel with his wife over who left the thermostat on all night and who didn't let the dogs out. The thought of watching the missis fuss over her dried-weed collection one more time, or worse, listening to her get on the phone and fret over her ailments, becomes intolerable, and he knows he has to get out of the house or he'll lose his mind.

Shortly after ten o'clock the grumpy Duce'e, one by one. Flip, the black

window looking out onto El Cajon
Boulevard is the favorite. The light is

(communed on page 10)

sidewalk and street. The old men buy their chips - sixty, eighty, maybe a hundred dollars — and sit down, still not saying much. Most talk in a card room, they well know, is just a bunch of horseshit — which is okay in a way, but it takes time to warm up to it "Believe there's a ball game on Channel II," somebody finally says, and Flip switches on the TV.

The Ace'e Duce'e is one of the smallest card rooms in town. It's just a little cubbyhole tucked in between the Playhouse bar and the State Theater. old men come shuffling into the Ace'e There are larger, fancier card rooms up the street, like the California Room and skinny janitor/assistant manager, and the Lucky Lady, which feature a and saminy pantur-sassistant manager, and the Lucky Laay, which feature a is out front with his broom, stirring by the dust on the sidewalk. It's still poker, but the Acc'e Ducc'e, which too early in the day to risk conversation, so he just smiles warmly at each card from in town (usually between tion, so he just smiles warmly at each of the customers as they enter. Inside, the solid particle shall, one of the co-wmers, greets the players: "Yow more and we got us a game!" "One more and we got us a game!" "Gendlemen, we got us a uspame!" Gendlemen, we got us a uspame! "Gendlemen, we got us a game! "Gendlemen, we got us a game!" of solid particle shall green the solid particle shall green the solid particle shall green to shall gre

By Steve Serensen



RUSTYPELICAN

In A Sea Of Young People

19 - udd like to address sour to Be and Section 19 - to the the to the t

mindelly, I carned a highly specialized and scentially unmarketable undergreabase degree. Eventually I had to go back to school for the broader education I had missed the first time around.

The alternative to medical school is emphatically not the "death train to Treblinka", as I have long since moved on to other important challenges. But the fact remains that I am in a career that was not my first choice. I still was not my first choice. I still replay certain key exchanges fror my interviews, substituting the

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92.138. Flesse include your name, address, and selephone number. Letters may be edited for length and clarity.

Of course, the selection criteria are somewhat arbitrary, and are assumed arbitrary, and the area of seats to qualified applicants of seats to qualified applicants of seats to qualified applicants position to address the question (which your article skirted) of whether this imbalance is necessary. Still, regardless of the underlying reasons for the effective way for our speciety to effective way for our speciety to effective way for our society to absorb the sea of young people who cherish this high ambition. It

The AMA Way

Your cover article "So You Want to Be a Doctor" (May 9) was a good expose of the dog-eat-dog mentality of medical schools, but it avoided mentioning the underlying root cause of the problem.

dominated by the archeonservati American Medical Association mentality. This same mentality has rigidly opposed any form of socialized medicine for years (because that would lower doctors profits), and also supports the status quo of too few medical schools to keep down the supply of

schools to keep doctors must go severely into debt in order to pay severely into debt in order to pay their way through the years of arduous and expensive schooling required, most feel little guilt the later going exorbitant when they later gouge exorbitant fees from clients. Most then tees from clients. Most then choose to migrate to cushy parts of the world (like Beverly Hills or Santa Barbara) where old, rich patients can be had, leaving great stretches of rural (as in poor) America without adequate medical

attention.

Medicine has become one of the last bastions of corrupt capitalism in America. Ask anyone who has had to stay in a hospital for an extended period without medical insurance. There goes the life savings. It has managed to keep the supply of doctors low and the demand (and pay) for them high. I

Association, Howard Barlow San Diego

Either Oar Situation

Situation
This is a relutated is Suphon
Heffire's story on the "Paddle
Regnata" ("Highlights of I
I proming Events, May 2).
Vecules is say a loss inferience
after reading it
with the story of the story of the contracting in the story of the story of the constance of the story of the constance of the story of the contracting in the story of the contracting in the story of the contracting in the story of the story of the contracting in the story of the story of the contracting in the story of the story of

mental stress.

The comparison Heffner made is about equivalent to saying an athlete who runs the 100 yard dash is not as much of an athlete as one.

who runs a marathon.

I suggest Heffner investigate his stories before making derogatory. stories before making derogators statements about a subject he obviously knows nothing about. Don Miner Del Mar

The Plateau And The Pool Cue

Pool Cue
1 wesh to respond to William
Washington's letter in the May 2
issue. Although 1 didn't see the
Reader article of April 25 "Cart
Lights", 1 did get a chance to
interview the vector of the SISU
merring registry that provides
beath care to major hospitals in
the area. It was on one of my
nursing registry that provides
to contact with the victim (TII
call him Mr. A). The facts are as
follows. Mr. A, who is black, was
out of the dance when (according
to what he told me the couple was
out of the dance when (according
to what he told me the couple was
on the factor of the couple was
the control of the control of the couple was
the control of to what he told me) the couple we accosted by six black sailors who accosted by six black sailors when the dender centry to the dance. These "men" began to molest the woman by brazenly grabbing personal parts of the national manking leved suggestions. When Mr. A told them to quit, he was answered we a pool cue upside the head. A vicious beating ensued. Mr. A states he was hit in the eye three times with the six and then beaten on hie skull until the pool cue solitiered to pieces. At this

heaten on his skull until the pool cue splinnerful opieces. At this point he grabbed his head and left jelly — not home. He begant to run out of sheer primal pane; it probably saved his life.

Mr. Washington wonders why the Associated Students Council gets so "bent out of shape" and "why large crows of black people still frighten many white." He maintains that a racit attitude is involved. He's right. Too many white people remember the white people remember the burning of Watts and other American cities in the recent past. We remember Black Panthers toting automatic weapons, involved in shoot-outs with police During the Viet Nam era, Stokely Carmichael publicly advised black soldiers to kill police officers nstead of North Vietnamese - it was the "white man's war," according to black activists. To cap

Americans with adequate medical care regardless of their bank

account.

The United States is the only major industrialized nation in the world without some form of socialized medicine. This is institutionalized crime. Robbery, thy name is the American Medical Association.

The Only Honest Game in Town Old poker player

City Lights Why the Viking Princess can't cruise through customs, overcrowding at San Ysidro's Larsen Field, the tunnels of Kensington, VFW bingo, and more

Straight from the Hip Matthew Alice sheds some ultraviolet light on precipitation measurement while unde night-and-morning low clouds

The Inside Story Judge Larry Kapiloff can't stay away from politics (and the Famosa Slough), and the Fourth Avenue battleground between the Gaslamp Quarter and the Hahn shopping center. By Paul Krueger Say Good-hye to Your Father An aging parent begins

Theater Lord Buckley lives again at the Bowery Theatre, and the highs and lows of Eric Bogostan. By Jeff Smith

Movies Rick Geary reviews the British comedy A Private Function and Alan Parker's film, Birdy

More Theater Was it Freudian? Was it Jungian? Was it theater? By Jonathan Saville

Music The ghost of Jimi Hendrix haunts the guitar of James "Blood" Ulmer, By John D'Agostino Restaurants Eleanor Widmer enjoys herself (twice) in Pacific Beach's new Larnont Street Grill

Quarter Notes The Los Angeles Chamber Orchestra in La Jolla, SONOR at UCSD, and the San Diego Lutheran Chorale, By Jonathan Saville

Highlights of Upcoming Events Discover the Discoverer, events of interest in Tijuana, a geomantic co Rancho Cuyamaca, and a documentary film about an

Events Listings Dance, film, music, lectures, radio/televi sports, specials, for kids, galleries

Music Scene Upcoming concerts, clubs, and performers

Current Movies Capsule reviews and complete directory





ROMANTIC RAHOOLJO (0000)

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VERIFIED

City Lights

Voyage To The Bottom Of The List

The local L. S. Custom office has long had a set policy for inspecting incoming ships from foreign ports. If the vesse arrives between the customs office's normal working hours of 8:00 a.m. to 5:00 p.m Mondays through Saturdays, the cost of the inspection is absorbed by customs; if the vessel arrives outside those hours, then its owners must pay for the inspection — at an average charge of several hundred dollars per vessel, the high cost of which stems from nigh cost of which stems from overtime wages paid to custom inspectors. When Crown Cruise Lines began its daily runs between San Diego and Ensenada a year ago last April, its owners abided by those terms, since the cruise shin terms, since the cruise ship employed by Crown on thosa day-long cruises, the Viking arrive back in San Diego at II:00 p.m. or 1:00 a.m., depending on the length of its stay in Ensenada that day.

Viking Princess would leave San Diego for a four-day sta Mexican waters, returning the following Thursday at 4:00 p.m. So quite naturally, says Crown's executive vice president and general manager Carey Spencer, he assumed customs would bear the cost of Last November, however Crown Cruise Lines cut back on the number of day-long

voyages and instead added an

extended trip each week: every Monday at 10:00 a.m., the



the Thursday inspections conducted in the customs warehouse adjacent to the ship's docking point on the B Street Pier. Today, however, Spencer

notes with exasperation that his assumption was incorrect. Citing a shortage of manpower. Spencer says, customs officials have refused to start their inspections until 5:00 p.m., an

time; they informed us they couldn't accommodate us due to a lack of staffing, so in the spirit of cooperation we agreed to push back our arrival time to 4:00 p.m. That way, we reasoned, if the staffing wasn't available, it would only mean a wait of an hour; on the other hand, if no other vessel was scheduled to come in, we felt they could show good faith and they could show good faith and service our vessel on time. They agreed to that, but since then they haven't started their inspections before 5:00 p.m. a single time." Spencer adds that the cash navment his firm must make to

payment his firm must make to customs each week - \$271 customs each week — \$271 — represents only a fraction of the cost actually incurred by Crown as a result of the Thursday afternoon inspections. He estimates the hour-long delay costs his firm about \$2500, mostly due to overtime pay for crew and other ship personnel. Initially. Spencer says, he protested to local customs officials, but he was told

ornicials, out ne was rout nothing could be done due to the staffing problem. Earlier this year, the Cruise Consortium (a coalition of local business people and politicians created to lure a (continued on page 35)

Halligan's 4 Lawsuits

Halligan's 4 Fish restauran located on the Pacific Beach boardwalk, is named after a man who has sued his forme partners for civil fraud, and partners for civil fraud, and won. A superior court jury awarded Bob Halligan S322,000 in compensatory damages in early February, and shortly after that the restaurant's owners. Wayne Blackman, Tom Hays, and Charlie Kahan (who also own TD Hays restaurant next door) put Halligan's into bankruptcy. which protected them from having to pay the judgment or secure a bond for it while they appeal the verdict. At about the same time as they filed for bankruptcy, the partners began circulating a prospectus soliciting investors for a restaurant. Third Avenue, for which they've leased space in the new downtown Horton Plaza shopping center. Both the restaurant and the center are due to open later this year.

Though he won the court case. Bob Halligan figures he

was still beaten by his former partners' move into bankruptcy. He's already paid \$60,000 or \$70,000 in attorneys' fees, an expense that is continuing to spiral. His main hope now is that recent



offers to purchase the restaurant will be accepted by the three partners. "It's really been just one long nightmare for me," he says dejectedly

Bob Halligan originally put up \$200,000 in 1978 to become a partner with Blackman. Hays, and Kahan in a new restaurant next door to the already booming TD Hays. Halligan's 4 Fish was an immediate success, but the business relationship soured quickly and in 1981 the original three partners signed a buy-out agreement with Halligan They were to pay him \$275,000 in

monthly installments of \$4800 over a period of eight years. But after six months the payments stopped. The partners, who declined comment for this article, told Halligan that they needed to renegotiate the agreement because they were short or cash and foresaw financial

The Second Time Around

month in advance of our plans, requesting a 3:30 p.m. arrival

hour after the Viking Princess's arrival, and as result his company each week is being charged for the inspections Spencer feels should be provided at no cost. "When we began the four-day trips." Spencer says, "it never really occurred to us it would present a problem. We notified them a month in advance of our plans,

hour after the Viking Princess's

In July of 1982, San Diego Union radio/television editor Don Freeman, a veteran of the Copley daily for more than fifteen years, published an interview with syndicated radio talk show host Bruce Williams, whose business and finance program, marketed through NBC's Talknet network, can be heard locally each weekday evening on radio station KSDO-AM (1130). About a month ago, when Williams was in town on a publicity tour, a second interview with him appeared in the *Union* in Freeman's new "Point of View" column. The similarities between the two columns are, indeed, rather remarkable. The first column, for

instance, begins, "For Bruce Williams, a convivial fellow who answers all manner of who answers all manner of business questions on the radio, there is romance in a scrupulously clean balance sheet. Adventure lies in debits and credits, liens and debentures. He is part Adam Smith, part Arthur Godfrey, and the outlook for his car in broadcasting is so bullish that when Bruce Williams talks, E.F. Hutton listens "Last month's column, following an introduction on the importance of money, brings up Williams thus: "A convivial fellow, Bruce [Williams] answers all manner of financial and business questions on the radio. To Bruce Williams there is romance in a scrupulously clean balance sheet. Adventure lies in debits and credits, liens and debentures. He is part

Adam Smith, part Arthur Godfrey and the outlook for his career in broadcasting is so bullish that when Bruce Williams talks, E.F. Hutton

Williams talks, E.F. Hutton listens."
Following that introduction, local broadcast information is offered, and then, in both columns, comes some more personal information about Williams, liberally sprinkled with quotations. One example, from among many, first from the 1982 column: "On radio." Williams says in his pleasantly robust baritone with its faint hint of New Jersey in the way certain words are shaped, 'I sit back, relax, philosophize, ruminate, penetrate...' I'm a ruminate, penetrate...'I's businessman who got into radio by the back door,' radio by the back door, Williams says. 'All I knew about radio was it had knobs. Well, it's not my general habit to invest in something I know nothing about. I talked to a guy I know who knew somebody else and they said, "All right, Williams, you want to know how radio works — try it

And from last month's column: "He was in town on a promotional tour and he recalled how his radio career began. 'I'm strictly a businessman who got into radio by the side door,' ued on page 33)

City Lights

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0-13

Last weekend you may have een approached by representatives of one of the thirty-five local Veterans of Foreign Wars (VFW) posts who were out on their annual "Buddy Poppy" sale. The red paper flowers represent

on local Indian reservations, VFW bingo, formerly the main fundraising vehicle for the posts, has been all but killed off. ield in Belgium, where undreds of World War I oldiers are buried. The more than a few hundred dellars for each post, but this year the cash assumed much greater importance. Now that high-stakes bingo is booming

off.

According to VFW district
commander Walt Hamilton,
twelve posts offered regular
bingo games before the federal
government authorized Indian
bingo in 1982. Now only three
posts have bingo games.

County regulations limit the VFW payoffs to \$250; some of the games on the Barona and



Sycuan reservations pay upwards of \$40,000. It is easy to see why high po players would rather play the Indians' games. "The sad part about it is, we used to donate thousands of dollars to the Boy Scouts, the Cirl Scouts, the Veterans' Hospital, senior citizens' homes, et cetern," explains Hamilton. "The posts that had bingo averaged ten or fifteen thousand dollars a year in contributions. Now it's fallen way off." way off."

L. A. Wills, who runs the

volunteer program at the VA Hospital in La Jolla, confirms

that contributions from the VFW have been drastically reduced. "It's had a terrific impact here," Wills says. "They were consistent contributors, their money cam-

in each and every month. The bingo games were a major part of our contributions, and now I'd say we're receiving about thirty percent less money tha before."

Lemon Grove post 2082 used Lemon Grove post 2082 used to have the most popular VFW bingo games, and according to post commander Frank Brown the games resulted in an average charitable contribution of about \$30,000 a year. Early in 1984 the games were discontinued because of lack of attendance, but last January they were reinstituted. attendance, but last January they were reinstituted. Now they are doing about half the business they once were. "What we're worrying about now is the state lottery," says Brown. "We're hoping it won't hurt us too badly."

A Park Full Of People

If a common complaint that playing fields and parking loss in Balboa Park are being overrun by San Diego's rapidly growing population. But look south to San Ysidro, where on weekdays forty-six abult soccer teams and thirty-eight softsall squade compete for space on spanda compete for space on the spanda competer for space of space is two diamonds, the spanda competer is spanda competer to the spanda comp use of Larsen's two dia while renegate soccer ten from Tijuana play pickup matches on the green. Picnickers fill what empty

space remains, leaving their cars double- and triple-parked in the adjacent lot. in the adjacent lot.

"Sometimes it gets so crowded with cars that we have to call the police because there's no room for an emergency vehicle to get in if someone got hur," says Ricky Duran, director of the San Ysidro Recreation Center.

Duran and San Ysidro

activist Doug Perry worry that the crowding will soon becommuch worse, as apartments



1941 and is said to be buried somewhere on his property, although his neighbors protested violently when a church member, William Heath, formally applied for a permit to inter Rutherford near his home in a plot of ground on the canyon side of the home. Rutherford, however, was so convinced that the apocalypse would take place in his corner of San Diego that before his death he had his home.

death he had his home

landscaped with plants



Digging It In Kensington

Joseph Franklin Rutherford president of the Jehovah's Witnesses from 1916 to 1940, planned to see Kensington engulfed in flames one day. If is predictions held true, he presaw himseli standing in the third-story watchtower of his twenty-room home named Beth Sarin (House of the Princes) on Braeburn Road, surrounded by God's resurrected faithful, surveying the violence and destruction of Armaeeddon as destruction of Armageddon as played out on the battlefield of Kensington. "Could Kensington endure the environmental impact of the environmental impact of the traffic brought about by the thousands of sightseers for this event?" asks Dr. Thomas H. Baumann in Kensington-Talmadge 1910-1985, his 196-page history on the neighborhood, published in

late January of this year. Rutherford unfort did not live to see the blockbuster finale. He died in

indigenous to the Holy Land st that the souls of the prophes on hand to view the show would feel more at home.

Kensington-Talmadge 1910-1965 cost Baumann roughly 57500 to research, and more than 500 copies have been sold since it has been placed in stores within the Kensington-Talmadge community. stores within the Konsiguon-Talmadge community.
Recestly Baumann was
honored by the San Diego
Historical Society for his book,
which is one of what historical
society archivist Sylvia Arden
describes as a disappearing
genre. "It used to be that
publishing a book was
relatively inexpensive," Arden
says, "but within the past
decade prices have
decade prices have
decade prices have
to small pamphlets. Dr.
Baumann's book is important
not only for the extensive
amount of research; if
represents, but because it is
part of a dividing number;
Local histories of Alpine.
Caribbad, and La Mesa are Carlsbad, and La Mesa an among the few recent example

of the genre. The comp of Baumann's book was of Baumann's book was particularly timely, as Kensington will be celebrating its diamond jubilee at the end of this month. Although Baumann's history does deal at length with the practical aspects of the establishment and growth of

Kensington and its twin neighborhood Talmadge from their beginnings as real estate ventures in 1909 to the present. their oeganisms, we there is a 1909 to the present, it does shed light on more than a few of the neighborhood's peculiarities. Digging, it seems, has been a mania for several Kensington residents. In addition to the alleged purcentitious stashing of surreptitious stashing of Rutherford's body, others who have lived in Kensington have passed their time tunneling through the area's canyons. The

STRAIGHT FROM THE HIP By Matthew Alice

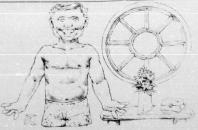
I have this friend, you see, and she asked me to ask you this. Summer is nearly here. and suppose someone wants to get a start on a tan, but isn't about to don a bikini because of her little tummy and thigh bulges. Is it possible for my friend to lie on her living room floor — she's got a big picture window in her apartment — and get enough of a suntan that her little rip-ples will be less noticeable when she actially ventures outdoor.

Diane Mackey

fillerest
Summer means fun, said the song of my youth. But there's no reason why the words can't still apply to my generation, now that we're getting up there in years. Obviously Diane is afflicted with a few of the hazards of advancing years (for thinly disguised "friend" notwithstanding), but still she feels the lure of those lengthening days, the bright sun, a cooling ocean breeze. Let's join her this week in a paean to summer and its marvelous

weather.

Diane's ripples may or may not be hid-den by a tan. After all, bodybuilders get tans because they believe the tan accentu-ates the contours and bulges of their well-honed bodies. But if you, Diane, want to pursue a passive course, instead of taking a more direct approach to eliminating those bulges, fine Don't expect to get much of a tan, though, sheltered by your picture window. Visible light obviously has no difficulty penetrating windows (to the delight of your neighbors); glass is a much more effective barrier to ultraviolet light, that portion of the spectrum which causes your skin to darken. Ultraviolet light is measured in nanometers (a bil-lionth of a meter), and ranges in length from four to 400 of the tiny little nanos. There's a catch, however: the portion of UV light that actually causes tans, UVB, is from 290 to 320 nanometers long, and



millimeters thick will filter out these wavelengths. What passes through is visiwavelengins, what is called UVA, the lower end of the ultraviolet range UVA is about one one-thousandth as "powerful" as UVB, and has very little to say about whether your body turns a golden brown. In short. Diane under glass won't get

Please explain how an inch of rain is measured. What about an inch of snow? Is there a difference in the amount of wa-

Kenn Nesbitt La Jolla

toasted.

Your timing is less than impeccable, Kenn, but sometimes it's good to remind ourselves of what we're leaving behind. In San Diego, in summer, that's not much
— we average 9.32 inches of rain a year so every drop is worth measuring. Any old straight-sided, flat-bottomed con-tainer between four inches and three feet across is sufficient to measure rainfall;

just stick a ruler in and take a reading. (An inch of rain is an inch of rain, whatever vessel it's in.) But the pros down at the weather service at Lindbergh Field the weather service at Linducein resulting a sophisticated device with a four-inch-wide trap that funnels down to a two-inch-wide brass cylinder. The measuring "stick" is magnified by ten power, which allows them to read precipitation in hundredths of an inch, nearly drop by drop.

There are many types of snow, but ten inches of over worner. "green" snow, is

There are many types of snow, but ten inches of your average "wet" snow is equivalent to an inch of rain. Snowfall is measured by taking len different readings at designated spots around the weather station and recording the average. Usually the weatherman (or worman) will place that pieces of plyswood at various spots of the proposed of the propos

Dear Matthew Alice: As a San Diego native 1 remember a strange phenomenon, back in 1982. San

Diego went three months without sun (February, March, April, if I remember correctly). I don't remember if this was an indirect effect of Mount St. Helens or not. Indirect effect of Mount is. Iteems or not, I remember going back to New York to get an early start on my summer tan, Please save me; my "transient" friends don't be-

Karen C. Hillcrest

Summer may mean fun, and fun and sun may go together, but the equation falls apart in May and June in San Diego. The weather service measures sunshine by the minute, expressing the quantity as a per-centage; how many minutes the sun is ac-tually visible compared to the number of minutes between sunrise and sunset When you wake up tomorrow and look out the window, the chances are you won't see the sun. That's because May has an average of only fifty-eight percent sunshine. June is even worse, at fifty-seven percent. Late spring is in fact pretty dis-mal here, since the average for the year is higher, at sixty-eight percent sunshine. The cause of the typical late night and early morning low clouds this time of year is the desert, which heats up and sucks in the moisture from the ocean, leaving it over our heads.

leaving it over our heads.

In 1982 we had an especially dreary spring. May had only thirty-seven percent sunshine, and June was nor much better at forty-two percent. February and March were also way below average, by about fifteen percent. Temperamental Mount St. Helens may have had an effect, but don't forget El Niño, which messed around with the weather all over the Pacific.

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.





THE SOUND COMPANY **PHILOSOPHY**

Quality is enjoying a revival rolary yet for some et us it was never forgotten-clusity is it— and we at Sound Company couldert be happer because that is what were all about. Our enter operation and philosopy is based on it. Size, we have 'dealt' — good buys on last year's models — and we are still alle to the proper of the proper of the proper of the production of the proper of the proper of the proper of the proper of the production of the because weeker with off the proper of the propulation of the proper of the proper of the proper of the propulation of the proper o

PROTON



The Proton 950 is one of the greatest values Sound Company has ever offered in a stereo receive. It features the famous "Schotz" tune and high current amp that provides as much as 150 wats per channel into a 2-dim Izad. The 950 offers the convenience of electronic pre-set huring and the ability to use two fare recorders but value from the maximum flexibility. Regularly \$455, you can save \$146 all our special price of \$349.

SOUND COMPANY PRICE \$349

Nakamichi Performance For Under \$250! You're Kidding!



We're not! Check out the Nakamichi BX-1. It's less than \$250, but it's Nakamichi all the way, Nakamich, the reference standard, has incorporated several of the advanced design features found in their ton-of-the-line. found in their top-of-t \$6000 decks into the BX-1. The

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THE INSIDE STORY

LARRY KAPILOFF LEFT THE STATE ASSEMBLY THE STATE ASSEMBLY
three years ago for a Superior
Court judgeship, but Kapiloff
can't stay away from politics.
He eagerly serves as chairman
of the Superior Court's
legislative committee, and his
treks to the statchouse this year. gave him the opportunity to roll around in the political mud bath of Famosa Slough. Kapiloff's current dabblings in the slough issue have pleased some of his former constituents, angered others, and left his Seventy-eighth Assembly District successor Lucy Killea disappointed and

puzzled.

The Famosa Slough is a 20.5 acre wetland bordering West Point Loma Boulevard east of Nimitz Boulevard. Developer Nimitz Boulevard. Developer Ferry Sheldon says it's a stagnant pond filled with garbage and old tires; he wants to clean it up and ring it with 400 condominiums. Friends of Famosa Slough, a group of residents fighting the construction, insist the wetland is a unique breeding ground for birds and wildlife that's rightly protected by the state coa commission. Assemblyw Killea last year helped the Friends defeat a bill that

but this year, when a similar bill was introduced. Kapiloff worried that Killea would be overwhelmed by her pro-development colleagues and he plunged into the controversy by lobbying for a compromise

Working with the state

Working with the state Coastal Conservancy, the Sierra Club, and former colleague Assemblyman Tom Hannigan, Kapiloff helped develop a plan to allow 7.5 acres of condos and thirteen acres of condos and thirteen acres of wetland on the slough. Five days before last week's vote of the Assembly Natural Resources Committee, he met with the Friends of Famosa Slough to tell them of his proporties in "proprietary interest in saving" the wetland and to outline his compromise. Kapiloff, who spent ten years in Sacramento, showed an uncanny grasp of contemporary capitol politics. After complaining about "interference from other legislators" playing politics "in our backyard." Kapiloff explained that Assemblyman Mike Roos was the Assembly committee's swing vote on the slough's future. Roos would follow the lead of local





condominiums on the slough. The Friends — a diverse group

Kapiloff was working on both legislators to support the compromise. Kapiloff solemnly told the Friends that if the compromise didn't fly, there was "a real chance of

of environmentalists — have varied opinions on Kapiloff's involvement. Jackie Sanders. there was "a real chance of losing the slough" to developer Sheldon. The compromise bill Kapiloff supported died in the Assembly committee, which instead last week fashioned a who says he invited Kapiloff to who says he invited Kapitoli to address the group after the two talked about the slough's future in a state capitol h.llway, argues that the former political realities was beneficial to the group, even though Kapiloff's compromise didn't pass. Sanders admits, though, that some Friends were "resentful because Larry didn't follow political persent" and the follow political persent and the following for the follow political persent and the following for the followi follow political protocol" and neglected to ask
Assemblywoman Killea for
permission to undertake his
independent effort. Friends

e O



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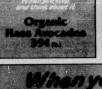
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member Frank Garland argues that Kapiloff's efforts were counterproductive. "If he really cared about the slough, he would have spoken in favor of Lucy Killea's bill," says Garland. (Killea pushed a stricter measure limiting development to just six acres of the slough.) "Kapiloff should the stough.) "Kapiloff should have been working with the state biologists [who urged protection of the slough] instead of playing political games in Sacramento." Killea, a cautious politician who avoids confrontations

who avoids confrontations, declined to discuss Kapiloff's assemblywoman was concerned but not surprised that Kapiloff didn't inform Killea of his decision to mee with the Friends, "He's been actively involved in this for two years," the aide said. Kapiloff didn't return phone calls on the subject, though he has frequently declined to comment on political issues since his appointment to the superior court bench.

Downtown San Diego's Horton Plaza Shopping Center is scheduled for an August 9 grand opening, but the neglected Fourth Avenue negiceted Fourth Avenue perimeter of the \$140 million retail project remains a major concern of city planners and merchants in the neighboring Gaslamp Quarter. While the north and west sides of Horto Plaza will draw customers through the elaborate entrances

Mervyns, the Fourth Avenue frontage will be the gray brick facade of a multistory parking lot. And for months after the shopping center's opening, workmen and their vehicles will use the Fourth Avenue side as a staging area for final construction of the center's multiscreen cinema and

Neither of the two pedestrian elevators intended to move shoppers from the center's chic boutiques down to the street-level shops in the Gaslamp are being constructed, and architectural drawings of planned improvements on the center's Fourth Avenue face center's Fourth Avenue face between the Balboa Theater and the Goiden West Hotel still haven't been delivered for review by Gaslamp Quanter innerhants. The retailers, who see the new shopping center and its expected popularity as a financial salvation, two weeks ago demanded that the city planning department pressure shopping center developer Ernest Hahn into upgrading the frontage. They also formed a committee to keep the heat on: "We spent hundreds of hours working up design standards, and nothing is happening," says Dan Pearson, a Gaslamp pioneer who's developing a

Dan Pearson, a Gaslamp joneer who's developing a bed-and-breakfast hotel in the historic district. The Gaslamp's side of Fourth Avenue — the face that greets Horton Plaza shoppers and invites them over to sample the restaurents and show the restaurants and shops in historic buildings south of Broadway -- is looking no

better. The run-down buildings can now be condemned if owners don't clean up the bars, adult book stores, and pawn-shops, though there's been little progress with either alternative. Assistant city

alternative. Assistant city planning director Mike Stepner says fifty percent of the property owners have made "real commitments" to polishing their storefronts, but Gaslamp Quarter Council director Art Skolnik says written remises "are written promises "are something you can blow your nose in. . . . When we see building permits and contracts with architects, that's when we'll believe something is being done." City planners had talked of scraping together five million dollars to finance the condemnation and acquisition of the derelict properties, but now no official will talk now no official will talk specifically about how much money has been set aside to carry through on the threats. This fiscal evasiveness reveals the planners' concern that if the condemnation kitty is too condemnation kitly is too small, property owners will think the city has no muscle to follow through with its threats. Conversely, a well-financed condemnation bank account could entice the owners to hold out for a higher price. Skolnik argues that the cleanup, now a year overdue, can't be delayed any longer. "If the La Jolians and Del Marians arrive [at the new shopping center] via Fourth Avenue and see Sodom and Gomorrah, what's the chance of their coming back downtown? "Skolnik asks.

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Honest Game

day. A conservative player who isn't concerned with winning big can play here from the time it opens at 10:30 a.m. to the time it closes at 2:00 a.m., and never lose more than the \$1.25 per half-hour it costs to sit at the ta-

ble. And many of them do just that.
The card players take a hand or two, betting lightly if at all, before they settle into the game. One fellow puts on a pair of flip-up sunglasses that only go down when he's dealing. An-other holds an unlit cigar in the center of his mouth. Yet another has the habit of stroking his bald head be-tween deals. Most of the players at the tween deals. Most of the players at the Ace'e Duce'e have been playing with each other for so long they know each other's strengths and weaknesses as well as they know their wives' moods. which tends to stalemate the game. But when a younger player wanders in who looks as if he just got out of the navy and fancies himself to be a card navy and nances hinser to be a care shark, they eye him like vultures eye-ing a sick cow. "Sit down." Flip says happily, writing the newcomer's name on the chalkboard. "Get 'know ever-'body. Be just like family here before

"These guys any good?" the kid asks Bill; and Bill, a neatly dressed man with a pencil-thin mustache, an-

"These guys any good?" the kid asks Bill; and Bill, a neatly dressed man with a pencil-thin mustache, answers quite truthfully, "Son, there's over 400 years of poker experience sitting at that table."

over 400 years of poker experience sitting at that table."

As extravagant as Bill's claim may sound, it's probably an understate-ment. Of the seven players at the table, none is under seventy, and all you have to do is watch them crack their have to do is watch them crack their nuccles to see that most of them knew their way through a deck of cards by the age of ten. If the world were always fair, players under the age of seventy wouldn't be allowed to play at the Acc'e Duce'e, because they really haven't got a chance. Oh, there may be some nimble-fingered shufflers still in their teens. And there're some pretty confident gamblers in their thirties and forties. There're even some fifty- and sixty-year-old youngsters who can walk away from a game a few chips up. But day in and

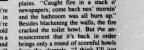
day out, the experienced players will tear them up.

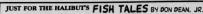
In fifteen minutes or so, the old-timers have discovered the new kid's weakness: he can't afford to lose. He lets most hands pass, betting nothing more than the twenty-five-cent ante; then, when he thinks he's got a good hand, he cautiously bets four or five bucks, and one of the tough old vet

erans immediately calls him and raises the bet ten or twenty dollars, forcing the kid to fold. Nobody shows him any mercy, figuring if he's old enough to sit at a card table, he's old enough to learn a lesson. Now and then someone will take a youngster like that aside and explain to him that poker is an idle game, for idle men, and that a young man should be out working instead of wasting his time in working instead of wasting his time in a card room. Not that it does any good. In forty-five minutes, the kid has lost sixty dollars. He quietly pushes his chair back, rises, and slinks out the door without saying a word. "It's tough to win when you're afraid to lose," one of the players ob-

Serves. Tom, the other co-owner, comes out to announce that the bathroom is back in service. "Somehody lef a cigarette on the floor the other night," Flip explains. "Caught fire in a stack of mexspapers; come back nex mornin' and the bathroom was all burn up." Besides blackening the walls, the fire cracked the toilet bowl. But the analyses were than the state of the nouncement that it's back in order brings only a round of scornful howls from the clientele. "I think I'll just keep using the one next door," some-body says. "At least they clean theirs once in a while."

Some of the players take out cigars and light them, hoping to keep the swarm of flies away from their faces. The sunlight through the smoke







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Honest Game

Someone complains about the foul odor in the room, which smells like a thrift store — that sour old smell of things which have outlived their usefulness — and Flip turns on the fan to blow the bad air around a bit. One of the players has brought his miniature collie along, and the dog wanders under the tables, crunching peanuts that fell on the floor the day before, or perhaps the week before. One player complains that he hasn't won a decent hand yet. "You deserve to lose with a hat that ugly," someone tells him. "Maybe so," he growls in reply, "but t least I only paid six dollars for it. You paid twenty for that one you're wearing, and it ain't any better look-

The pay phone on the wall rings, and one of the players jumps. "That's my wife," he says ominously.

"You know her ring, do you?" the baldheaded player teases. Bill picks up the phone and sings

cheerily, "Good morning! Ace'e Duce'e!" He glances at the card table and his eyes roll heavenward. "No. darlin'. I sure haven't seen him today. Yes, darlin', I sure will tell him if he omes in. Now and then, wives have been

management, concerned as much with its own well-being as with that of

its players, provides the clientele with at least a small degree of protection

y noon the eight players at the table have turned over a couple of times. Some of them lose their daily limit and leave.

Some of them win their daily limit

and leave. "Winning always makes

me drowsy," one fellow yawns as he rakes in his \$300 in chips and excuses

himself from the table. Some of them

slip next door to the Playhouse to have

a beer - it's against the law to have

alcohol of any kind in a card room. And some of them simply stagger

over to the black Naugahyde couch

with its stuffing falling out, and take a

snooze. No one seems to suffer from the Las Vegas gamblers' sense of ur-

gency. Luck, as most people know,

from such intrusions

It's a peaceful time of day. For sev eral minutes at a time there is nothing but the silence of old men meditating known to come into the Ace'e Duce'e and drag their husbands out, and the over a hand of poker, while yet another TV ball game drones on. "Did it rain here this morning?" someone

may run in streaks; but poker, as al-

most no one under seventy knows,

doesn't have a whole lot to do with luck. The next hand, the next game.

"Five minutes is all."

"Same in Hillcrest." Several more minutes of silence. "Looking out that window, all I see is signs in Vietnamese. Those people own damn near everything around here now.'

"They ought to, the gov'ment's been sponsoring them for ten years."
"The gov'ment's been sponsoring the blacks fer fifty years and they

don't own nothin'." "Well, thet's different," the player

says, with just the right amount of irony in his voice to indicate it isn't. No one seems to care if this offends Flip or not, and he acts as though he hasn't heard.

Another five minutes of silence. When a snappy little fellow walks in

wearing Bermuda shorts and yellow knee socks, the gamblers begin hoot-ing and hollering, which flatters the old boy so much he does a little tap dance for them and says, "It's springtime, I thought I'd go Miami-style!"
"I wouldn't be seen in public with

legs like that," one of the players says.
"Last time I wore shorts a cop stopped me and told me to get off the street," Bill confesses. "He told me I

was a public nuisance."

As a rule, gamblers at the Ace'e Duce'e don't talk much about their personal lives. Some of them have personal rives. Some of them have been playing there for years and are still only known by their first names. Part of this is the gambler's mystique — the less others know about you, the less they'll be able to predict what you'll do. Part of it is guilt — if you won't tell your wife where you play poker, why should you tell the poker players about your wife? The most serious gamblers carry this to the point of paranoia, but most of the regulars at the Ace'e Duce'e are there for the at the Ace e Duce e are there for the company as much as for the gambling — though they might never admit it — and little by little they let themselves be known. One guy gambles with his tinued on page 14



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Honest Game

pension check; another guy is a mil-lionaire; so-and-so is going to Omaha again this summer; what's-his-name is dying of cancer, can't you see it in

Just as the gamblers are awakening from the afternoon doldrums, the dog, which had been napping along with everyone else, runs out from under the table and begins growling at somebody coming through the door. Since the dog rarely growls at any-body, all the players look up to see who could be so menacing. A griz-zled semiregular named Dan strides

to the back of the room and deposits his bedroll in the corner. He's wearing a week's growth of beard and clothes that look as though they might have been stolen from the Goodwill box. "If you're playing high draw, count me in," he tells Bill. "Otherwise,

Would you believe that guy used to be one of the sharpest dressers you ever saw?" one of the players whis-

"Not a bum. He gets a pension from the navy. Maybe a tramp, but pot a burn

"I heard he lost \$250 yesterday." Yeah, and he owes the Lucky Lady \$3406."

"That's prob'ly why the dog was barking at him.'

"What's his problem? Is he a

"Naw, he says the Mafia's after him. Says he has to keep moving or they'll catch up with him."

Dan sits down at the table, and with the saddest eyes possible, slowly eval-uates each of the players. He lets a few small hands pass, chucking in his twenty-five-cent ante, then staring off into space. When one of the pots gets up to firty dollars or so, he jumps in, wildly doubling whatever anybody wildly doubling whatever anybody else bets. He buys a few big pots that way before somebody calls his bluff — and Dan beats him with three of a

they know he'll ask for credit, lose whatever they give him, then ask for more. It's against the law for card room owners to use shills—unli-censed employees who are paid by the house to play poker with the hope of attracting paying customers—but if they give credit selectively, to gam-blers like Dan who stimulate interest in the game, they can accomplish the same thing. Legally, they can collect on unpaid debts by going to small claims court, and they sometimes do; but if they choose not to collect from kind. The other players are impressed with this daring style of poker, but Dan just stares off into space again, weary and indifferent, tortured by the gambler's dilemma: he's too far in



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debt to allow himself to lose, and win-

ning only reminds him how much farther he has to go to get out of the hole he's dug for himself.

Sometimes card room owners wel-come a player like that, even though they know he'll ask for credit, lose

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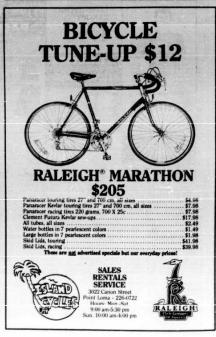


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No one seems to suffer from the Las Vegas gamblers' sense of urgency. Luck, as most people know, may run in streaks; but poker, as almost no one under seventy knows, doesn't have a whole lot to do with luck. The next hand, the next game, can wait.



Is it possible that neighborhood card rooms have only survived this long because their customers are mostly stubborn old men who come from a time when people created their own entertainment, using only the most basic of implements: cards, chips, and other people?

(continued from page 14) certain customers, that is nobody's business but their own. In effect, by giving credit, then failing to collect they have hired shills.

Around three o'clock free sand-wiches are served — a loser's consolation before going home — and the late-afternoon crowd begins sifting in: a biker with two-tone sunglasses and a bouffant pompadour; a 300-pound farm boy with the sleeves cut off his blue work shirt; a black kid with dreadlocks and patent leather navy shoes. None of them can last more than an hour or two with the old boys.

"I read where the airlines are having a price war again. Probably be a good time to take a trip."

"Henry, didn't you take one of them three-month, unlimited-mileage bus

trips one time?"
"Yeah, it took me four days to get to Orlando. That trip cost me ninety-nine dollars for the bus ticket, and

S300 for the booze. You couldn't pay me a thousand dollars to do it again." A cluster of Vietnamese women passes by the window, their high heels passes by the window, their high heels click-clacking on the sidewalk, and their sweet perfumes swirling tempt-ingly around the open door. Flip growls lustily from deep in his throat while he toys with the lint in his hair — but not one of the gamblers even look on femalia hand. looks up from his hand.

The pay phone rings. "Ace'e Du-ce'e," Bill says. "No, darlin', still haven't seen him. You know I will, darlin'."

Ace'e Duce'e is about as unusual as seeing a man at a Tupperware party there's no rule against it, it just rarely happens. There aren't many men who like to play poker with women, and nowadays, even fewer who will admit it. Women often don't know how to play the game, the men say, and only

slow it down when they insist on trying. The pleasure a man takes in find-ing another gambler's fault and hammering at it until the gambler breaks is not as satisying, for emotional rea-sons, if the broken gambler is a woman; nor is it as tolerable if the woman; nor is it as tolerable if the gambler doing the hammering is a woman. More importantly, though, having a woman present disrupts the screnity which the men go there to find. A few women — mostly Orientals — ignore this custom, apparently unaware that the cigar smoke they find so artecting is intended to be a fe find so annoying is intended to be a female repellent. In those cases, the custom must be enforced in other

Mays.

About four o'clock three girls barely out of their teens walk into the Ace'e Duce'e and announce they want to play low draw, which is a simpler. play low draw, which is a simpler, faster-moving game of poker favored by less skillful players. The girls are tough looking for their age, big shoul-dered, big hipped; they're also ner-roous about being in a card room and are trying hard not to show it. Flip

looks at the girls as though they were sent there by God to save him from one more dull afternoon listening to old men play cards, and he falls all over himself trying to make them feel comfortable, trying to work his devil-ish charm. "We'll have a low draw taish charm. "We'll have a low draw ta-ble goin' in just a minute. Lemme have your names and I'll write 'em on the chalkboard."

But this only makes the girls even

more nervous. One of them arro-gantly flips the ashes from her cigarette like a priest sprinkling holy wa-ter. "Isn't there a game going now?" she asks

One of the players who has been observing all this pushes his chair back, stands up, and looking down at them with a perfectly blank poker face, says, "Don't you girls know you can't come in here? This is a card room."

Some of the other players laugh at this little joke, but the girls don't. "I don't see no sign," one of them chal-

The poker player just looks over his

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Honest Game

glasses and down his nose at them. amused to see their tightly wound ball of confidence unraveling before his

"Let's get out of here," the second girl says, obviously flustered. At the door, the third girl pauses to say, loudly enough for everyone to hear. "At least we ain't no hookers!"

Flip looks depressed as he watches them go, "Don't get many young girls in here," he says. "Hardly ever get any old ones," his mouth souring on the ment old. the word old.

The baseball game drones on. The flies buzz. Hours, days, weeks pass by. "Check," the poker players say. "Check. Check. Check."

ard rooms are rapidly become ing extinct in San Diego. There were more than a hundred of them in the Forties, but only thirty are operating now. For the last three years, the chief of police and the city council have been plotting to weed them out. Already it is illegal to open any new card rooms within the city limits, the old establishments can't change their present locations, and after July they will be forbidden to sell their businesses to new owners. The old owners may operate until they die or until they go bankrupt, which could be very soon, since they haven't been allowed a fee increase over the current \$1.25 per half-hour for the past nine years. The reason behind the city's phasing out of card rooms is that they are said to be centers for vice: bookmaking, loan sharking,

prostitution, and drugs. In 1983, when the squeeze on card rooms began, the city police claimed to have made almost a hundred vice arrests in card rooms in the previous five years.

The owners and players at the Ace'e Duce'e discuss this subject often. Duce'e discuss this subject often. They wonder how an all-American game like poker could have acquired such a bad reputation. "The city fa-thers have decided card rooms don't present a desirable image to the tour-ists," Tom says. "Hell, you can see more flakes in the goddamned park, tust the student." but they don't close it down."

"It's the retired rich that don't like

but they don't close it down."
"It's the retired rich that don't like
us." Flip says.
Cheating, most players agree, is almost nonexistent; most cheaters, who
will occasionally try to hold cards
from the game and reintroduce them
at opportune times, are so well known
around town, and are so carefully
watched, that they don't have a chance
to pull their tricks. There is talk about
one card room owner who was said to
have embezzled more than a million
dollars from his patrons in a bookmaking scheme, but the notion that
poker players are any more inclined to
vice than, say, people who frequent
the racetrack or play bingo, makes
most of the clientele at the Ace'e Duce'c laugh out loud.
How is it, they wonder, that card
rooms can harm the public image of a
town where the mayor is being tried
for perjury and conspiracy, the sheriff
resigned from a presidential commission studying organized crime because of lingering rumors of his own
associations with mobaters, hundreds
of greedy investors were practically
stanting in line to be bilked out of

of greedy investors were practically standing in line to be bilked out of millions of dollars by a flimflam man running a glorified pyramid scheme, and a TV evangelist went \$700,000 in

debt telling people prosperity is their divine right? "Poker," one card player says, "might be the only honest game in this town."

"You can't outlaw poker." Tom says. "It's an addiction, and people

are gonna do it."
"There's always gonna be sharks, and there's always gonna be pigeons,"

someone else agrees.
"They been tryin' to stop prostitu-tion since the Bible days," Flip says.
"You can read about it in the Book of Psalms. And they still haven't stopped

"Card rooms will just go under-ground," Bill says.
"They already are," someone adds.

"I know of three operating right now.
And they aren't peying the city any
\$3300 license fee, either."

53300 license fee, either."
"The big card rooms will just pick up and go somewhere else. That guy in Oceanside will have a whopping business," Bill says.
"Best thing we could do," one old codger nearing eighty says, growing more irate the longer he thinks about it, "its put a contract out on the chief of police and the whole goddamed city council."
Besides their mobbens with the city.

city council."

Besides their problems with the city fathers, the owners of the Ace'e Duce'e have fallen on economic hard times. In the nine years it's been open, business has never been slower. And nobody seems to know why. "I say it's the economy." Tom says. "For a while we thought it was the bingo parlors out on the Indian reservations cutting into our business. For a while they were getting 1500 people a night out there. Now I've heard their business is way off too. It's gotta be the econway off too. It's gotta be the econ-

not long ago. All the card rooms are

trays and missed part of the conversa-tion, says, "I still think it's the retired rich. They think we ain't good enough

not long ago. All the card rooms are hurting."

"We should have three games going right now," Tom says sourly as two more players get up from the one ac-tive table. "Everybody acts like they can't afford to lose nothin". It's gotta be the economy."

Flip, who had been emptying ash

But what everybody is wondering, but what everybody is wondering, though nobody seems willing to say, is this: Are small, neighborhood card rooms-like the Acc'e Duce'e living fossils out of an era of railroads, outlossis out of an era of railroads, out-houses, straight razors, ten-cent ci-gars, and nickel beer? Is it possible they have only survived this long be-cause their customers are mostly stubcause their customers are mostly sub-born old men who come from a time-when people created their own enter-tainment, using only the most basic of implements; cards, chips, and other people? The ranks of those old man are growing thinner every day. Can they be replaced by a generation raised on video games. Walkmans, and personal computers? As the afternoon drags along, the last baseball game draws to a close and some of the card players get up to go home for dinner, Bill and Tom eye the table nervously. There are only five players keeping the game alive, and if one of them leaves, the rest will leave, too. "Check. Check. Check.

Open for two. Call and raise you two.
Call, whatcha got? Pair of kings.
That's it, I'm out." The remaining
players rake in their chips, cash them
in at the desk, and leave.

"It's baffling," Bill says. "Two card coest, and leave.

The pay phone rings. "Ace'c Durooms on El Cajon Boulevard closed darlin', he just left."



60 DO 60 DO 60 DO 60 DO 60 DO







SHOP AT AZHAR'S AND SAVE!

Two of Azhar's Oriental Rug employees just returned from an extensive comparison shopping tour of the country where they examined all kinds of rugs-ine Pensians, chinese, both silks and wools, and all tizes of classive too sharas. Their findings confirmed Azhar's philosophy of doing business, which is, simply, that if he ween one able to offer the aame quality or Letter, but with a vasily greater selection at much lower prices, then he would not offer them to you at all. Azhar is can do this because of nor reasons.

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distant 100% wool).	9×12ft	\$ 4,475.00	\$ 1,600.00
(90-Jine 100% wool)	10×14 ft.	\$ 5,843.00	\$ 2,100.00
Fine Pentien, Kashan Cristz tepahan 285 Persian knots per square inchi	4.5×7 ft.	\$ 3,800.00	\$ 1,100.60
Tote Persian Kashan	12×16 ft.	\$ 50,000.00	\$ 12,500.00
distriction anoti per			
(Mattengledia)	9×12 ft	\$ 5,400.00	\$ 1,200.00
Salara .	4×6-ft.	5 1,300.00	\$ 275.00

Azhar's Oriental Rugs

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ulic's father, in his midfifties, has lung cancer. Al's father, almost ninety, has simply given out. Al and Julic warch their fathers live day to day, aboriginally, at the mercy of blind nature.

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I say to Al.

Al's tather, an immigrant's child, never grow past five feet four inches Fastidious, he would not leave home without tie and jacket. He dressed, mightly, for dimner. In his eightlies he struggled to learn to blow dry his corona of white hair. He had the snappy Harry Truman gait, the same rapid walk that raised sweat on reporters who chased after the thirty-shirt president as he took, his famous morning constitutionals. Like the Little Haberdasher from Independence. Al's father also walked tail. His bank strughtland his shoulders braced. He hammered after his lanky, long-legged lows to de the same He pointed to Harry six

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That was last winter. It is spring time now. Each morning Al's father has to be creaught. Dite-by-but, to hold the spoon. His memory has gone as pale as his skin. He often does not know which son feeds him, does not know if the hand is his wife's or the visiting nurse's. Al knows that this "means nothing." He intends for his hurt not to show. All that his father seems to remember "whole," Al says, "are his prayers."

Today the old man, gripping Al's arm as he totters from bed to chair, is completely different from the man Al had always thought become. Al has no way, now, of knowing what he himself will be like twenty, thirty years hence. He imagines the worst, the sees himself, mowing about in slow motion. He imagines his own arms flaced, ancreponding to command—or his will gone numb, willing nothing—as his son helps him to go to the toilet, wipes him clean, path him dry, learns down and zips his trousers. "The thought is unendurable," he says.

He bathes his father as he would a child. When he asks him to lift his arms or to turn around, the old man complies meekly. Al scrubs his buttocks from behind, veiling the drooping hindquarters with white suds. The old man looks down at his crotch. The writakled lavender flesh dangles limply from between his stick legs. Al covers him there, too, with suds.

His once immaculate shirtfronts are stained. He soils himself. The doctor suggests diapers. Al's father,



Say Good-bye to Your Father

ON PREPARING FOR A PARENT'S DEATH

sobbing, refuses to have his wife diaper him. Al does it. He bends over the rolling hospital bed he and his middle brother fitted into the van and brought home. Al says, offhandedly. "Things like that don't

Finally, over the protestations of hospital, Al's mother, al's father is put in the hospital. Al's mother, some of her plumpness and purkness now gone, appears after surners. She feeds her husband of sixty years from the Cream of Wheat on the hospital tray. She does her embroidery—a gardand of purple violets along the edge of a white pillowcase. In her hospital tray hospital tray hospital tray hospital tray hospital tray has a health shought familiancer's hospital tray.

book of pragers for the month, her fible, letters from their systems and brothers—also educity—and their sort in New Mexico. Six and their sort in New Mexico. Six and their sort in New Mexico. Six and the readgreen, purple, and white ribbors stack in the fible II states toward the ceiling. When her some stops, he whimpers. When Al arrases she kisses her husband good by Careful not to look look is, she walks, stiffly, to the elevation. All six with him man ten of clock

Al sits with him unit ten o'clock, "What did you do all evening with your father." I ask. Al laughs, the raspy laugh I know in heart, "I taok, his teeth out when he asked me to and put more 'stick-em' on them, and then put them back in his mouth, and then three minutes later, when he wanted them out. I took them o'n again. And then,' he said, not the said of the said.

he wanted them out. I fook diction a again. And then," he said, not laughing. "I put them back." In a moment of clarity, Al's father queries Al. "Is this the best I can

afford?"
Lask Al, "Did it break your heart
when he said that?"
Lean barely hear his "Yes."

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Julie's parents split up when she
was in nigh school. Her father
married his young secretary.
The marriage fell apart. He married
ugain, a woman even younger. Julie
when he had mad when he

telephoned, advars after her birthda; it he remembered at all, and on Christmas and Thankspir mg, he would be drivink. In Julie's semovear of college, her father was ousted from his company for "tricking," the books. He avoided embezzlement charges. But his career as a CPN was funshed. Julie's mother was getting her third divorce. The third wite left Julie's father. No one came to Julie's

Her father lives alone in an isolated southern Oregon timber and lumber milt fown. "He is dead broke," she writes, "living in a shack, and the world has become smaller for him thon either you or I can imagine. He sleeps a lot. Stares at his mine inch TV. Ears cold cereal, there meabs a day. Wonder bread and margarine. Never washes his clothes. Can thear!

On a Friday afternson her lover puts Julie's overright bug for which he has added, as suprise, a package of Pepperdige Farm ginger men, because Julie's grief has left him helpless and he wants, sownehaw, to do sounething) in the back seat of his car and picks her up at her office. He drives her to the airport. They hold hands under a diasty chandleler in the bar. She asks him what he will do all weekend and does not wait for his answer, but men to the fifth, sanditime to feed the fat cat. Buss's She drinks lemmade. On her was to the gate, whe drives he monaide of the rout.

she arrives in time to go to the AA meeting with her father. "My mane's Rick, and I'm an alcoholic. This is my daughter, Julie. Since I've been reading the 'Big Book' and learning the steps. I feel my life is better. I am ready to ask forgiveness for the wrongs. I've done others. - especially,' his bony, nicotine-stained and burn-scarred hand trembling and sweating on Julie's shoulder. "my little girl, Julie here." The rack of broken yellow teeth, bucked out by narrow jaws, chatter between his blue lips.

His skull glimmers through his face as a woman's body, in the right light, will show through her slip. His smile is carnivorous.

smite is carmisorous down three hours earlier, burns her belly. She blows into her hand. The Scotch bounces back off her pink palm. She traces the lines a palmist would trace; heart line, head line, love line, life line.

Julie excuses herself, gets up off the folding chair where she sits next to her father, in among Gail, Randy. Charlie, Brenda ("Hello, I'm Brenda and I'm an alcoholic" Brenda flirts with Julie's father, who with a rise of color to his razor-raw checks. flirts back.)

Julie finds the women's bathroon

in the Methodist Church basement. She vomits, "He counts on getting well," she says out loud to the white tiles.

On Saluriday aftermour, she sits with her father in the doctor's office People with houses in their mestrels suck air from portable oxygen tents. She smells death on hietin, or, she notes to herself, the color of mushrooms, of plant life that grows in damp and darkness, the smell of the mildew that is a side effect of living in Oregon's rain. The mildew rots woofers and feather show. After she got up that morning, her consistent of the properties of the prop

The doctor fells fulte her father may not survive the surject. "He has abused bruself frost long." If the tumor is malignant, as the surgeon suspects, fulte longes that her father does not survive. "Sound cruel and unusuals" she asks, her voice, stratened and the telephone councerton yaw my in bug storm waves between us. I can see her standing there, tall, with long lovely

legs and thick chestinut hair.

Her father continues to smoke two packs of Camel straights a day, she says. There are long pauses between words in sentences, while he gathers breath; she tells me. And shen he talks, he wants to say how sorry, she says. Her viotee growing steely, she adds, "I baked up a storm and pited in Kridge with casseroles."

and pikel his fridge with cases of the control of t

together.

Al talks with bitterness in his voice, this unaccustomed, still unexamined acrimony about what his father had "always" said he would or would not do. His father has been for him the same as, and equal to, eternity. He has made God even more of his, father of the states of the states of the states.

from pieces of his father.
When she is back home, Julie frantically searches through old magazines for the issue of Mother Joines that features a nursing home expose. She looks, obsessively, at the photographs of oozing bed sores

"Judith." Julie says when she call me this evening. "it's like standing over a canyon yelling. I love you." Your voice goes absolutely

Lam glad, Father, whoever you are, to have had nothing, no one to

BY JUDITH MOORE

ulie's father, in his midfifties, has lang cancer. Al's father, almost ninety, has simply given out. Al and Julie watch their fathers live day to day, abordjansly, at the mercy of blind nature.

I grew up fatherless. I passionately desired, with a longing just prior to sex, to be on speaking terms with a person so much taller, who shaved his face and could tie complex Windoor knots in neckties.

who shawed his face and could tie complex Window knots in neckties. In first grade, as enthusiastically as a movie star's fan club president and as much and as unrequitedly in love, I gave my hero worning to the father of Dick and Jane, who wore brown astis and went to his office." "I know about fathers only what you tell me."

about fathers only what you sell me," I say to, Al.
Al's father, an immigrant's child,
Al's father, an immigrant's child,
hever grew past five feet four inches.
Fastidious, he would not leave home
without it and jacket. He dressed,
nightly, for dianer. In his eighties he
struggled to learn to blow-dry his
corona of white hair. He had the
snappy Harry Truman gait, the same
raphd walk that raised sweat on
reporters who chased after the
thirty-third president as he tool: his
famous morning constitutionals.
Like the Little Haberdasher from
Independence. Al's father also

famous morning constitutionals. Like the Little Haberdasher from Independence, Al's father also "walked tall," his back straight and his shoulders braced. He hammered after his lanky, long-legged boys to do the same. He pointed to Harry as an example.

He began to stoop in his mideighties, to report himself, to shamelessly relate intimate symptoms of bowels and urination, to complain about his dentures (previously a taboo subject), to talk—persistently—about the past, about long-dead relations and neighbors. He would occasionally take out the dentures, hold upper and lower plate in his hand, and gaze at the pink palate and rows of teeth. Late one afternoon when his wife, as small and rounded high-colored woman, was pouring tea for her "lady" guests, he took his teeth out and chattered the two plates together in what appeared to be an imitation of talk and chewing. "What do toy do when he does that?" I ask Al.

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Always. Always. Al's isillusionment with his father

Always. Always. Als distillutionment with his father surprises me. Disappoints. Distillutions. Al has been so realistic about people, shout all of us. As he reports, wincing. "When father weallows his soup, he gurgles." I wonder, why did he believe his father would be any different? That was two years ago.

Al tells me about the morning he drove his father home from the hospital after the prostate operation. Although he already knew, Al saked his father, so withdrawn that morning. "What does the does say to do when you get home?" His father, tooking smaller than Al recalled and his head bigger, scrutched with his thumbmail at an imaginary spot on his pinstriped trousers. He did not look up, or out at the snow that had fallen during the night, whitening the farawy fields on either side of the freeway. He answered his son, whose blond hair has thinande and grayed. "He says that he," nodding toward his crotch, "won't be able to do much anymore." Lifting his eyes, whying his breath color of the passenger window with his fingertips, looking out through the cleared upt at horses that stood shivering just beyond the billboards, Al's father continued, "But thu's all right. Your mother never little him anyway."

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His once-immaculate shirtfronts are stained. He soils himself. The doctor suggests diapers. Al's father,



Say Good-bye to Your Father

PARENT'S DEATH

sobbing, refuses to have his wife diaper him. Al does it. He bends over the rolling hospital bed he and his middle brother fitted into the van and brought home. Al says, off-handedly, "Things like that don't

Finally, over the protestations of Al's mother, Al's father is put in the hospital. Al's mother, some of her plumpness and pinkness now gone, appears after sunrise. She feeds her husband of sixty years from the Cream of Wheat on the hospital tray. She does her embroidery - a garland of purple violets along the edge of a white pillowcase. In her bag she has brought Guidepost's

book of prayers for the month, her Bible, letters from their sisters and brothers — also elderly — and their son in New Mexico. She reads Guidepost's Bible verse for the day, smoothing with one hand the red, green, purple, and white ribbons stuck in the Bible. He stares toward stick in the Bine. He stares toward the ceiling. When her voice stops, he whimpers. When Al arrives she kisses her husband good-bye. Careful not to look back, she walks, stiffly, to the elevator.

Al sits with him until ten o'clock

"What did you do all evening with your father?" I ask. Al laughs, the raspy laugh I know by heart. "I took his teeth out when he asked me to

and put more 'stick-em' on them, and then put them back in his mouth, and then three minutes later, when he wanted them out, I took them out langhing, "I put them back."

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I ask Al. "Did it break your near when he said that?" I can barely hear his "Yes." "I die's parents spitt up when she was in high school. Her father marriede this young secretary. The marriage fell apart. He married again, a woman even younger. Juice rarely saw him, and when he

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On a Friday afternoon her lower pust Julie's overnight bag (to white has added, as a surprise, a package of Pepperidge Farm ginger her, because Julie's grief has left him helpless and he wants, somehow, to do something in the back seat of his car and picks her up a ther office. He drives ker to the airport. They hold hands under a dusty chandlelier in the bar. She asks his e shouther will de all swedtened and does not main for his news, bus

airport. They hold hands under a dusty chandleir in the bar. Bhe asks bine whether will do all sundimed and does not wait for his answer, but reminds him — for the fifth, sixth time — to feed her fit cas, fluster. She drinks a double Stootch as fast as the drinks lemonade. On her way to the gate, she buys a pack of breath mints.

She arrives in time to go to the AA meeting with her father. "My name's Rick, and I'm an alcoholic. This is my daughter, Julie. Since I've been reading the "Big Book learning the steps, I feel my life is better. . . I am ready to safe for years for the wrongs I've done others . . . especially, 'his bony,' incoming the safe of the sa

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may not survive the surgery. "He has abused himself too long." He has abused himself too long. The has abused himself too long and he had all the has a he will all the had all the had

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BY IUDITH MOORE

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about tasters only wan you wan no.

I say to Al.

Al's father, an immigrant's child, never grew past five feet four inches. Fastisious, he would not lecte home without te and jacket. He dressed, nightly, for dinner. In his eightles he struggled to learn to blow-dry his corona of white hair. He had the snappy Harry Truman gait, the same rapid walk that raised sweat on exporters who chased after the thirty-chird president as he took his famous morning constitutionals.

Like the Little Haberdusher from independence, Al's father also "walked tail." his back straight and his shoulders braced. He hammered after his lanky, long-legged boys to do the same. He pointed to Harry as an example.

after in stancy, toog-register copy, and on the same. He pointed to Harry as an example. He began to stoop in his mideighties, to repeat himself, to shameleasly relate intimate, and the shameleasly relate intimate in the shameleasly relate intimate in the shameleasly relate in the shameleasly relate in the shameleasly related in the shameleasly repeated in the shameleasly representative in the shameleasly representative in the shameleasly related in

that?" I ask AI.
"They go on as if it is not
inappening," he answers.
Al had never seen his father
without his teeth. The space under
his father's long Nordic nose
shrivels to half its length, and his
notematically the space of the space o shrives to hair its length, and his puckered lips fold together, resembling more than anything the small black leather coin purse from which his father once dispensed dimes and nickels to his sons.

Al's lips tremble and his blue eyes fill when he says, "My father criticized old people who harped of their poor health and talked about the past." Al speaks both petulantly and rancorously - an attitude as behavior - telling me, "He always would see him without his teeth.

Always. Always. Al's

Always. Disillusions. Al has been so realistic about people, about all of us. As he reports, wincing, "When father swallows his soup, he gurgles," I wonder, why did he believe his father would be any different? That was two years ago. Al tells me about the morning he drove his father home from the hospital after the prostate operation. Although he already knew, Al asked his father, so withdrawn that morning, "What does the doc say to do when you get home?" His father, looking smaller than Al recalled and his head bigger, scratched with his thumbmail at an imaginary apot on his pinstriped trousers. He did not land fallen during the night, whitening the faraway fields on either side of the freeway. He answered his son, whose blond hair has thinade and grayed. "He says that he," nodding toward his crock, "won't be able to do much anymore." Lifting his eyes, wiping his breath cloud off the passenger window with his fingertips, looking out through the wiging his oreast cloud off the passenger window with his fingertips, tooking out through the cleared spot at horses that stood shivering just beyond the billboards, Al's father continued, "But that's all right, Your mother never liked him anyway."

Al's father continued, "but that's all right. Nour mother never liked him any way."

That was last winter, it is springstime now. Each morning Al's father has to be retaught, this-by-bite, to hold the spoon. His memory has gone as pale as his skin. He often does not know which son feeds him, does not know which son feeds him, does not know which and is his wife's or the visiting surse's. Al knows that this "means nothing." He intends for his hurt not to show. All that his father seems to remember "whole," Al says, "are his prepara."

Today the old man, gripping Al's arm as he totten from bed to chair, is completely different from the man Al had always though his father would eventually become. Al has no way, now, of knowing what he himself will be like rewesty, hirry words will be like rewesty, hirry allow motion. He imagines his words. He was allow motion. He imagines his own and zips his trousers. "The thought is unendurable," he says. He bathes his father as he would a child. When he asks him to lift his arms or to turn around, the old man complies meetly. Al scrubs his

arms or to turn around, the old man arms or to turn around, the old man complies meekly. Al scrubs his buttocks from behind, veiling the drooping hindquarters with white sucs. The old man looks down at his crotch. The wrinkled lavender flesh dangles limply from between his stick legs. Al covers him there, too.

His once-immaculate shirtfront are stained. He soils himself. The doctor suggests diapers. Al's father



Say Good-bye to Your Father

PARENT'S DEATH

sobbing, refuses to have his wife diaper him. Al does it. He bends over the rolling hospital bed he and his middle brother fitted into the van and brought home. Al says, off-handedly. "Things like that don't bother me."

Finally, over the protestations of Al's mother, Al's father is put in the hospital. Al's mother, some of her plumpness and pinkness now gone, appears after sunrise. She feeds her band of sixty years from the ream of Wheat on the hospital tran She does her embroidery - a garland of purple violets along the edge of a white pillowcase. In her bag she has brought Guidepost's

book of prayers for the month, her Bible, letters from their sisters and brothers — also elderly — and their son in New Mexico. She reads Guidepour's Bible verse for the day, smoothing with one hand the red. green, purple, and white ribbons stuck in the Bible. He stares toward stuck in the Biote. He stares toward the ceiling. When her voice stops, he whimpers. When Al arrives she kisses her husband good-bye. Careful not to look back, she walks,

stiffly, to the elevator.

Al sits with him until ten o'clock. "What did you do all evening with your father?" I ask. Al laughs, the raspy laugh I know by heart. "I took his teeth out when he asked me to

and put more 'stick-em' on them, and then put them back in his mouth, and then three minutes later, when he wanted them out, I took them out again. And then,' he said, not laughing, "I put them back."

In a moment of clarity, Al's father queries Al, "It's this the best I can afford?"

I ask Al, "Did it break your heart

I ask Al, "Did it break your near when he said that?" I can barely hear his "Yes." Julie's parents split up when she was in high school. Her father married his young secretary. The marriage fell apart. He married seals, a weman even younger. Julie again, a woman even younger. Julie rarely saw him, and when he

selephoned, Always after her birthday, if he remembered at all, and on Christmas and Thankogiving, the would be drunk. In Julie's senior year of college, her father was outsed from his company for "tricking" the books. He woulded ombezzlement charges. But his career as a CPA was finished. Julie's er. No one came to Julie's

Her father lives alone in an isolated southern Oregon timber and lumber mill town. "He is dead broke," she writes, "living in a shack, and the world has become shack, and the worio has occome smaller for him than either you or 1 can imagine. He sleeps a lot. Stares at his nine-inch TV. Eats cold cereal, three meals a day. Wonder bread and margarine. Never washes his clothes. Can't hear."

clothes, Can't hear."
On a Friday afternoon her lover
puts Julie's overnight bag (to which
he has added, as a surprise, a
package of Peperidge Farm ginger
men, because Julie's grief has left
him helpless and he wants,
somehow, to do something; in the
back seat of his car and picks her up
at her office. He drives herto the
arriver. They hold hands under a at her office. He drives her to the airport. They hold hands under a dusty chandelier in the bar. She asks him when he will do all weekned and does not wait for his answer, but reminds him — for the fifth, satt time — to feed her fat eat, Buster. She drinks a double Scotch as fast as the drinks lemonade. On her way to the gate, she buys a pack of breath mists.

mints.

She arrives in time to go to the AA meeting with her father. "My name's Rick, and I'm an alcoholic. meeting wan net stanct. Not a mane's Rick, and I'm an ab-shoile. This is my daughter, Julie. Since I've been reading the 'Big Book' and learning the steps, I feet my life is better. I am rendy to sak forgiveness for the wrongs I owner, and the stance of the stance of

the folding chair where she sits next to her father, in among Gail, Randy, Charlie, Brenda. ("Hello, I'm Brenda and I'm an alcoholic."
Brenda flirts with Julie's father, who with a rise of color to his razor-raw checks, flirts back.)

People with hoses in their nostrils suck air from portable oxygen tents. She smells death on them, or, she notes to herself, the odor of notes to herself, the odor of mushrooms, of plant life that grows in damp and darkness, the smell of the mildew that is a side effect of living in Oregon's rain. The mildew rots woolens and leather shoes. After she got up that morning, her eyes swollen from crying over gingerbread men that were broken in massase site bud rived to even the passage, she had tried to scrub the mossy mold from behind her father's kitchen sink.

The doctor tells Julie her father may not survive the surgery. "He has abused himself too long." If the tumor is malignant, as the surgeon suspects, Julie hopes that her father does not survive. "Sound cruel and unusual?" she saks, her voice straitened and the telephone connection yawing in big storm waves between us. I can see her standing there, tall, with long lovely legs and thick chestmu thair. Her father continues to smoke two packs of Carmel straights a day, the says. "There are long pauses."

packs of Camel straights a day, the says. "Here are long passes between words in astreacces, while he gathers breath," she cells me. "And when he talks, he wasts to say how sorry he it. and I am not. sorry," she says. Her voice growing steely, she adds, "I baked up a storm and piled his fridge with casseroles." The dedoctor tells AI and his brothers that their father could live for several days or several more years. AI says that in moments of clear-headedness, his father, sounding quite his old self, says matter-of-factly, "I am sill washed up. I am no good, now, to anybody. I would like to die." At other times, he grips AI's hand and with tears in his eye- says. "Don't leave me, son. We've got to stick together."

table ine; son: we ego to such stocker."

Al talks with bitterness in his voice, this unaccustomed, still unexamined acrimony about what his father had "always" said he would or would not do. His father has been for him the same as, and accusal to sternit; Me has made for accusal to sternit; Me has made for

equal to, eternity. He has made God from pieces of his father. When she is back home. Julie When she is back home, Julie frantically searches through old magazines for the issue of Mother Jones that features a nursing home exposé. She looks, obsessively, at the photographs of occing bed sores. "Judith," Julie says when she calls the services this exercise. "It like structions

me this evening, "it's like standing over a carryon yelling 'I love you.' Your voice goes absolutely

I am glad, Father, whoever you are, to have had nothing, no one to

BY IUDITH MOOR



Today the "hip comedian" is taken for granted. Eddie Murphys. George Carlins, Richard Pryors, and their legion of clones abound. Using the vivid language of the counterculture, these comics display shivcounterculture, these comies display shiv-sharp wits and an outhaw' disdain for sa-cred cows. They delight in showing us the skyscrapers of our times from the side-walk. Source seekers for this phenome-no point back to the early Skitetis and claim that Lenny Bruce and Mort Sahl are the fountains from which the color saters of hije comedy have spring. But Bruch and Sahl are actually rethorns whether and Sahl are actually rethorns whether and Sahl are actually rethorns whether the control of the same shows the same at Upstain at the Downstains, a New York, club where he devised the classic piece. club where he devised the classic piece.
"Harry the Hipster"; and of Richard
("Lord") Buckley, a jazz-drenched, Ra-

belaisean cat whose legend, like strong perfume, always arrived before he did. The Buckley legend, embellished by numerous retellings over the decades, is something else. It is said that the California-born, always penny-poor Buckley came into some cash in the early Fifties. Rather than invest the money. Fifties, Rather than invest the money, buckley three a two-year party. Everyone came — musicians, poets, painters, Beat-niss, buns, and Brahmins. During this nonstop bash, it is said, Buckley founds the Church of the Living Swing (Ameri-cia's first jazz church). became the self-ittled "Lord of Flip Manori", and devised the "hip semantic" a lexicon of jazz argot he used in his comic routines.

he used in his comic routines.

The legend does seem a bit much, even for Topanga Canyon, where the party allegedly took place. But those who claimed to have seen Buckley in person believed it. They saw a Salvador Dali Iace, marbled by life's extremes, and a

Jack Kerouac, say, who donned hip slang as if he were trying on a suit of clothes that didn't quite fit, Buckley has surrendered himself completely to the language.
He seems to worship it, in fact, an odd (but endearing) stance for a thief to take.
The recently renovated Bowery Theatre—which now offers more comfortable

seats and a new air-conditioning system
— is currently hosting British actor John Sinclair's one-person tribute to Buckley. Called Lord Buckley's Finest Hour, the show re-enacts many of the comedian's popular routines, and it captures, on occapopular routines, and it captures, on occasion, his egaliarian spirit. It begins with Buckley's "Jonah," in which the whale, he "king of the dip" warrs Jonah, "I'm gonna knock you in your most delicate gear". And it concludes with Buckley's most famous piece, "The Naz," in which Jesus of Nazareth is described, with glowing admiration, as "the sweetest, the coolest, the grooviest, the wailingsst cat who ever jumped on this sweet great and the surface of the sweet growth and the fluckley legend. Sinclair conducts his show not as a series of conic bits but rather as a religious revival, calling it "high mass in a modern chapet."

comic bits but rather as a religious revival, calling if "high mass in a modern chapel."

Like W.C. Fields, Benjamin Franklin, and Socrates, Richard Ruckley is one of those people who never seem to have had a youth. Our image is of an older permit whose people with the properties of the older permit with the properties of the result of the properties of the properties of the south of the properties of the

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Gary Gilmore

man dressed in a tux, white sneakers, and a pith helmet. as if he were ready, simultaneously, for a black-tie function, a game of tennis, and a safari. And they heard him recounting familiar stories — Jonah and the Whale, Jesus of Naracreth ("The Naz"), and the plays of Shakeepeare ("Willite the Shake") — in the language and rhythms of jazz. They were stunned by his verbal flights, his humor, and his almost religious adoration of earthly life. This gay not only looked capable of hostitude of the state of th

was one of the first white pirates to steal from the private speech of black musi-cians. This is undeniable. What separates Buckley from the other pilferers of the Forties and Fifties, however, is that the id-ioms seem ingrained in his soul. He utters them with unforced ease. Unlike novelist But on the night I saw the show, Sinclair only performed five of Buckley's routines. He directopses of these with long and a marrial attentions, and the same property of the same property of the same property of the same property of the same particulars of the main same property of the same particulars of the main same property of the same particulars of the main same property of the same particulars of the main same property of the same particulars of the same particular same property of the same particular same particu all tone of unabashed celebration. As a result, the energy of the production would flicker on and off, like a lazy strobe light, and the evening had frequent lapses of pacing. Sinclair could shore up his pro-gram by cutting much of the narration and by adding more routines, such as Buck-ley's bits about Gandhi and Einstein, and his hipster rendition of "The Gettysburg Address," In its current format, the show works when Sinclair recites Buckley. It is much less effective when he describes him. The net effect is Lord Buckley's Fin-est half-Hour.

Eric Bogosian — a spellbinding actor, writer, and monologist — would terrify Lord Buckley. In his art, and in his life, Buckley regarded the world with supreme affection. People, whom he lovingly called "God's stash," were to him the 'true flowers of life." He saw only positives, and even the dark side of the street seemed like part of a vast, fragrant garden. Like Buckley, Bogosian has a maryelous sense of humor and a keen, David Mamet ear for the rhythms of contemporary dialogue. But unlike Buckley, and Mamet ear for the rhythms of contemporary dialogue. But unlike Buckley, and though he gives every indication that he wishes it were otherwise, Bogosian is unable to overlook the way things are. His Drusking in America, performed last Friday night as part of the Third Annual Festival of the Arts (Neofest) at Sushi, takes a harrowing look at the pervasive ways men get high to avoid, and to inflict, pain.

Bogosian, who looks like a young Lenny Bruce, has all the instincts of the "hip comedian." But he takes the type several steps further, Instead of merely describing something from a distance, with cool detachment. Bogosian goes in-side the phenomenon itself. He becomes the thing he decries — so completely that Eric Bogosian, the person, vanishes. With each new character, his resonant voice changes — as does it weres, his voice changes — as does, it seems, his physical size. As a junkie who just had a fix. Bogosian reduces his on-stage pres-ence to merely a slow, soothed speech and ence to merely a slow, soothed speech and whalows finger-painted on a wall. As a drunk who just guzzled a pint of Old lickory, he slumps into a definat slouch, paces the stage, and screams "I"m a man, all right" at the world. And as a street gang "God of the Neighborhood," he wells into a muscular thug who gives a stern, moral lecture to some wayward menials. In these and other instances. Bogosian demonstrates a remarkable knack for shape-shifting, and his hour-long performance constituted a human collage of want and burt. want and hurt.

want and hurt.

Bogosian, who is currently performing his Funflows at the Martix Theatre in Lox Angeles, began the evening at Sushi by announcing that Drinking in America was a work-in-progress. The show did have rough spots. But these actually enhanced the raw treatment of his theme in ways that a more polished performance would not have. And while the arrangement of the sequences could benefit from some reshuffling (one, about a guy who laugh, injuly describes the chilling events of the previous night — a few beers, stolen cars, and the violent harassment of an el-derly couple — might be more effective derly couple — might be more effective later on). Bogosian's overall approach should remain intact. His method is in-ductive. In scene after scene, he graphically presents the particulars of his sub-ject without ever dropping his multiple masks and offering spoon-fed generaliza-tions. The show's power, instead, comes from a direct immediacy that would make even Lord Buckley squire

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Menagerie



RICK GEARY

A Private Function is a delightfully ous social comedy that may not be scabrous social comedy that may not be exactly black, just a good dark gray — the kind the British do so incomparably well. Set in 1947 during the depth of Britain's postwar austerity period, the film gives us a close and carefully detailed view of life

a Yorkshire town hit particularly hard food and petrol rationing. This is a ace where socialist idealism has barely ade a dent in an entrenched social order. The people lead cramped, pinched lives, regarding each other with barely concealed condescension and contempt. Food is on everyone's mind to an obsessive degree, shaping their decisions and rela-tions, and extending to a preoccupation with body parts and bodily functions (one

half of the title's double meaning). And these obsessions are reflected in the inces-sant, tactile physicality of the film's im-ages. Director Malcolm Mowbray and screenwriter Alan Bennett (this is the first feature for both) make the townspeople's privations so real that every laugh carries

a wince, or a shiver.

At roughly the center of the story is hapless chiropodist Gilbert Chilvers (Michael Palin), a mild-mannered wimp, who haptes chropouts of the control contro

creatic behavior is explained by above with an offhand "She's seventy-four."

As the slight plot gets going, a broad want of the town's social father comes into focus. It seems that three local fat cats — a physician (Denholm Ellion, a solicitor (John Normingson) and an extra cate of the state of the solicitor (John Normingson) and an explaining a large private party to cacherate the upcoming wedding of Princess Elizabeth and Philip Mounthatien. For this patriotic occasion they plan an unparticite crimerity or paying a farmer to raise an illegal pig as centerpiece of the feast. These three, as well as everyone else in town, stand guard against the conscientious ration board inspector (Bill Paterson), a grim, eccentric man who, ironically, has so sense of taste or smell (due, he says, to grim, eccentre man who, ironically, and no sense of taste or smell (due, he says, to German measles as a child). Neverthe-less, the black market flourishes. When Gilbert accidentally learns of the pig scheme, his immediate desire to turn in the three men, who look down upon both him and his profession, is overcome by

his wife's more pressing personal needs. He steals the pig under cover of darkness and brings it home, where it proceeds to make an absolute shambles of his family's ordered existence. Joyce becomes a middle-class Lady Macbeth, thrusting the dagger into her husband's unwilling hands, convinced that a larder full of prenands, convinced that a latter that of pre-cious ham and bacon will gain them an-other step up on the social ladder ("It's not just pork, it's power."). Woven in and out of the narrative are a large gallery of minor characters, each brought to uwised, quirky life by a brilliantly assembled cast the accountant's coddled wire, a patient of Gilbert's, and their spoiled little daughter who is foemingly Jope's only pupil; the farmer and his family, especially his silent, bespectacled son; the local "widow" who's not above bestowing sexual farows while awaiting word of her missing husband. None of these folks is very likathe, but they all go about their lives with a blind, unheeding, or and curious as entonological specimens. Although star Palin is a former Monty Python clown, and screenwrite Bennett a twisted, quirky life by a brilliantly assem-

Although star Palin is a former Monty Python clown, and screenwrite Bennett a former member of the Beyond the Fringe group, this fillin springs, from neither of those comic traditions. It is far from wild and zam, In style and substance. A Private Function is a leaner, meaner, grimer version of those famous Ealing Studies comedies of the early Fifties (like Analysis of the Chaptistics) and the Calassian Stylem and Lampsoned the pretensions of the middle class. This is a refreshingly nasty little movie.

The chameleonlike director Alan The chameleonlike director Alan Parker may, have finally spread himself too thin with Birdy, a labored and dreasy Victnam-era buddy movie. At first thought, it might seem healthy for a filmmaker to try on different styles and subjects, stretching himself and learning much along the way. This Parker has certainly attempted, hopping from the inflamile satire of Bagsy Moline to the Overlies and the State of the Core. heated prison melt-diramatic of Midnight Egyretz, from the litting youth musical fearne to the tast mariad dramatic fame to the tast mariad dramatic Moon, and on to the violent rock furneys pink Flowl. the Mell. These films indicate a range that might stagger any movie di-rector, and, were they of higher quality (though Shoot the Moon, with a fine-script by Bo Goldman, was unexpectedly measy and satisfying). Parker covid well be hilled as the British Louis Melle As it with a resultant lack of personal current, ment that thics itself in entry mechanics. His six films so far, both collectively and individually, have indicated nothing ap-proaching emotional engagement or a co-herent point of view — only a clumy de-sire to shock and to manipulate audience response.

herent point of view — only a clumsy desire to shock and to manipulate audience response.

Al I such that's all that can be seen in Al I such that the such as the

First of all, this is not a Vietnam movie. Wharton's spare, surreal novel was set in World War II and, apart from a stray line or two of dialogue ("In another war we'da been heroes."), the moviemakers make no been heroes."), the moviemakers make no attempt to characterize Vietnam as a war different from others. Birdy is actually more akin to those postwar case-history dramas such as Mark Robson's groundbreaking Home of the Brave (1949) officeral from others. Birdy is actually more akin to those postwar case-history more alim to those postwar case-history of the state o

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JONATHAN SAVILLE

"An Evening with Sigmund Freud and C.G. Jung — A Dramatic Presentation" — such was the announcement in the class schedule of the University for Humanistic Studies. Well, dramatic presentations are my bailiwick, so I Irotted down to Old Town to observe Rubin Naiman and Russell Pierce, clinical newbolepiets, impect sell Pierce, clinical psychologists, imper-sonating Freud and Jung in a debate on the validity of their two divergent systems

of depth psychology.

What I saw and heard was this: "Dr.
Freud" and "Dr. Jung" sat to either side
of a small table covered with books and

The Fur Traders

knickknacks (as though they were in Freud's Viennese consulting room). "Dr. Freud" was dressed in tails and sucked on Freud" was dressed in tails and sucked on a cigar. "Dr. Jung" was dressed in a lightweight business suit, a costume perhaps unintentionally symbolic. The two greeted each other with considerable reserve, particularly on "Dr. Freud's" part, as though they had been resurrected from the dead with their intellectual and perthe dead with their intellectual and per-sonal quarrels of seven decades ago still pullulating. After some personal accusa-tions ("Dr. Freud" accused "Dr. Jung" of apostasy from the psychoanalytical movement and of sympathy with Nazi-ism, "Dr. Jung" accused "Dr. Freud" of authoritarianism and intellectual rigid-ity), the two proceeded to an exposition of

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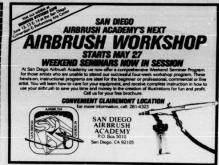
some elements in their respective sys-tems, indicating their points of agreement and disagreement. After a while, the auand disagreement. Are a wine the addience was invited to join in, posing questions to the two speakers ("Dr. Freud, is it true that you were deep into cocaine?"; "Drs. Freud and Jung, if you were alive today what would you think of the femi-nist movement?"). Attempting to remain in character, Drs. Naiman and Pierce improvised answers, continuing in this man-ner to expound on the differences between Freudianism and Jungianism.

Was this theater? Yes, indeed, for it was

(to repeat a common definition of "the-ater") a representation of human life by actors before an audience. It was, in fact, a fusion of three specific kinds of modern theater: improvisatory theater (for there was no scrips), participatory theater (for the audience took part in the theatrical event, playing along with the fiction that they were interacting with the real Freud and Jung), and educational theater (that is, instruction in an intellectual discipline. and Jung!, and educational theest visions in service in an intellectual discipline. So, instruction in an intellectual discipline, and in the service in the mand of the theatrical techniques of char-acterization and dramatization, the per-sonal conflicts of Freud and Jung (which were insisted upon excessively) had scarcely any dramatic impact.

and talk in a tone of stoical sadness, but this hardly constituted a characterization, of the real Freud or of any dramatic charof the real Freud or of any dramatic char-acter; and "Dr. Jung" appeared through-out as a cheerful Southern Californian, speaking the native demotic, and convey-ing no traits that would give us a sense of Jung as a specific human being defined by his era, his class, his nationality, and his personal quirks of mind and body. There is assuredly great drama in the relation-ship between Freud, the supremely strong-willed inventor of psychoanalysis, and Jung, his younger disciple who soon rebelled against "paternal" authority and re-created himself as a father to his own group of disciples. But to embody that drama, one would need professional actors guided (and this is most important) by a sensitively and inventively composed script; it would be too much to ask even of Laurence Olivier and John Gielgud that they make the whole drama up as they go along, and this is a fortiori true of a pair of clinical psychologists who clearly do not have the theater in their blood.

In these circumstances it would have been better — as "Dr. Freud" himself In these circumstances it wous nave been better — as "Dr. Freut" himself wisely commented — to omit personal matters allogether, and to confine the dra-matic presentation to an intellectual de-bate between the Freudian and the Jung-ian. As it was, cerpone involved (the actors, the addience, and the woman who introduced and moderated the evening, co., attitude toward the proceedings, as though the impersonation of Freud and Jung were nothing more than a cute joke shared by all the participants. A lover of theater may be permitted to ask: "Why do theater at all, if you are not going to take seriously this art's essential element, the audience's willing suspension of disbe-lief?" The answer of Drs. Naiman and Ficre would doubtless be: "In order to make the ideas more visid" — Pais is, the dramatization was chiefly a pedagogical







device. But even as educational theater, this performance was not without its grave

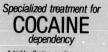
The two psychologists evidently know The two psychologists evidently know their material, and throughout the evening there were neat, clear, simple expositions of basic Freudian and Jungian tenets (cas-tration fear, the collective unconscious, and so forth). Many of the fundamental differences between Freudian and Jungian thought were articulated. But what was lacking was a real debate, with each of the lacking was a real debate, with each of the debaters analyzing, criticizing, and at-tempting to demolish the doctrines of the other. "Dr. Freud" occasionally sug-gested that "Dr. Jung" was not being em-pirical, but there was no mind-to-mind combat about what constitutes empirical evidence in psychogardysis or about the evidence in psychoanalysis or about the relationship of such evidence to theory. Nor were there sufficiently incisive at-tacks on the theories themselves. Freud's writings provide extensive critiques — ex-plicit or implicit — of the weaknesses in Jung's reasoning and the inadequacies of his understanding of the unconscious and its dynamics, but "Dr. Freud" made far too little use of them. "Dr. Jung," in turn,

made no comment on his opponent's ex-position of castration anxiety and super-ego formation, asde from general objur-gations against Freud's "overemphasis" on sexuality. In fact, one of the crucial points of controversy between Freud and Jung — Jung's rejection of the Freudian notion that neurosis, character set deal. notion that neurosis, character, and cul-ture are largely determined by the vicissi-tudes of the infantile sexual drive — was left completely. left completely unexplored; we were in-formed that they differed on the issue, but we never were told why, or shown in de-tail what the consequences were of this fundamental theoretical antinomy.

As a result - and this was so of the en-As a result — and this was so of the en-tire overly polite discussion between "Dr. Freud" and "Dr. Jung" — the audience was left with the impression of two more or less amicably differing psychological systems, with perhaps equal claims to val-lidity, each system dependent to a large extent on the personality and intellectual tone of its founder, and the two to be tone of its founder, and the two to be judged mainly according to the personal preferences of the onlooker (pessimistic or optimistic, biological or spiritual, sci-entific or religious). What we did not experience, theatrically or intellectually, was the recognition that Freudian and Jungian thought can never be reconciled, that if one is correct on certain basic issues the other must be wrong, that the dispute must be decided on the basis of a great deal of objective clinical evidence and the force of uncompromisingly logi-cal arguments, and that the aim of such a confrontation ought not to be a bland ecumenical tolerance but a firm perception of

Such an approach — so unfriendly, so undemocratic — would perhaps have been inappropriate for a school whose current catalogue includes courses on Taoism, yoga, ecology, shamanism, music ther-apy, and "visionary states of conscious-ness," Nevertheless, and purely as educaness." Nevertheless, and purely as educa-tional theater, this evening with "Dr. Freud" and "Dr. Jung" was misleading and intellectually dangerous in the im-pression it gave — through its dramatic form — that the Freud-Jung antagonism was analogous to a dispute over whether to buy Hunt's tomato paste or Del Mon-le's, and that there are also of other comparably palatable brands in the great st

market of psychological ideas. The notion that virtually all systems of thought — religious, astrology, alchemy, the "wisdom serious and the property of the tolerant, syncretistic "Dr. Jung." The ridiculous aspects of this ambient attitude were nicely brought out in one of the few authentically amusing moments of the eventing During the users of the property of th himself with the three lower chakras while Jung had been more intecested in the three higher chakras. "Dr. Jung" would soon be explanning the possible psychological validity of this Indian system of spiritual nodes in the spine, but not before "Dr. Freud" had queried: "Was is das – chakras?" The voice of reason may be sorn, ord. but nonertable it makes shelf in the service. be very soft, but eventually it makes itself



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Parallel Force



JOHN D'AGOSTINO

I'd like to believe James "Blood" U!mer when he insists that there is only a gossamery filament connecting his guitar style to that of the late Jimi Hendrix. So I'll just assume that in his concert last Friday night at the Spirit, Ulmer was merely attempting to exorcise Hendrix's spirit by

invoking it loudly and repeatedly. Ulmer's playing wasn't consistently derivative in the pejorative sense, but in his hour-long set there were so many vocal, guitaristic, compositional, and rhythmic references to Hendrix as to make the parallelisms unavoidable. These invocations apparently were not lost on the patrons of the crowded club, three of whom felt com-pelled to mention the presumed Hendrix

link to me during the show. On reflection it is difficult to ascertain whether the au-dience responded heartily to Ulmer's mu-sic because they were taken with his unusual style or because they viewed him as a

uitable musical proxy for a long-nourned favorite.

Ulmer has claimed over and again that Ulmer has claimed over and again that he wants to be recognized for introducing a "different" methodology to the playing of the electric guitar, and he would discourage ghost hunters from seeking in his music the spectres of other players. But if he wanted his influences to remain anonymous and irrelevant, Ulmer should have learned to quote from less obvious sources. When a jazz guitarist works some Barney Ressel, Herb Ellis, or Joe Pass lines into his playing it may be discernable to the more knowledgeable listenes, but the Jacoerson will olav identification. teners, but the layperson will only iden-tify that kind of playing as a form of "jazz guitar" so frequently heard as to sound al-most generic. Hendrix, on the other hand, most generic. Hendrix, on the other hand, developed such a distinctive style that to incorporate even a single element of it into one's playing invites comparison by the most casual observer. And Ulmer employed enough of Hendrix's patented moves to risk trademark infringement.

To begin with, the band that Ulmer fromted last work is in ours uness a care.

fronted last week is in many ways a car-bon copy of Hendrix's last trio, the Band of Gypsys. Ulmer's rhythm section of bassist Amin Ali and drummer G. Calvin Weston is, in my opinion, superior to the Billy Cox/Buddy Miles axis that provided Hendrix such anemic support, but Ul-mer's sidemen recall Cox and Miles in mer's sidemen recall Cox and Miles in that they are not terribly agile improvis-ers, and work best when they mesh to cre-ate a taut rhythmic groove. Having a Band-of-Gypsys-like rhythm section may have been Ulmer's intention all along, if one can infer from Ulmer's playing that such a strategy was likely. Ulmer, for ex-ample, seems, these day, experiment of the ample, seems these days predisposed to using parallel fourths in much of his lin-ear improvisation. Parallel fourths (i.e., the interval between the first two notes of "Here Comes the Bride") are pretty easy to play on the guitar, and yet their use

results in the modal, vaguely Oriental fla-vor that permeated much of Hendrix's music, beginning as early as his second album, Axis: Bold as Love. Ulmer even sort that permeated much of Hendrix's music, beginning as early as his second album, Axiz: Bold as Low. Ulmer even eimploys parallel fourths in much the same manner as did Hendrix — mostly in fairly simple, evocative melodic lines and whole-step slurs of the nort was the simple, evocative melodic lines and whole-step slurs of the nort was tradio and whole-step slurs of the nort was tradio and the slurge contemporary guitarists who utilize parallel fourths as extensively as did Hendrix, and so Ulmer practically waves a flag by packing his solos with them. Slithery chordings, dreamy blues phrasings, and a tendency to break up jazzy dashes with trebly rhythm and blues compa also control of the slurge slurge slurger priday night. Nor did it argue against making the comparison to Hendrix that Ulmer occasionally engaged a wah-wah pedal, a sound-modifying gadget that was popular in the late Sixties when rock guitar was ruled by Hendrix and Eric Clapton, but one that is almost never seen or heard anymore.

Van de the slurger casionally engaged that was popular in the late Sixties when rock guitar was ruled by Hendrix and Eric Clapton, but one that is almost converse early heard anymore.

Van de late of the slurger was supplied to the slurger was been supplied to the slurger was best distracting. When he wasn't kneed-deep in barely disquised abbeit well-intentioned mimickry, Ulmer treated a Spirit to a comprehensive and invigorating survey of his post-Ornette Coleman work. Using a peculiar thum-bicking technique not unlike that of the late, great Wes Montogomery (who, like Ulmer, was self-taught). Ulmer squeezed from his custom-made. Berlin hollow-body guitar a tone like a dinner knife: smooth and was self-taught). Ulmer's Timeless, 'For example, Ulmer's blues-informed jazz-rock licks caromed off Ali's and Weston's locomo-

cession to mainaream tastes is his determination to mold his eccentric music to meet the consistes of the dance floor. Formander the consistes of the dance floor. Formander the consistency of the constant for t

color into their busy, Jackson Pollock-like groove. When the tension between the rhythm section's rumbling riffs and Ul-mer's stutter-starts seemed as though it would presently become unbearable, the guitarist would drop into the fray like a marble onto a roulette wheel, his salty licks bouncing between intervals and shooting mild currents through the

audience.

Still it could be said that there were more suprises off-stage than on. It was surprising, for example, that so many people turned out to hear Ulmer, especially since another Ornette Coleman adumnus. Ronald Shannon Jackson, had drawn so poorly at the same venue only a couple of weeks carlier. It was also sur-

prising that only three or four people walked out during Ulmer's performance (perhaps because they had come expect-ing to hear "Purple Haze" or "All Along ing to hear "Purple Haze" or "All Along the Watchtower"), and that there were plenty of fans poised like sharks' teeth to move forward and take the places of the departed. But most surprising was the fact that those in attendance paid rapt attention and applauded Ulmer's more original einst and moves at least as much as they did his quasi-Hendris tricks. Maybe if that kind of response is common enough during Ulmer's current swing before the public eye, it will convince the guitarist that there are fans out there who, like the critics, would be prefetely handy to accent critics, would be perfectly happy to accept Ulmer on his own terms.

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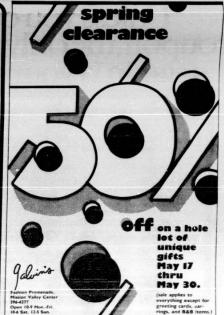
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Over a Broad Noodle



ELEANOR WIDMER

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Hours: Open nightly. Sunday through
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Friday and Saturday, 5:30 p.m. to

Several months ago I heard that one of San Diego's most fashionable formal Ital-ian restaurants. Casina Valadier on La-

mont Street in Pacific Beach, was closed down due to illness in the family, and then that it was closed for renovation. Actually, it had been sold to Steve and Kathy Betthe may been sold to steve alm Anthy Bet-lles, who redid it inside and out, changed the menu entirely, and reopened several weeks ago as Lamont Street Grill (LSG as it is referred to by the locals). The new Lamont Street Grill is as different from Casina Valadier as Rome is from Pacific

Not that Lamont Street Grill lacks charm and elegance - it has both. It's simply that the new owners have created a restaurant in their own image, which is as it should be. For example, in order to re-move all traces of the blue-patterned wall-

paper that had been glued to the interior of this converted house, the walls had to of this converted house, the walls had to be replastered. They are now a warm peach color. Soft wall lighting has been installed and contemporary paintings have been hung. The rooms look fresh and re-laxing, stylish without being hard-edged or too avant-garde. The outside of the building has been painted gray and is marked by white decorative arches.

marked by white decorative arches.

It's a classy place in a subdued way and the owners themselves lend it great charm. They are young, attractive, and beautifully dressed — on both occasions beautifully dressed — on both occasions hat I visited, diners commended on Kathy Bettles's ice-cream-colored outfits, one in pale peach and the other in cool line, which were fashionable and classic at the same time. And as this handsome husband-and-wife team works the rooms (Steve, along with the chef, is responsible for the cooking), the tone is set by their case and style. All restaurants meed own-ers who are on the spots, supervising or case when the cooking is the cooking when the cooking and the cooking were supported to the cooking when the cooking were considered when the cooking were were considered when the cooking were were when the cooking when the cooking were were when the cooking were were when the cooking were were were were were when the cooking were were were were were were were were were when the cooking were soothing and placating diners. Steve and Kathy Bettles perform these tasks in good measure; and to the extent that Lamont Street Grill is successful, it's due to the presence of the owners. Their declication is already point off. On a Friday night the street was lined with Mercedes and Cadillacs, the tables in the dining room were occupied, and even the patio, heated and secluded for drining, was quite full.

Although I would characterize Lamont Street Grill as primarily a fish and seafood house, there are other items on the

menu, including chicken, barbecued ribs, and steak. On our first visit there, my friend ordered the ribs (\$8.95), which I would rarely risk in a fish house. Since I knew that I would be eating there again, at which time I intended to order fish, I selected chicken Dijonnais served en pasta (\$8.95).

All entrées are accompanied by a beautiful-looking butter lettuce salad with

the leaves arranged like open flowers. The presentation of the salad rates high marks because the greens are hand-washed and artfully placed on the dish. And you need have no concern that these greens have have no concern that these geness have been sprayed with preservatives. The mustard dressing has a nice zip to it and is enhanced by bits of walnuts and blue cheese. The French bread is brought to the table piping hot, is replenished fre-quently, and is served with butter of high

quently, and is served with outer of nign quality. I don't especially recommend the ribs. They weren't bad but there are better items on the menu — my chicken Dijon-nais, for example, which was nicely done. The breast was moist and was covered with buttery bread crumbs (in spite of its seven Lifebic Jostect to onworth, Dijon-musname I didn't detect too much Dijon mus-tard). Since the chicken was served over a broad noodle, I mixed the bread crumbs with the noodles which gave them a crunchy texture. The chicken is offered with a choice of either snow peas or with a choice of either snow peas or baked potato. My friend and I chose one of each; the Idaho potato was especially good. I thought my chicken dinner was quite pleasing for the price; since I didn't drink or have desser my total cost with tax and tip was a little under twelve dol-lars. This is no too extraogant for these times if both the food and the atmosphere are soothing.

times if both the food and the atmosphere are soothing.

World of mouth does wonders for a new restaurant and although Lamont Street Grill has been open for a little over a mouth, it has atready caught on with a fairly sophisticased crowd. On my second continues the street of the s mopolitan and interesting. Diners do a great deal to enhance a restaurant experigreat deal to enhance a restaurant experi-ence in the same manner that a hip audi-ence can add to your enjoyment of a movie, or a knowledgeable one to your ap-

reciation of a concert.

This time one of my friends had one of

uis (\$8.95), my other friend had the libut with dill sauce (\$10.75), and I orred that night's special, swordfish wn in from Japan (it's out of season lo-lly, \$14.25). Of these the halibut was standing: flaky, tender, sweetting, and a good value. My one resertill sauce. I would have preferred a ther sauce, prepared from sour cream d dill rather than one that tasted mayon-ise based. But that is a small matter. green vegetable that evening was asparagus, one of my favorite time vegetables.

eye appeal and was replete with large shrimp. The Louis dressing had fine con-sistency and taste. My own swordfish was nicely grilled and the portion was enor nicety grined and the portion was enor-mous. My initial impression was that La-mont Street Grill should serve both a green vegetable and a baked potato, but the servings turned out to be so large that two vegetables might have been cessive. The desserts at LSG are baked by

Luann Manning of Proof of the Pudding, who currently also supplies the dessents to Frederick's in Solana Beach and Rem-ington's in Del Mar. We ordered one chocolate chocolate sheath cake (yes, the

menu calls it sheath cake), which is heated until the frosting melts. It costs \$3.50 a slice, the serving was large enough for the three of us to share, and its deep chocolate taste is unusual. The apple crumb cake (\$3.50) was less successful as the cake was neither light enough nor moist enough. One of my friends ordered fresh strawberries with cream (\$3.50) but these proved redundant because the man-agement offers free strawberries dipped in chocolate. I made an absolute fool of myself with these berries and even asked for seconds, which were readily supplied. On both my visits to Lamont Street

Grill I did enjoy myself. LSG is a case of the sum being greater than its individual parts. The food preparation is solid B-plus, the service outstanding, the atmos-phere convivial and relaxing. But you'd regard it as just another meal if all these factors didn't conjoin.

Those on a budget would do well to or

der the red snapper dinner at \$7.95 or the der the red snapper dinner at \$7.95 of the hamburger with salad at \$5.25. Be sure to inquire about the price of the nightly spe-cials, which might prove more costly than the items on the regular menu and, if pos-sible, dine here early in the week weekends are quite noisy and are less re-laxing than weeknights.

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OUARTER NOTES

SONOR

As part of UCSD's "Sound Shapes III." a week-long festival of contemporary music, the university's contemporary music ensemble SONOR presented a program of works by some of the eminent teachers of composer in the UCSD music department. This older generation included Rene Leibowitz, Roger Sessions, Luigi Dallapiccola, Ernst Krenek, and Roberto Gerhard. all of them but one born about the turn of the century (Leibowitz was born a decade later). The chief musical link connecting these composers was the influence of Arnold method, a movement which, as the diverse nationalities of the composers indicate, was truly serious musical composition

for some three decades after World War II. Leibowitz was the chief French theoretician of the dodecaphonic system. Sessions was an immensely respected American academic composer (Berkeley and Princeton), who fell under the influence of Schoenberg after having explored free atomality on his own (as in the four pian pieces. From My Diars, played by Cecil Lytle at the UCSD concert). Dallapiecola was the leading Italian dodecaphonist wedding Schoenberg's method to a suave lyric sensibility typical of the Italian tradition. Krenck is an Austrian composer, long a resident in this country, whose compositions in the twelveone idiom extend to virtually all the musical genres. although his Vier Gesange

(performed by Carol Plantamura and Keith Humble



influential composer in

England.
All these composers except

earlier this year), and in a sense the tweive-tone method has died with them. The

Krenek are dead (Sessions died

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everted to the older world of

Romantic tonality and

sentimentality and wit. Gerhard, a Catalonian,

actually studied unde

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composers then adopted it, composing a number of beautiful and expressive pieces

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notable more for their refinement than their imaginative depth; the system secame academic, giving rise to pretentious, bloodless, mechanized, and mathematicized applications of what had once been a vital means of musical expression and organization, and finally a whole generation of students arose who knew not Schoenberg but who knew Babbitt, and whose music

tracted audiences consistin only of other twelve-tone composers. The more creative spirits among them eventually rebelled, so that nowadays almost no one would assert that the center of compositional invention and exploration is the twelve-tone method. History may eventually declare that out of this entire movement, with its numerous epigones and epigones of epigones, the only permanent contributions to the musical repertoire were made by the three original members of the Viennese school, along with the late Webern-rapt

Stravinsky. Nevertheless, although the music of the later dodecaphonic generations is performed less and less, even in ardent centers of contemporary music, it is pleasurable to hear it occasionally, partly out of nostalgia and partly because of the undeniable merits of individual composers and compositions. This is particularly true when the particularly true when the performances are as accomplished as those of SONOR, whose musicians sail confidently and authoritatively

into seas of difficulty where earlier performers, less familiar with the idiom, often drowned both themselves and their listeners. Of all the works on the program, I venture to suggest that only the Dallapiccola Due liriche di Anacreonte can be characterized as a masterpiece

a small masterpiece, but an authentic one, which might perhaps have benefited from a more voluptuously lyrical performance than that of the SONOR performers; they tended to emphasize the composer's Schoenbergian and Webernian allegiances, rather than his deeper affinities with Monteverdi and even Puccini. The Leibowitz Suite for Nine Instruments, precisely and idiomatically played as it was, seemed little more than a conventional exercise in the by now familiar jagged pointillism so characteristic of what once used to be the avant-garde. The Gerhard Octet, dating from the same year (1967), was a considerably more interesting and appealing work, as one listened to it moment by moment, though after it was over the experience rapidly faded away, as it so frequently does with pieces in this style; the Octet seemed relatively minor Gerhard, if compared with such profounder works as the First and Fourth

symphonies (the latter also fro 1967), the Concerto for

magnificent series for chamber ensembles, Libra, Gemini, and Leo, all from the same period

Orchestra, and the truly

in the last decade of the

composer's life.

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The Los Angeles Chamber Orchestra performed a program of Baroque concertos at Sherwood Auditorium under the auspices of the La Jolla Chamber Music Society. It was not one of the LACO's more memorable concerts. The orchestra seemed fatigued: there were frequent unintentional quarter-tone

the program to Pergolesi but now generally thought to be by Wassenaer (this movement is better known in the highly improved version by Stravinsky in his Pulcinella). Otherwise, however, what one was awar of in the orchestral playing was the formulaic quality of these works by Handel, Giuseppe sammartini (a deservedly obscure member of that enormous company of minor Baroque composers), Vivaldi, Tartini, and "Pergolesi," rather than of the particular cast of mind that gave each composer his individuality, or of the particular ideas characteristic of each work. The program featured two instrumental soloists, and the

ould not have been more different. Michala Petri, a Danish musician, has specialized in the recorder, on which she demonstrates which she demonstrates extraordinary agility. This was impressive in all the fast movements of the Sammartini Concerto in F and the Vivaldi Concerto in C for Sopranino Recorder, R. 443, above all in the final "Allegro molto" of latter. It is unlikely that the recorder has ever been played faster or with more brilliance. Unfortunately, Miss Petri's technical prowess did not seem to be accompanied with much musical sensitivity. She played without vibrato, at an absolutely unchanging level of loudness, and with a metrical precision so unyielding that it made the music sound like the mechanical whistling of a steam calliope. I don't think I heard a single shaped phrase in







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and guest conductor Robert

Bernhardt rarely inspired the players to that concentrated energy and radiant precision

instrumental music rapidly slides off into dullness. There were a few high points in the

conducting: the exciting penultimate movement of Handel's otherwise

commonplace Concerto Grosso, Op. 6, No. 5, and the

final movement of the Concertino No. 5 attributed in

without which Baroque

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either of Miss Petri's performances. While he remarkable againty in the fast movements somewhat compensated for the lack of dynamics, and rhythm was fatal in the slow movements,

which induced several of my neighbors to take a brief nan principal second violinist of the orchestra, who performed a D Minor Concerto by Tartini with the sobbing vibrato, Romantic portamentos, and melodramatic devices of expression characteristic of Baroque performances in the old benighted days before performance practices. I am rather fond of this incorrect but rather lond of this incorrect but gorgeous style, and Mr. Talvi is certainly a master of it. I would love to hear him play. Wieniawski, where his warm, rich tone, vastly arched phrases, and heart-on-the-sleeve emotionalism would be so much more at home. There indeed, something proto-omantic about Tartini, though one to each movement, did seem a bit much even for the image of Tartini as a nineteenth-century gypsy avani la lettre (could they have been by Mr. Talvi himself?). But the

trouble with this performance as a whole was not Mr. Talvi's

anachronistic style of playing a Baroque violin concerto but the uncomfortable contrast

between that style and the

uninteresting) playing of the LACO under Maestro

like celery with chocolate

ernhardt's direction. It was

SAN DIEGO LUTHERAN CHORALE

First Presbyterian Church as the site of a concert by the San Diego Lutheran Chorale dedicated to the music of J.S.
Bach, G.F. Handel, and
Heinrich Schütz. The rationale of the program was not only the

musical supremacy of these fact that 1985 marks the thr births of Bach and Handel as well as Schutz's four hundredth mysticism suspect a plan, as though God, in his desire to be worshipped through music, had a particular fancy for ending with 85. We might also remember Domenico Scarlatti, born (like Bach and Handel) in

1685, and Alban Berg, born in 1885. It would be nice to think that another composer of this caliber is being born somewhere right now. In any case, the coincidence of birthdates gave the Lutheran Chorale - along with a smal

orchestra and organist Ken Fall the composers and of the God they themselves celebrated so

asked to be judged as a social and religious occasion rather than according to purely musical criteria. The Lutheran Chorale is a good church chorus without the nolish organizations. But there are concerts in which atmosphere counts more than the actual quality of the music making. and this was one tother examples include the farewell performances of superannuated singers and funeral concerts for deceased figures of state). The compositions; the audience participated in some stirring appeared in the guise of Bach. Handel, and Schütz, fully costumed and bewigged, to listen to their music and to punctuate it with brief autobiographical speeches. The aim throughout seemed less to impress the musically sophisticated than to make a

which latter aim the concert succeeded admirably WHITE WATER

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City Lights

have the wherewithal to make

purchases of an Oldsmobile Cutlass, a partner's room remodeling, and other sizable transfers of cash that they say

transfers of cash that they say should have gone into the payments to Halligan. "On the very day they cut Halligan off," says Halligans attorney Stephen McDonald, "they had \$44,000 in cash in the bank." The most curious part of the trial, though, was the partners' recentifies of selections of the con-

presentation of a defense: they didn't offer one. After moving unsuccessfully to have the

the payments was incorrect. They entered into evidence

Voyage

reater share of the cruise industry to San Diego) joined fight on Crown Cruise me's behalf, and after iscussing the situation with ongressman Bill Lowery. rtium spokesman Don Consortium spokesman Don Harrison says a partial victory has been obtained. "Congressman Lowery sits on the House Appropriations Committee, and he's apparently been able to get

centative approval of supplemental appropriations for additional customs ectors for the coming fiscal

Alan Rappaport, the district director for the local customs rations, admits the hour long inspection delay is deliberate, but he says the cason is not just a lack of staffing, but a lack of budgeted funds. Contrary to Spencer's assertion that Crown Cruise ines notified customs a month n advance of its four-day cruises, Rappaport says, "We received notification the very hay they began their four-day federal government, inticipated services must be budgeted for well in advance, and since that wasn't done, we have no money in our budget to process Crown's Thursday afternoon arrivals." Other cruise lines that stop in San Diceo such as Princess ruises, have in fact made rrival time arrangements well in advance, Rappaport adds, and are thus processed at no cost as long as those arrival imes are within customs normal inspection hours. _ TK 4

Halligan's 4

shoats ahead. Halligan eventually filed suit for civil fraud, alleging that the partners knew all along that they weren't going to pay him the money, and had orchestrated nachinations to get out of the A clause in the buy-out

greement stated that in the

discuss it. During the trial the three

giving Halligan the equipment

presented evidence alleging hat the partners' claims not t

event of a default, Halligar could sell off some of the restaurant's equipment and thereby recoup his investment When the monthly payments cased and he sent them a notice of default, Halligan says the partners used the notice as eir opportunity to unload the old equipment on him, get new equipment, and be rid of the financial obligation all at once They figured the equipment was my only recourse." Halligan contends. But on the advice of his attorney he never took possession of the ipment, and instead filed Former partner Wayne

Blackman, who referred all questions to his attorney, says.
"I have a million things I'd like o tell you, and I'd love to explain my side of the story. but it just wouldn't be in anybody's best interest to

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plaintiff's case thrown out for lack of evidence, the defense rested without calling a witness. The jury came back with a unanimous verdict favoring Halligan, and in

addition to awarding the \$322,000 in compensatory damages, gave him an additional \$100,000 in punitive damages. The judge disallowed the punitive damages, which decision Halligan is appealing. The three partners are appealing the compensatory damages, and are working hard on opening the new restaurant in Horton Plaza.

Second Time

Williams says in his pleasantly robust baritone with its hint of his native New Jersey. 'All I knew about radio was that it had knobs. Well, it's not my habit to invest in something know nothing about. And so a guy said to me, "Williams, you want to know how radio works try it yourself." On radio, Bruce says, 'I sit back relax, philosophize, ruminate, penetrate."

Freeman, contacted several

weeks after the appearance of his second column on Bruce

Williams, willingly discusses what he calls a "simple mistake." Several months prior to the nublication of his second but apparently b: [Williams] was tired or something, because the interview didn't go well." On top of that, Freeman adds, when he sat down to write the second Williams column, he discovered he had lost his notes; with a fastapproaching deadline, he simply decided to run the original interview again, with some minor changes and a new

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City Lights

the piece because I like Bruce Williams and I felt what he had to say was important," Freeman says, "This may not be for journalistic purists, but he had come here seeking publicity, and I didn't want to stiff him. I felt an obligation to write something, so I did. Besides," Freeman quips, "in television, reruns are perfectly acceptable."

Full Of People

unit apartment building. Within a block of the park's northern edge are five more residential complexes totaling 182 units and a two-story motel; two more developments vielding 530 apartments are planned for the southern end of Larsen Field. Within easy walking distance of the park, resident Perry counts at least 1600 homes and apartments, many of them filled with

only soccer and baseball fields. will become a neighborhood park," says Perry, president of the United Border Communities Town Council. 'They're using it as their back

Perry wants to halt the building and extend the park to the west, but he'll have to beat a determined opponent: the San Diego Housing Commission. The commission built 135 units on the northern rim and wants to construct a thirteen-acre mobile home park

warns that even if Perry approved by the city planning succeeds in blocking the mobile home development, the new park land won't be free. but when the commiss reviewed their decision last month, Perry and other Though the acreage is city owned, it's currently controlled by the city water utilities fund. opponents managed to delay the vote until June 6, even though the commission sought approval for a lower-density development. Perry believes which must be paid market value for the land no matter the thirteen acres, dotted with wetlands safeguarded by the

Digging It

late Glen Havens became a sort of local celebrity in the Fifties and early Sixties for the more than 700 feet of tunnels he and

P.K.

children. "What's supposed to be municipal park, with our

on the western edge. The mobile home development was

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picnic tables and paths, freeing more of Larsen Field for sports

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his sons dug through the sandstone underlying his property. According to Baumann, Havens's industrious project began one day in 1949 when Havens began to enlarge his pit barbecue. "Before we knew it," one of the sons said,
"Dad started to dig and he kept ng. He said it made him

hink. Pretty soon the bole side of the hill was overed with sand. It was a lot good, clean fun. We

incled right up to Carol's droom closet." Carol Havens's wedding reception was held, incidentally, in April of 1960 in one of the rooms her father carved out of the earth beneath their home. According to Baumann

Havens's project was widely written about in the local press, although Havens was not the first in Kensington to dig compulsively. In 1919 a seventy-year-old retired druggist named W.R. Young began to dig a turnel into the side of a canyon northeast of where Fairmount Avenue meets Montezuma Road. Young reportedly began to dig the 250-foot tunnel for health

reasons, and in a statement to

recommend this to men who are feeling the approach of old age." To aid him in his endeavor, Young recruited boys from the neighborhood to help him, and by the summer of 1920, his unique form of exercise had achieved remarkable results. While the initial digging of the tunnel had provided untold hours of fun for the youngsters, the years that followed the tunnel's completion also proved to be equally exciting. Through the years it became the playground

the press said, "I heartily

street gang named the Sons of Satan, and at least one youngster met with an untimely demise in an unfortunate cave-

In 1941 Young himself was killed in an auto accident near his home on East Mountain View Drive. Three years later, when new owners moved in to occupy his house, they claimed that they heard him return on a nightly basis to wander about in the attic. The mysterious footsteps persisted for more than a year, then suddenly ceased. The tunnel itself was for packs of runaways and a finally scaled shut in 1970

when the Alvarado Community Association had twenty feet of concrete poured into its two entrances. From then, until the publication of Thomas Baumann's book nearly everyone had forgotten about the tunnel's existence

Thomas K. Arnold.

-40



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continued from page 3)
off that era we see the spector of
black athletes raising the clenchedfist salute at the Mexico City
Olympics. The current climate of
gang warfare in Southeast San
Diego does little to dispel our
concern.

I think it's laudable that the white students are expressing horror that a decent black man could be so brutally beaten by the

fregs of "humanity."

The true horror is that everyone just stood around and let it happen In order to effect a change in at itudes, blacks are going to have to do their fair share (and some to do their fair share tand scene arc's. In other words, all people on the planet should sage this tendency to dichotomize in ierms of black and white. When the individual reaches a certain planets of spiritual awareness, he will realize that such externals as hair, eye shape, and sain pigmentation don't matter. True humans of all colors should untie and dissoon the sound riture and response the sound reaches a properties races. In order to obtain

Body Of Disagreement

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also vigitates of humophoba, the
feat and fread of humosevaulity.
These read many case histories
of trans-extuals, who are pronouns when writing about

and all of the males came to believe they were really female

because they had feelings whil they were growing up that are traditionally thought to be "ferninine," or they wanted to This is to comment on the le by Art Saleberg and Mark M. Kozak which you published on April 25. Indeed, the situation regarding the homeless in San behave in what are thought of as "feminine" ways. Thus we find men who as boys may have Diego is a sadly neglected one, and the comments made were unfortunately only too valid

societies with rigid sex roles and homophobic attitudes, but these

people must be helped to learn that it is the societies that need

men sho as box top have dished being agreesive and consequence, who dain it was consequence, who dain it was not seen who were a dained to wear make up, sho sometimes cried, who were quiet and helpful, who placed with dolfs and liked habies, who likel up the dress pays have had sexual feelings for other hoxy growing up to believe their needed surgers to get their personality, feeling, and believ nor meel line with their physical sex. It is the saddest of tragelone with the property of the Having attended most meetings of the Mayor's Task Force on the Homeless. Lam beginning to wonder what the results of all the wonder what the results of all the work put in by a number of people have been, or will be. The task force was appointed in September, 1983 (5) and the tinal report was released in October of 1984. In the meantaine, an implementation task force has been apositiced, and a staff person has been hired. His is by no means in east task, bayin to first orient.

an easy task, having to first orient himself, and also facing the political realities. At present, one of his primary concerns appears to be to save 200 beds made he to size 200 bads made previously available by Federal Emergency Management Agency funding, which will be cut off in June. So rather than looking torward to implementing the many good suggestions made by the Task Fosce, the prevent priority appears to be a holding action. To date, the best maccomplished. When nevent months ago the Housing Commission was asked to

Hold !t

further destruction or conversion of downtown S.R.O's (single-room occupancy units), it was decided that a further survey was needed to that a further survey was needed it find out just how many have been lost. Everybody familiar with the downtown situation knows that far too many S.R.O's have been lost through dermolition of hotels or conversion to other uses. Does it really matter exactly how many units were lost once to how mits were lost, once you know that he need is great? It appears, then

the need is great? It appears, then, that anytime someone wants to avoid or delay making a commitment, another study is called for. Needless to say, the study is as yet not completed. And this is the commission the primary function of which is supposed to be to provide housing for those of low income!

An attempt this mass wanter has

An attempt this past winter by W.A.R.M. (Winter Assistance W.A.R.M. (Winter Assistance Resource Committee) to raise emergency funds to house the homeless during the coldest morths was a very limited success, since insufficient funds were raised for that purpose. When the mayor's task force first met in September of 1983, it was suggested that perhaps instead of

studying the matter further, certain actions could be taken based on previous studies, and that then further studies for future plans could be made. In particular it was proposed to do something about 8 R.O's and sanitary facilities owntown. This approach was not

downtown. This approach was not deemed practical. Neither matter has been resolved to date, and this is now about one and a half years later! There is now, finally, talk about providing some temporary rest rooms, since the approved facilities near the Casic Theatre are about nine mounts away from completion, df months away from completion. (If one has to go to the bathroom, this

might be really a bit too long to

might he really abl too long to such growth and through the con-wealth of the control of the con-wealth appear that we reall a lart tear quite company. The houseless have no cloud, and we expect them to be consider with whatever homes we throw them. As the control of the control of the society's bland he padaged by a society's bland he padaged by a society's bland he padaged by the control of the control of the con-trol of the control of the control of the process situation is a disprace? How Invitadi Sun Diego.

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Decipher Yourself

I want to thank you for the article in the Reader purported to be written by the fastest typist, Gloria Dactilini, in the April 18 "Highlights of Upcoming Events Soction"

It was hilarious and a challenge It was hilarious and a challenge to decipher! Most interesting to note was the ability of the Reader events editor to make the typographical errors so logical when my fingers outran by brain. A very funny piece which I've saved to share.

find anyone listed holding that job. Ann Wooster

Dinah McNichols is the Reader events editor. — Fo

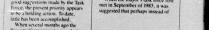
La Mesa

Mom Amazed

I just finished reading "Standing in Dead Men's Shoes," in the Apri 18 issue of the Reader. It was give to us by our son, who is one of the homicide detectives Neal

It amazes me that with all the It arrares me that with all the gore and ertud my son has to deal with, be conclines to be a loving, gentle, and considerate son, husband, and taffer I thank you for all the families of the San Diego homicide detectives.

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

Tijuana Cultural Calendar

Tijuana mayor Rene Trevi Arredondo formulated a creditable hypothesis in his suggestion that the recent suggestion that the recent photoscopied dearlie-finer iller-was not the composition of triands of the family of welve-vent-old Humberts Carillo. It is doubtful that semeone in the boy's rolomas this own house lacks electricity and even front steps), would have access to a typewriter and a copying machine, or the fluency in the control of the control of the grammatically, writactically, and idomatically sound missive

that found its way into the hands of an American male, about whom we have heard about whom we have heard nothing since the threat was reported eight days ago. Without denignating the obvious tensions this single sheet of paper has exacerbated, but without

exacerband, but without releasing any properties tip to Tituana into an exploit of susassibuseking eleming-to, we bring to your attention three seguritions of the properties of the properties



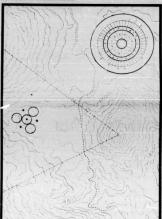
place winner in a competition among the theatrical companies of the northern Mexican states, has as its subject (as did all the

the interior swelling the frontier towns while they await an opportunity to pass undetected

to "the other side," their hopes for a better life, the anxieties of families left behind, the men who never return, and the (continued on page 10, col. 3)

When The Music Is Dunn

During the wild oat-sowing days of the Lost Generation, one of those bookend named posts like Ford Maddox Ford, or Dixte Nesbirt Dixte, or William Carlos Williams, staggered up to off Hem at some cafe in Paree and



told him that the world needed more unpublished poems— works created for their own sake, rather than penned with recognition in mind. And if this need, expressed more than sixty vexts aga, represented some genuine, deepfelt longing for gratutious virtuosis, that need is even greater today—an age in which, as playwright Philip Collas said in Punch and July and "become a little sappr misomer for wretched self-promoters who are tortering disagreefulls" on that fine line between creative cottage inclusive and volger.

that fine line between creative cottage indistry and volgar merchandising."
Local composer David Dunn has never been one of those artists who giovel for mass approxal, who dream of record contracts, who "sell our" by

writing snappy jingles for mayonnaise commercials for the big boys on Madison Avenue. One doesn't get that fine car, that condo on Maui by dragging twenty-five musicians out to the Anza-Borrego Desert, as Dunn did seven years ago, to have them play and play while their music play and play while their muss is amplified to such an extent that passers-by can hear the roaring strains two miles away. That kind of music doesn't go over too well with the Mantoxam "singing strings" crowd. They like their music come, does belief to the mistic or the concert hall or recording studio; Dunn doesn't. He likes quirky locales for his music,

Grand Canyon. In fact, he's no

A Voice In Lagos

diatribes of the Fifties to the "protest" singing of the Sixties to the punking and no-nuking of the Seventies to the absurd, danceable, finger wagging of the Eighties (Boy George, Frankie Ooes to Hollywood), thuse who would assume a political stance while entertaining us have given



On The Good Ship Discoverer

is that true wilderness no longer exists; that the footprint of man has marred the landscape everywhere, including the moon And even if there are places without footprints, such as in the deeper reaches of the Northwest territories, cray bush pilots have the capability to deliver the booted feer to

and perilously indifferent to

and perilously indifferent to human visitation, then the occars are nothing if not wilderness. And they will remain so until people sprout gills. This is not to say that the planet's waters are not being charted, plumbed, and plumbed, and the planet's waters are not being charted, plumbed, and have been for centuries. And certainly man has made his dent; oil slicks line the shipping routes, abalon have all but routes, abalone have all but disappeared along sections of



abiding promise; they cannot be generated and will prosper in the watery womb. The oceans will succumb only when the sun die contaminated beyond resurrection and, given enough



Diegans will have the opportunity to see firsthand how this vast wildertines is being explored by one of the nation's largest occanographic research vessels. The 30-54-or Discoverer, one of twenty-one research ships operated by the National Oceanic and Atmospheric Admission, (NCAA).



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Section 2

Events, Theater, Music, Film

Tijuana Cultural Calendar

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that found its way into the hands of an American male, about whom we have heard nothing since the threat was reported eight days as. Without denigrating the obvious tensions this simile shape of a per biaseascell state, has without clearting and probes the trip for the simile shape of the period with the period of the same of the desirating and period of a suisablast lifting thoroughle, are

Family, Thursdo, Mac Io, at the new 1959 seat Performing Arts Center of the Truana Cultural Center, the Montenetheatrical company, Los de la Pit ("Those Who Art Gong on Fort"), presents its awardsiming production, "De Act de Etc Lefo ("Over Here on this



The production, last year's firstplace winner in a competition among the theatrical companies of the northern Mexican states, have its advect for delail the

orising the player those nother sistes — titles of workers from the interior swelling the troutier owns while they want an

to "the other side," their hop for a better life, the anxieties families left behind, the mer

When The Music Is Dunn

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event greater todas — an age in which, as plaweright Philip Golds said in Planch and Judy an the Art Bairs, the word artist has become a little suppy missions to work field self-py missions for work field self-py motor of an totrering disgracefull in that this lime between convice cottage indistry and Volgar menchanisming.

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A Voice In Lagos

Angles have a very naive perception of what real political music is all about. From the diarribes of the futures to the "protest" singing of the Sixties to the gunking and no studeing of the Seventrus to the abound danceath. Inseet a wagner of the Fighties (Box Coope, Frankle Coope to Filed would assume a political stance.



On The Good Ship Discoverer

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and perilously indifferent to human visitation, then the oceans are to thing it not \$1.50 mm.

This is not to say that the placet's water are not being charted, plumbed, and explored, which of course they are and have been for centuries. And certainly man has made his dent oil slicks line the slupping routes, alsolate have all but dispute the control of the course of the cou



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this are indications as being working by this. The national largest occasional nation research largest occasional nation research strong research at the research strong research strong research strong research for the National Accuracy and Atmospheric Amuristerarian (NOAA), pulls amore the Sur Duges Bay technical and May 16, after crusting seath from the four period.



number for public information to READER EVENTS EDITOR, PO Box 80803, San Diego, CA 92138

Dance

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

International Folk Dancing is conducted each Fralay, 8 p.m., in nom 210 of the Women's Gym at 8D8L. No partners or experience at necessary for information phone 265-6821 o. 571-2730.

"Dance Jam," create your own

Bullet, the San Diego Creic Youth Ballet presents its annual spring dance concert, "Duncing into Spring," Struglay, May 18, 2 and 7.30 p.m., and Sunday, May 19, 2

Bulgarian Dances will be taught in an afternion workshop, sponsored by the Folk Dance Cafe, Saturday, May 18, 2 pm., at the cafe, 2927 Meade Avenue, North Park, Partners are not necessary, for reservations phone 281-5656.

More Scottish Dancing rakes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., noom 202, Casa Del Pedde, Balboa Park, 276-7064 or 488-2617.

Circle Dancing, meditative "Sufi dancing" is conducted weekly. Mondays, 7:15 pm. 4070 lackdaw Street, Mission Hills, 295-9677. Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jowish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

Kunitake, presents their spring memorial concert, featuring works Music

Symbolous, the Sun Dogs; Symbolous Chest process or incore Technico-sis, which was the sum of the

Jazz, pianist Loie Wheeler and John Flood on the vibes will perform Friday, May 17, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar. Free, 755-3735.

memorial concert, featuring works by Franck, Haydn, Grieg, and Tcharkovsky, tonight. Thursday, May 16, 8 p.m., Wesleyan Skyline Church, 1345 Skyline Drive, Lemon Grove. 278-0710.

Reggae Jam and Spring Festival, the bands Nightshift and Cornerstone are featured, Friday, May 17, 8 p.m., Vista Grange Hall, 1050 South Santa Fe Avenue, Vista. For information and directions phone 945-0059.

European Folk Music will be performed by flutist Richard Tabbits and violinist Floyd Fromis and Ricardo Canadot performs Middle Eastern and flamenco misse on the guitar and oud. Saturdar, May 18, 8 pm., Multicultural Arts Center, 425



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May 22 Westland Bldg. 2555 Camino del Rio S. Mission Valley

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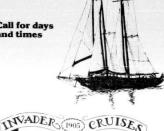
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TO LOCAL EVENTS

Classical Guitar Recital, guitarist Lisa Smith performs works by Milan, Narvaer, Sant, Giuliani, Henze, and others, Friday, May 17, 8 p.m., room B-210. Mandeville Center, UCSD. Free, 452-3229.

"An Evening with the Masters— Old and New," the Covenant Ark Theatre presents its annual revue, with works of Budgers and Hammerstein, Stephen Sondheim, Jerry Herman, and others, Friday, May 17, Satudity, May 18, and May 18, and 19, and 19, and 19, and Don Rosum, El Cornel, first Oak Steet, downtown, For reservations phone 231-4703.

Band Concert, the San Diego Navy Band, Port and Starboard will present nock, soul, and country classics, Saturday, May 18, 4 p.m., Bazaar Del Mundo, 2754 Calhoun Street, Old Town. Free. 296-3161.

winner of the San Diego Young Arrists Concerns Competition, and planist Boies Whitcomb present an evening of sourtas, featuring works of Handel, Beethoven, Franck, and Hindemith, Saruday, May 18, 7 pm., First United Methodist Chorch, 2111 Canimo Del Rio South, Mission Valley Free, For details phone 1974-4566.

details phone 297-4366. Latin American Vocalist Jose Luis Rodriguez ("El Puma") performs a benefit concert for Casa Familiar, a community-based mental health and social services agency, Saturday, May 18, 8 pm., Golden Hall, 202 C Street, downtown. For information phone 428-4115, for tickets phone any TeleSeat outlet.

Soprano Eilene Moss, with pianist Kathleen Rouch, presents a vocal recital Saturday, May 18, 8 p.m., College Area Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. 583-3300 x31.

Still More Symphony, the La Jolla Crose-University Orchestra and Chosta, with conductors Thomas Nee and David Chose, present a varied present in its next concern series, Sarinday, May 18, 5 pm. per specific construction of the Control of the Cont

Folk Entertainer Sam Hinton and prainst Robert Losselle entertain, Saturday, May 18, 8 p.m., Words and Me.ac, 3806 Fourth Avenue, Hillcrest, 298-4011.

Jazz/Samba Concert, Ducilio Cosenza and H:s Samba Quartet; Peter Sprague and His Samba Band, and the Latin jazz band Afro kumba perform Sunday, May 19, 1 to 5 p.m., New Town (Pantoja)

Chord Concert, the annual spring concert of the San Diego Choral Club, a three-section women; choras, feature a pregrammatic melange that ranges from Bach and Handel to selections from The Masse Alm, Sanda, May 19, 2 pm. University Lutheran Church, 19595 La Jolla Shotes Drive, La Jolla 483-3512.

Organ Concert, civic organist Robert Plimpton will perform works of Bach, Franck, Gershwr Dupre, and others, Sunday, May 19, 2 pm., Spreckels Organ Pavilion, Balboa Park, Free.

"Gloria," Francis Poulence work will be presented by the Rancho Bernando Community Chancel Choir und Orchestra, with guest soprano Pauline Tweed; the second-half of the program includes favorite church anthems. Sunday, May 19, 3 p.m., Rancho Bernando

"Twentieth-Century Music."

works by Stravinsky, Rachmanino Britten, Vaughan Williams, and Leguerney will be performed by soprano Martha Hamilton, with soprano Martha Hamilton, with piano and oboe accompaniment bs Michael Parker and Julie Haynes, Sunday, May 19, 3 p.m., Mary, Star-of-the-Sea Carbolic Church, 7727 Girard Avenue, La Jolla. 466-9437.

Music of Bach, Handel, and Scarlatti will be performed by the combined choirs of the San Luis Rey Mission, the First Methodist Church of Vista, and Twin Cities Church of Vista, and Twin Cities Christian Church of Occanside The program, slated for Sunday, May 19, 4-30 p.m., includes selections from the Messath, and other works. For reservations phone 726-4280.

Discover How Wonderful You Are!



SELE ESTEEM Special: 2 for 1 rate Friday, May 31-Sunday, Jur at Grosvenor Inn 3145 Sports Arena Blvd.

Free Workshop: Learning To Love Yourself hom open 6:30 pm, workshop begins 7:30 pm at Seminars-By-The Bay Ste. O, Marina Village, 1936 Quivira Rd. For further information call 483-4302°

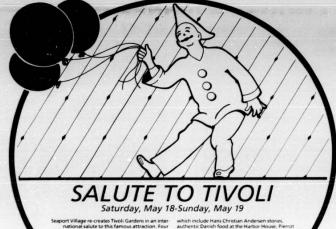


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eaport Village re-creates Tivoli Gardens in an inter-national salute to this famous attraction. Four members of the Troil Boys Guard—sponsored by Scandinavian Alrines—will be here representing Copenhagen as Goodwill Ambassadors. Activities take place from 12 noon to 5 p.m. both days. The Danish Royal Guard with a Parade of Colors begin the festivities

which include Hans Christian Andersen stories, authentic Danish food at the Harbor Mouse, Plea and Harlequin entertaining on a replica of the Peacock Stage, and a connect by the Twoli Prome enade Orchestra with Guest Conductor Winstrup Diesen at 3.30 each day. Shops, open daily 10-9. Free Parking and Admission. West Harbor Drive at Kettner Blvd 235-4014.

Seaport Village

READER'S GUIDE TO LOCAL EVENTS

Mess College Free 500-2194
"Gowokin," Hideo Gosha's samurat classic, starting Tarsuya Nakadai and Tetsun Tamba, will screen from Sunday, May 19 through Sunday, May 25, with show times at 6-36 and 9 p.m. rightly and Saruday and Sunday mattnees at 1-45 and 4-10 p.m. Ken Claneria, 4061 Adams. Avenue, Kensington. 283-3227.

Avenue, Kensington, 283-3217.

"Father Sergiag," this 1978.

Rossan film (shown with English substitles) is based on Tolston's narrative about an officer of the who renounces the temporal world to become a montk, when he is betrated by his missress. The film, directed by Igor Tolankin, will be the control of the control

"Monday Night Film Series," the

concert to raise funds for the entigration from Poland of the wife and daughter of recent emigre Jury Syroldar, a former Solidarity leader, who came to this country leader. When the property leader to property leader to property leader to the property leader. ervations phone 454-7108.

Full of Glee, the Wheaton College (Illinois) Mens Glee Club, who in their recent worldwide tours have won three first-place awards, will come to San Diego to awands, will come to San Diego to sing a varied program, featuring selections from the Renaissance and Bansque periods, hymns and spirituals, and works from Russian and American composers. Sunday, May 19, 7-30 pm., First Presbyterian Church, 320 Date Street, downtown, 232-7513.

Street, Josentown, 212-7513.

Quinter, the Laudamus Quinter, with Karl Canfield, flute, Erhan Dulsky, French horn, Betsy Spear, oboe, Britt Hebert, Isassoon, and Charles McLeed, clariner, will perform works by Anton Reicha, Charles LeSever, and Paul Hindemuth, Sunday, May 19, 7:30.

Church, 112-40. Claimenson Mess Boulevand, Tiertissanta, 560-5688.

Verdi's great Requiem Mass is performed by the SDSU Symphony and the combined SDSU and Point Lona College choirs, Sunday, May 19, 8 p.m., Montezuma Hall, Aztec Center, SDSU. 265-6947.

A Night at the Opera," has-baritone Giorgio Test, septane Stadeigh Galtry, metas-septano Fredda Rakusin, and tenor Alberto Hirrahi sing arias, duers, and quartets fror opera, Broadous, and Jewish repetroy, Sunday, May 19, 8 pm., Shewisch Auditorium, La Jella Museum of Contemporary Artt, 700 Prospect Street, La Jolla.

Jazz, Ed Shaughnessy and the Toright Show All-Stars (ex-thes've Johnny's bunch) perform jozz numbers Monday, May 20, 8 p.m., Mayan Hall, Southwestern College, 900 Oray Lakes Road, Chula Vista, 421-1349.

UCSD Composer Janus Negyesy performs new works for the electric violin, next Wednesday, May 22, 8 p.m., Recital Hall, Mandeville ter, UCSD 452-3229

More Jazz, the Peter Sprague Quartet performs Wednesday, May 22, 8 p.m., room 801, Southwestern College, 900 Oray Lakes Road, Chula Vista. 421-1349.

Film

*Music as a Weapon Fela,"
French filmmaker Stephane
Tchalgadierd socumentary on
the Nigeran musican and
outspeaken government critic will
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Multicultural Arts Center, 425
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"The Films of Erich Von Stroheim," the La Jolla Museum's film series concludes with the 1979 film series concludes with the 1979 film series concludes with the 1979 film series considered to the life of this groat director of the life of this groat director of selent ciments, bit controversial career is highlighted in this ninery minute film talks as idently, twength; Thursday, May 16, 7:30 pm., In the control of the property of the property

"Political Film Series," the 1985 film, The Good Fight: The Abraham Lancho Bragado in the Spaniol Good War, decade to the Series of the Some 3000 Americans who went to Spain to combat factors, a full free years before this country entered World War II: the film common Total Lecture Hall, UCSD-Prec 452-4550 or 452-2016.

"New Can Be Global and Star "New Can Be Global and Star Immobile," the travel film series contines with rise second articular tour. Heldard Tr. Modern Fairy Eds. spons and the the Citize of Crassmant College, the film will serem Tuesda, Way 12, and 73) pm., East Countr Terforming Arts Center, 118 East Main Steet, El Capita, for reservations phone "Coma," the issues of values and "Coma," the issues of values and modern medicine will be discussed by panelists after the screening of this film, the seventh in the "Reel to Real" film series, Friday, May 17, 7 p.m., room G-112, San Diego Mesa College. Free. 560-2797

"Paper Moon," Ryan O'Neal and precocious daughter star in this black and white Depression-era story, shown Tuesday, My 21, 7, p.m., Coronado Public Library, 640 Orange Avenue, Coronado-Free, 522-7390.

"Bakhitat Migration," the largest yearly movement of nomadic people in the world, that of southern Iran's Bakhitati rribes, who every year travel some 200 miles in more than five weeks in captured on film, Wednesday, May 22.1 pm., Stational City Public Library, 200 East Forelth Street, National City Fee. 474-4211.

National City, Prec 4/4-2(1):
"The Filans of Chrond
Akerman," a new series of time by
the Belgian filamaker opens with
his 1918 work, Lee Benkerone
d Awass astramy Anoto Chemen
for the promotion of her newest
movie. The filin, shown in Franch
with English substriles, will screen
Weshenden, May 12, 7-30 p.m.
Sherwood Auditonium, Li Jolla
Maneaum of Contemporar Art.
2027.

"Chronos," Ronald Fricke's new film, a "celebration of human intelligence" that takes us through many of the world's architectural

and utban wonders, is shot completely in time-layse sequence, the film continues daily on the OMNIMA Screen of the Reuben H. Fleet Space Theater and Science Center in Balboa Park throughout the summer. For show times and further information phone 238-1168.

"Discover San Diego," through June 30, the public may view this wenty-five minute multimedia slide presentation (thirty projector are used to show more than 2000 slides) on the good life in San Diego. The show runs every half hour at Old Town Calletti, at Juan and Harvey Sereet, in Old Town. The Committee of the Committee properties of the committee of properties of the committee of properties of the committee of properties of properties of the committee properties of the committee the committee of th

Lectures

Marine Biologist for Scripps Institution of Oceanography, James Stewart, will present a slide-illustrated talk on underwater divera, tonight, Thurday, May 16, 7-30 pm., Solana Beach Public Library, 881-F. Lomas Santa Fe Drive (in the Lomas Santa Fe Plaza), Solana Beach. Free. 755-5703.

"Protection of the Environment: A Government or Corporate Responsibility!" former EPA director William Ruckelshaus will give the annual David Mark Belkin Memorial Lecture, tonight, Thursday, May 16, 8 p.m., nom 108, Peterson Hall, UCSD. Free. 452-3120.

"Impacts of Downtown Redevelopment in San Diego," members from the Centre City Development Corporation, the Ernest W. Hahn Corporation, and (continued on page 6,



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THE COUNT BASIE ORCHESTRA

Dancing in the streets of the Gaslamp Quarter Saturday, June 1, 7-10 pm at Island Avenue between 4th and 5th Avenues. Admission \$10.00 available through May Co. and Mad Jacks 232-0800. Rain or shine. For information call the Gaslamp Quarter Council 233-5227.



Announcing the Second Season of the Cinema Society of San Diego

Exclusive sneak previews of major first-run motion pictures



- Last season members were guaranteed 10 films and received 15, including Paris, Texas: Country: Mask: That's Dancing: Garbo Talks: In the Name of the People: Stranger Than Paradise: Blood Simple: All of Me and more.
- * Cocktall receptions
- * Visits by film-makers and studio representatives
- Question and answer sessions following each film Ten newsletters
- Guest pass to American International Theatres (Flower Hill Cinema III. Carousel Cinema 6.
- * Brass-plated season pass Discounts to major film events

Reservations now being accepted for the second season. beginning this fall at our new home in the La Jolla Museum of Contemporary Art, Sherwood Auditorium. on selected Monday evenings

Contact the Cinema Society office at 452-1198 for complete information

Membership is limited on a first-come, first-served basis

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MARC FOSSET, Guitar JACK SEWING, Bass

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Coming Saturday, June 8
WAYNE JOHNSON TRIO and RALPH TOWNER rwood Auditorium. Tickets on all TELESEA of outlets.



the San Diego city planning the San Diego city planning department will participate in a three-hour dialogue, Friday, May 17, 1 p.m., in the Mountain View Lounge, Third College, UCSD Free, 452-3690.

Tree 52:5590.

"The Age of Dinosaurs," SDSU biology professor J. David Architald presents the final lecture in the series, a talk on "Dinosaur Estinction Theories," Fridax, May 17:39 pm., in the auditorium of the San Drego Natural History Maseum, Bullsoa Park, For reservations phone 232-3521.

at the Nuclear Threat,"
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Warning The Surgeon Coneral Hac Determined That Cigarette Smoking Is Dangerous to Your Health

Archives in Paris, Jean Favier, will speak on the relationship between historians and poets, Saturday, May 18, 2 p.m., Salomon Lecture Hall, USD, 260-4600 x4441.

Hall, USD. 260-460V 44441.

"Redesigning San Dingo: A Plan
for a Sustainable Future." Jim
Bell, director of the Ecological Life
Systems Institute, will speak on his
esti-sufficient housing
By and the
need for ecologically integrated
urban environments. Sundam, May
19, 7-30 pm. (a perfuck dinner
precedes the talk, at 61 5 pm.).
Front Street, Hillcost. 298-3978.

Book Reviewer and Critic Ida Nasati will discuss the following controversal booke Way the Jens-Is Dennis Prager Telabham. The Mitack a short story is Elie Week, Anne Frank's Jides Jim the Seventh Annez and King of the Seventh Grade, Standas, My 19, 7:30 p.m., College Area Branch Jewish Community Centre. 479 Fifty-fourth Street, East San Diego, 383-3300.

"The Bedouins of Jordan," erhnobiologist lise Kohler-Rollfson will discuss her research in that country at the next "Brown-Bag Series" lecture, Monday, May 20, noon, Hewett Hall classroom, San Diego Museum of Man, Balboa Park. 239-2001.

"New Towns in Progress in the Paris Region," Harry Anthons, professor emeritus of regional planning and erwitomental design at Cal PolyPomona, will speak Monday, May 20, 6 p.m., New School of Architecture, 225, Main Street, Chula Vista. 429-600.

"Desperados, Madonnas, and Pure Puerilliry: The Art of Vito Acconaci," the contraversial works and life of the artist will be discussed by Ronald Oncorto of the Rhode Island School of Design, Tiesckay, May 21, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

"Did Shakespeare Hate Women?" Is nothing sacred anymore? SDSU English professor Dorothea Kehler will discuss The Taming of the Shrew and The Comedy of Errors from a and The Comedy of Ermos from a feminist approach. One can only hope that her scope is not so narrowed that she "neglects" to mention the standard farce from mention the standard farce from comedy derived an object of the plays, in which women are clever, noble channeters. The scholar will as we are advised, "give the faces," Wednesdin, May 22, 730 pm, at the next meeting of Sar Diego Independent Scholars, air neon 111-A, Chancellor's Complex. UCSD, 453-1878 or 459-5748

"Alaska: The Great Land." wilderness photographer Jill Tim produced this multimedra presentation on the forti-minth state, which will be shown Wednesday, May 22, 83-20 p.m., Adventure 16, 4620 Alvando Canton Road, San Diepo, Free, 283-2374.

Radio/TV

"The Caine Mutiny," Humpline

this classic film adaptation of Herman Work's Pulitzer Prize-winning royel, Saturday, May 18, 11 p.m., XETV, Channel 6.

"Mutiny on the Bounty," another "Mutiny on the Bounty, are net time, another place; the Nordhoff! Hall novel, in its 1935 film version, starring Clark Gable and Charles Laughton, will be shown Saturday, May 18, 1 a.m., KCST, Channel 39.

"Herman Melville: Damned in Paradise", John Huston and E. Murra. Abraham host this ninety-nature documentary on the life and work of Melville, Sundin, May 19, 2 p.m., over KPBSTV. Channel 15.

"Bonnie and Clyde," would you so thr. 64b another showing of that slow-motion conclusion? The film is televised Sunday, May 19, 6 p.m., XETV, Channel 6.

Fig. AE Fy, Cannet 6.

"El Norte" the acclaimed film about two Guatemalan youngstes who flee to the United States will air on American Playhouse. Monday, May 20, 9 pm., the program repeats next Friday, May 24, 11 pm., KPBS-TV, Channel 15.

"Barefoot in the Park," Jane Fonda and Robert Redford star in

In Person

"Women's Poetry Series," three poets — Rae Armantrout, Linda Brown, and Kathleen Iddings read from their works tonight, Thursday, May 16, 7 p.m., at the Center for Women's Studies and Services, 2467 E Street, Golden Hill. 233-8984.

Performer/Songwriter/Social Activist Judy Gorman-Jacobs

comes to town for one night only in a benefit show for the UCSD Women's Resource Center. A local songstress, Deborah Johnson will open the show, tonight, Thursday, May 16, 8 pm., Mandeville Auditorium, UCSD, 452-2023.

Austronum, OCSO 952-0223.
Comedian Emo Philips, described as a "one-man insane asylum," continues on stage tonight.
Thursday, May 16 through Sunday, May 19 at The Improv. Show time is 830 pm. on weekinghts and 8 and 10-30 pm. on through Sunday and Saturday, Say 18. The Improv is becated at 832 Garret Avenue, Textife Beach, Phone 483-4821 for Deatife Beach, Phone 483-4821 for



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TO LOCAL EVENTS

Comedians Jackson Perdue, Carl LaBove, Monika Piper, and Sam Kenison headline at the Comedy Store tonight, Thursday, May 16, through Sunday, May 19, with

New York Performance Artist Judith Ren-Lay presents the West Coast premiers of her piece, The Gnandather Taps. It's a work incorporating damce, acting, song, and monologue, which interrogates the voice and memory of her granditather. Earle memory of her granditather. Earle The show stern Schundin, Many M. S. p.m., Sushi, S.Z. Eigheh Awenue, downtown, 235-8466.

Sushi's Neofest continues with a composition by San Diego artist David Dunn, whose vite lists study with David Arnst, Norman Lawry, and Kenneth Gaburo, and a lour-

For specific instructions to the performance site phone Sushi at 235-8466.

San Diego Poet Shari Brimm will read from her work Monday, May 20, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Fearl Street, La Jolla. For information on what it takes, phone 454-9176. Comedy Night, three comics are featured every Tuesday evening, 8 p.m., in Monty's Den, SDSU. For more information phone 265-6947.

"New Writing Series," poet Stephen Rodefer will read from his works at the next meeting, sponsored by the Archive for New Poetry, Wednesday, May 22, 4:30 pm., in Revelle Formal Louring, UCSD, Free, 452,6766.

Stand-up Comic Tom Dreesen, whose career, includes forty-eight trips to The Tonight Show, opens at The Improv next Wednesday, May 22, and comic

Sports

"Physically Limited Sports Day," Palomer College hours this daylong event, open to all disabled people fifteen and deler events include backetall free throne, bowling, chees, frashee, swimming, and none, For information or not more for information or the formation of the property of the May 18, from 8 a.m. to 8 p.m. at Palomar College in Sam Marox, plante 744-1150 x2605 or 744-1150 x2504.

"Walk for Youth," a ten-mile pledge walk, to benefit SOFA (Strongly Oriented for Action) and its summer youth program, will be held Struiday, May 18, 8 a.m. Meer at the SOFA Community Center, 7825 Curves Street, La Jolla. For negistration information phone 459-0271 or 459-0272.

Races continue at Cajon Speedway this weekend, stock cars and a destruction derby and a destruction derby and p.m. The speedway is located near Gillespie Airport, take the Bradley off-camp. For more information phone 448-8900.

BILL GAMBLES

BALBOA PARK

DOWNTOWN

transporation sponsored by Monday International, Sunday, May 19. The initial ride from the Davis Family YMCA, 8881 Dallas Street, in La Mesa, leaves at 6 a.m. for Tectate. For registration and more information phone 464-1323.

more information poince 60-1/32. Swim Meet, the Cerebial Palsy Sports Association sponsors this event, open to "all swimmers who have a diagnosis of cerebral palsy or those with disabling conditions," Sunday, May 19, 1 pm., at St. Maelline Sophies Training Center, 211 East Madison Street, El Cairo, For more details phone 278-5420.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, Free, 273-7441.

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



"San Diego Power and Sail Boat Show," more than twenty-five makes of boats, ranging from eigh

represented in this expo, Friday, May 17 through Sunday, May 19, at Marina Cortez on Harbor at Marina Cortes on Harbor Island. For information on the show phone 291-6317. Free.

Show protect 241-0211 Free blider Jane McNeil will lead a two-for three-hour hike through Los Perhaquiros Camon Preserve, Saruday, May 18, 8 a.m., sponsored by Friends of Los Perhaquiros. For details on how to dress, what to carry (binocular, naturally), phone 271-6710.

A Hike to Cuyamaca Peak, seven miles round trip, is planned by Bob Crippin of the Natural History Museum, Saturday, May 18. It's an all-day trip, with registration limited. Phone 232-3821 x216 for more information.

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Nature Walks in the norther Tituana River estuary are conducted every Saturda, 9 a.m., sponsored by the Southwest Werlands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach, 237-6768.

Library Book Sale, children's books, cookbooks, show by nostalgia, "coffee table" books, and more will be on sale Saturdar, May 18, from 9 a.m. to 4 p.m., East San Diego Public Library, 4089 Fairmount Averue, East San Diego, 283-3632.

"Divers' Day 1985," divers, slide presentations, equipment demonstrations, swaps, feed, and a rattle, Satundas, May 18, 10 a.m., to 4 p.m., Convair Missile Park, off Clairemont Mess Roulevard, in Clairemont Mess Free, For information phone 573-3745.

A Two-Hour Walk along Point Loma's Basside Trail is sporsored by the Canvoncers of the Natural History Museum, Saturday, May 18, 10 a.m. Free, For details on where to meet, what to take, whone 232-3821.

Happy Birthday, Kensington! The enty-fifth year this weekend

Walkabour International sponsor walking fours to and through six architecturally historically significant estates. Four groups leave Sanuday, May 18, even twenty minutes, from 10 a.m. to 2p. m., from the Kennington Library, 4121 Kensington Avenue For information on gaided or self-guided tours, phone 231-7465.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

Plant Show and Sale, the San Plant Show and Sale, the San Dego Germann Sweeth short from Nov. distribution with the Sale and the Sale and the Sale and Sale an

Bird Walks at Famous Slough will be conducted by Friends of the Famous Slough every Saturdas, 130 pm. meet at the corner of Famous Boulevard and West Fornt Loma Boulevard. For more information phone 272-8622 after 5 pm.

The History of Los Peñasquitos Canyon, the site of the first Mexican land grant in California, will be recounted during a three- to four-hour hike through the

ons, Sunday, May 19, 8 a.m. ored by Friends of Los Peñasquitos Canyon. For details and directions phone 271-6710

Nature Tours through the Silverwood Wildlife Sancturary as oftened by the San Deeps Audubon Society every Early Son Deeps Audubon Society every Sunday, the sancturary 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 Wildeat Carwon Read, For details or information on group tours call 443-2998.

the backdrop for the association's dance. Take Highway 94 East toward Tecate, exiting at the steel bridge in Spring Valley. For more

Opportunities Week kacks off in October, and betore that happens, the San Diego Advissor Board on Winnen needs to pick a logo for the event; a contest, open to professionals and nonprofessionals, will decide which logo design will become the association's permanent logo. For information, on the competition, which ends May II, phone 236-6530. "The Color Connection," the fifteenth annual conference of Southern California handweaver takes place, with booths of

Mexican Redex, the Chartro-Certo San Migael de San Diego Descent their line charwada of the season, with nine events, including the pass of death's saddle or reinal leaps from his galloping home conto a wild mare. The event, a competition for points, not for mone, will be held Studian, Man 19, 1 pm to disk, the backlary for the association's For Kids Films, children's films will be shown Fridon, May 17, 3-30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5069.

"Charlie Brown's Twentieth CBS Anniversary," the special airs Friday, May 17, 8 p.m., over KFMB, Channel 8.

deraits phone 442-332.

Beachcomber Walk, Scripps
Aquarium sponsors a two-bour
walk from Border Field State Dirk,
in Imperial Beach, to examine
marine wildlife and the near shore
environment, Sunday, May 19, 2
pm. For information and
reservations phone the squarium
at 452-4578.

Theater, the Emmy Award winning New Image Teen Theatre performs Friday, May 17 and Saturday, May 18, 8 p.m., in a

ought-provoking looks at sex thought-provoking looks at sex, love, peer pressure, suicide, and more. For information on the two performances, to be held at SDSU's Experimental Theatre, phone 231-6820.

"Penguins on Parade," children in the second and third grades may register for this morning workshop, which acquaints them with the which acquains them with the "Tenguin Encounter," Saturday, May 18, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay, For registration information phone 222-6363 x2452.

Pupper Show, Don Ave Puppers Pupper Show, Don Ave Puppers presents A Dragon Tale, Saturday, May 18 and Sunday, May 19, 11 a.m., 1 and 2:30 p.m., Pupper Theater, Presidents Way, Balboa Park, 466-7128.

"Karoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown, Free, 235-6569.

TV, an hour-long special on The Winniscal World of Oz (and its creator, L. Frank Baum) includes interviews with the actors who recreated his characters on film as well as elps from the apcoming Donney film, Return to Oz. The program arts Wednesday, May 22, 9 p.m., over KFBS-TV, Channel 15.

Children's Films, five animaced films — Silver Whistle, Gone with the Antennas, Picture for Harold's Room, Ponies, and Fire Chief — will

TO LOCAL EVENTS

Galleries

Surinay, May 19, 7 pm. (69-5)204.

Tijuana Artisi Ignacio Habilia in represented in an exhibition of recent painting, Saturday, May 18, in the ArtsPark, 1226 Camino Del Mar. Music and dance performances and poetry readings are also scheduled throughout the day; events begin at 11 a.m.

"Images of the Feminine: An Exhibition of the Goddesses," mixed-media works by Jim Hubbell, Berh Ames Swarrz. Comectar Amaza. April Kart; and Comectar Amaza. April Kart; and thermatic show, which continues through July 7. A reception for the artists to planned for Friday, May 17. a pa.m., Multicultural Arts and Humanities Center, 42 Market Street, aboutton. 215-8592.

Ceramic Art by Paul Soldner is on view through Saturday, May 18, at UCSD's Grove Gallery, at the UC

Craft Center on Revelle Campus. A reception for the artist will be held from 5 to 7 p.m., with a slide illustrated lecture beginning at 7 p.m. For details phone 452-2021.

Bird Symbols abound in the bird symbols abound in the etchings, drawings, and painting by Lilly Rosa, on view through Saturday, May 18, at Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

"Landscape Now," the paintings of five artists — Brian Longe, Michael Luceno, Constance Mallison, Robert Gil de Montes, Pierre Picor, and Judith Simonian — are on view through Sunday, May 19, Mandeville Art Gallery, UCSD, 452-2864.

"Kilims and the Art of the Flat Weave," flat woven textiles from such countries as Algeria, Ecuador, Egypt, Turkey, and Yugoslavia, as well as the works of three well as the works of three contemporary artists — Jim Bassler, Vivien Vaughn, and Marlena Rona — are on view through Sunday, May 19. International Gallery, 643 G Street, downtown, 235-0465.

Watercolors and Oils by Lucinda Abrams are on view through May 19, The Frame Gallery, 305 Third Avenue, Chula Vista, 422-4700.

"CYMBAL," an electronic,

Original Graphics by Henry

are on view through May 25, San Diego Print Club, 320 G Street, downtown, 232-4884.

"Dream Works," a series of small waters dots by Cand Denenberg and ceramic works by Yoonchung Kim are on exhibit through May 25, Spectrum Gallers, 726 Seventh Avenue, downtown, 232-9743.

"California Fibers," the thirteenth annual exhibition, featuring works by nineteen fiber artists, continues on view through May 25, Riggs Gallery, 2550 Fifth Avenue, Hillcrest. 235-9065.

"California Landscapes," paintings and drawings by Allan Merrow and Stuart Button continue on view though May 30, at Rogue Graphics, 3805 Ray Street, North Park. 298-8929.

More than Seventy-five Multimedia Artworks by patients in County Mental Health's various m county secure reatment reatment reatment programs are featured in an exhibit that continues through May 31 in the first-floor corridor of the Country Administrative Center, 1600 Pacific Highway, downtown, 236-3381.

"Harlem USA," mixed-media

view through May 31, Earth Bound Gallery, 835 G Street, downtown. 574-0833.

"The Whistle and the Laught ..." "The Whistle and the Laught," new partitings by Renee Petropoulos are on view through June I, Patry Aande Gallery, 660 Ninth Avenue, downtown: 233-9242.

"Captured by Camera," an exhibit of underwater photographs by Charles Arneson and Flip Nicklin continues through June 2, in the aquarium at Scripps Institution of Oceanographs, 8602 La Iolla Shores Drive, La Jolla, 452-3624.

"The Wedding," ceramics by Elizabeth Woolych, Carol Harmon, and Julie Thompson, graphic works by Shirley Perkiss, and flower arrangements by Ann Earnsworth are on view through June 3, Many Hands Arts Co-op, 6350 El Cano Boulevard, East San Diego. 287-7150.

"Folks and Figures," figurative, multimedia works by Cartis Fields, Gregory Hawthorne, Peter Mitten, Geer Morton, Doug Schneider, Joan Schonberg, and Lawrence Wallin continue on view though June 6, A.R. T. Beasley Gallery, 2802 Juan Street, Old Town, 295-8859.

"Collector's Series III," liber miniatures by Diane Itter, baskerry techniques by Fran Krayneck Prince and Neil Prince, and wooden vessels by Phillip Moulthrop continue on view through June 8, Gallers Eight,

7464 Girard Avenue, La Jolla. 454-9781

Six Paintings by New Yorker Jean Michel Basquiat, who once was Six Paintings by New Yorker Jean Michel Basquiat, who once was well known in some circles for what the La Jolla Museum calls in exterior wall drawings," will be or view through June 16, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Hand-Loomed Rugs and Weavings by award-winning artists in cooperatives scattered throughout Poland continue on view at Heritage Tapestries, 5670 La Jolla Boulevard, La Jolla, 454-

Silks, wall hangings, scarves, shawls, and one-of-a-kind silk clothes designed by Nili Livriah are presented in "Silks: One of a Kind" through June 8, Creative Stitchery Gallery, 415 Market Street, downtown 232-6442

"Siqueiros," paintings, drawings, photographs, and smaller studies of the immense murals of Mexican arrists David Alfaro Siqueiros eemain on display until June 9. San Diego Museum of Arr, Balboa Park. 232-7931.

"European Edge: New Photographic Trends from Europe," the experimental works of thirteen artists from eight or thirteen arists from eight European countries are included in this exhibit, which continues on view through June 16, Museum of Photographic Arts, Daibou Park, 239-5262.



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16" x 26" Landscapes, works by forty area artists, Jay Je hnson, Walter Corton, Richard Allen Morris, Rob Quigles, Bisya Fredman, Patricia Patterson, Recess Shaw, Ernest Siba, and others are in the exhibit, which continues through June 16. Quint Gallery, 64 Ninth Avenue. downtown_239-8592

Calendar

problems with la Maga — that beset this corner of Mexico. The production, while described a "the history of a hope," is also a subtle and humorous satire, employing song and music, and although the work is entirely in Spanish, it is a familiar tale. The performance begins at 8:30 p.m. For ticket information phone the

For ticket information phone the Culrus! Center at 1-706-684-1111. Tomorrow, Friday, May 17, the Orquestra Filarmonica de la Ciudad de Mexico, Mexicos most renowned symphomy orchestra, performs in the new center at 8:30 p.m. The

orchestra, performs in the new center at 83 by m. The enchestra, on roar throughout in Tjuana, was founded in 1978 by the wife of former President Loper Partillo, beneef an accomplished pinani. In its early wears most of the strings players were from Europe, and U.S. were from Europe, and U.S. and wind sections (San Diego has a few alumni), but that has changed and Mexicans now occupy a majority of chairs. The symptomy has toured worldwide and has recorded works of sen, and Rachmannow or the EMI label. Tomorrow the orchestra, under the direction of Enrique Barti (who has held the batton since the association's creation). Batta (who has held the baton since the association's creation), will perform Dworak's Symphony No. 8, Rawel's Concerto for Piano and Orchestra (with guest soloist Silvia Navarrette). Ponce's Ferial, and Moncayo's Huapango, At noon, on Sunday, May 19, guest conductor Benjamin Juarez Echenique conducts the orchestra in Beethoven's Fifth Symphony, Beetnovens Fifth Symphony, Alberto Ginasterás Concertino Variations, and encores of the Ravel, Ponce, and Moneayo. This is a rare opportunity to see and hear Mexico's premier symphony. For ticket

nation, again, phone the

Cultural Center at 1 706-684-1111. This Saturday, May 18, This Saturday, May 18.
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annual Titurna Home Tour Four annual figuria frome loar four new houses (three of which are in the completion stages and all of which boast stunning interior design, with such extravagances as solaria, nositop greenhouses, Art Deco and Egyptian decor, marble, gacebos, and manmade waterfalls) in the exclusive Chapultepec and Loma de Agua Caliente areas high on the eastern bluffs overlooking the

city will be featured on the tour as well as the nearly completed Fiesta Americana Hotel, occupying one of the two highriso towers on Plaza Agua Caliente, next to the Tijuana Callente, next to the Lijuana Golf Course. Tours of the prime suites (which rent for 400 U.S. dollars per night), lunch in the horel's grand ballinom (the price is not included in the tour fee, and reservations must be made in advance), a folklorico fashion

in advance), a folkforco tashion show, and musical entertainment are also scheduled. Buses leave San Diego from four locations from the Spreckels Organ Pavilion in Ballson Park at 8:45 a.m., from 1, 25 a. Besset 1140 Broshen Balton Fark at 5:49 a.m.; from the Prize Bazaar, 1140 Broadway, in Chula Vista at 8:45 a.m.; from Kellogg Park in La Jolla Shores at 9:00 a.m.; and from Great American First Savings Bank, 16901 Bernardo Center Drive, Rancho Bernardo, at 9402 am. For those who wish to drive across the border (and this has been a popular alternative in past years for people who wish to spend the entire day in Tigunan), buses will leave continuously from the Fiesta Hotel between 950 a.m. and 12:30 p.m. For reservations and more reservations and more information on the popular and unusual tour of a Tijuana you may not even know exists, phone 294-8020, 223-1786, 298-2186, 582-0536, or 224-6082. And, to whet your cultural

appetite, a hint of next month's program in the new Performing Arts Center: a concert by the National Dance Company of Cuba.

- Dinah McNichols

\$1295

Dunn

(continued from page 1) even sure that he likes the word music to be used any longer when describing the sounds he produces. The word music, like produces. The word music, like the concert hall, is constraining it no longer fits his needs. And as for the audience, well, they can come along to listen if they like, but what they're going to hear basn't been written for them: it's been written for the sounds themselves, and for the locations in which their little waves will echo and roam.

waves will echo and roam. This Sunday San Diegans will be invited to hike out and listen to one of Dunn's latest creations, a work entitled Entrainments 2: Geo-Manite Mappings of Eco-Systemic Resonances, 116° 35' Longitude and 32° 58' Latitude, which, as the press packet provided by Sushi states, will be the result of Dunn's "juxtaposing advanced technology, human advanced technology, human speech, and the environmental ambiance." Obviously this is no glee club routine. This is, rather, a work Dunn has composed under the guidance of the ancient Chinese art of geomancy — a process so complex as to seem created by a metaphysical totalitarian oureaucracy. Geomancy, as Dung practices it, combine Dunr practices it, combines elements of astrology, I Ching, and readily available geological survey maps. To the layman this would best be described as a way of seeking harmony between an action and the location in which action and the location in which the action is to be performed. In days gone by, geomancy was employed as a means of constructing, let's say, the best possible house on a given plot of land.

land.
This weekend, however, Dunn will not be building a house, but will be performing, rather, a composition of sounds, both natural and manmade, which he natural and mammade, which he feeds fit their environment. Their environment. Their environment, it turns out, will be a glen in Rancho Cuyamaca, roughly one hour away from downtown San Diego. The location can be reached by taking Highway 79 to Rancho Cuyamaca State Park, where one California Raling and Hiking Trail. heading west to the text marker, from there the six of the marker; from there the site of the performance is to the south. If the directions sound vague, they are so intentionally. Dunn himself admits that parking may be a problem. "If people want to come," he says, "they should be serious; people are going to have to walk a ways. People are, of course, welcome. But they're on

What a refreshing break from the overly solicitous posturing of Leonard Bernsteinesque composers who practically lead their audiences by their hands into the auditorium! Anyone playing that hard to get must, obviously, have something interesting to offer. Those brave enough to make the trek to Dunn's performance should Dunns performance should know that it will begin promptly at 1:00 p.m., and that there will be guides on hand to help them if they lose their way. For more information please call Sushi at 235-8466.

- Abe Opinca

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y 10. 1986 – Hugh Wolff, Conductor

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Friday, March 7, 1985—John Nelson, Conductor & Joseph Suk, Volin & Zulichi Wisser New Hearth

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Lagos

TO LOCAL EVENTS

view of music that has the powe to transform. Bob Dylan got a great deal of beneficial press and became the darling of New York liberals in the Sixties when Ed Sullivan refused to allow him to sing the words to "John Birch Society Blues" on Sullivan's popular, prime-time television show; Joan Baez actually made a show; Joan Baez actually made a career of warbling pro-union and anti-war songs; Graham Nash was already well on the way to his first millions when he banged out his childsh ode to the climate of paranoia that had produced the riors at the Democratic Narional

Democratic National III.
Convention in Cheage, For the most part, the more visible our political musicians become, the cashier their lives become. None of them could begin to appreciate the plight of concent like Fella Antikularop-Kutt, who is known simply as Fela. Felia as a charimatric and popular musical provocateur in his native Nigeria. Or should I have not been concentrated to the control of the contro largest, poorest, ugliest, most brutal city in all of Africa. As an brutal city in all of Africa. As an important and revered member of a Lagos music scene that also boasts such huminaries as King Sunny Ade, Commander Obey, and Chrissie Essian, Fela had for years been an acknowledged leader in the struggle to liberate Nigeria from the bestrial militarism of a black government that had far aimed. government that had rained oppression on its own people since taking power in the late Sixties. It rankled the ruling militarists, to say the very least, when Fela would publicly sing and speak of how apartheid tyranny in South Africa paled by government that had rained

tyranny in South Africa paled by comparison to black subjugation of blacks in Nigeria. But the authorities knew that Fela was much more than another carper. By the early Eighties this highly visible bandleader, singer, saxophonist, and keybourdist, who had released more than thirty album of "Afrobeat" music (a combination of African juju thythms and jazz improvisation had taken on the status of a political-religious savant fervently loved and respected far

from the grimy urban sprawl of Lagos. Despite numerous attempts to harass Fela – including the violent and bloody storming of Kalakuta, the patchwork of ramshackle hovels in the poorest section of Lagos that served as a commune for Fela, his mother, his seventeen reta, his mother, his seventeen wives, and many supporters and friends — the military police were thwarted in their efforts to dissuade the musician from spreading his gospel of change. Then, last September, as Fela, his band, and his forty-member entournee were boarding a plane. his band, and his forty-member entourage were boarding a plane to take him to the United States for a concert tour, the military police an extend and imprisoned him on trumqued up charges of the sas found to be carrying 1600 British pound (Nigetimas are allowed to take no more than eighty pounds' worth of foreign currency out of the country at one time. Peta explanation—one time. Peta explanation—of the expense money that would see his entire trouge timugh; institute of America—fell on deaf case.

Although there are muors that Fela's captors may be softening in their determination to keep the musician locked up indefinitely, he is still a prisoner at Kiri-Kiri, an institution in which the brutality is said to work alter transfer. which the brutality is said to reach almost unfathomable proportions. While there is obviously some doubt that Fela will ever again be free — let alone perform again either in Nigeria or in the States — there is at least a film that documents Fela's recent life as a political musiciam and public figure. Massic 1s the Weapen: Fela is a fifte-sew-missing documentary. Music Is the Weapon Fedia is fifty-two-minure documentary filmed in 1982-83 by Stephane Tchalgadieff and Jean-Jacques Flori, which depicts the awage realities of life in Lagos. The film also provides intrimate looks at Fedia both at home and in concert. Forught, Thursday, May 16, Misst is the Weapon Fedi will be shown, along with the May 16, Misst is the Weapon Fedi will be shown, along wing of the Underground, at the work of the Multicultural Arts Center, 425 Market Street, downtown. The Market Street, downtown. The films will screen twice, at 7:00 and again at 10:00 p.m., and are being presented as part of the Solart May Festival, with proceeds to fund Solart's 1985-86 mural and video production

call either 284-7012 or 280-0907.

- John D'Agosti

Discoverer

(continued from page 1) Seattle, and then east along the equator. Her mission on this trip has entailed studies of the mechanisms that produce equatorial sea-surface equatorial sea-surface temperature vaciations. These water temperatures are related to changes in the atmospheric pressure and, hence, to global weather, which is rooted to the sea's natural forces along the

weening, which is noted to the equation.

The sleek white ship was constructed in the mid-1960, specifically for ocean research. In hull is ice-strengthened, and it contains a 3400-square-face and it contains a sub-outract growing a wild as an advanced computer. 34cm analysis system. It carries a wide range of ocean sampling equipment, such as seismic profiles, which send sound some files, which send sound some files, which send sound some files, which send sound so seismic profiles, which send so the send sound so the send so the

Clipperton Island, 1500 mile due west of El Salvador. Late

due west of Bl Salvador. Later this year it will cruise up to the Alaskan outer continental shelf for continuing aurveys of the goology, physical oceanography, chemistry, and biology of the next big oil boom region. Through NOA's local office in La John, Sugnifier of the processing of the continuing and processing the continuing and contain welcome to San Diegans to come tour his ship. It will be docked on the south side of the B Storce Pier, as the foot of B Street Pier, at the foot of Broadway, and will be open to the public between 10:00 a.m. and 4:00 p.m., Friday, May 17, and Saturday, May 18. For more information call Jean Michalsk at 453-2820.

- Neal Matthews







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Finnegan the costumes, and Dan Seguin the lighting. (Sm.) Marquis Public Theater, Friday, May 17 through June 14; Friday and Saturday at 8:00 p.m.

Theater listings are compiled by Jeff Smith: commentary is by Jorsathan Saudie and Jeff Smith: lifermation is accurate according to material piace in securate according to material piace in so, but it is always usise to phone the theater for any last mitted-hanges and to inquire about ricket availability. Many theaters offer associate to students, send the mittary; ask at the box offers.

ANNIE GET VOUR GUN
The international Company of USING convolutes in season with the Convolutes in the Convolute in the Convo ANNIE GET YOUR GUN

as staging the 1914 musical manual and lysts by Cole Pieter book by Gus Botton and PG. Wischebouse (overaced by house Lindsup and overaced by house Lindsup and subservatures of Reno Sweeney and ferred about an ocean liver. Bill Billion has directed the productions. "Anything Geos." "Kine'r the Top." "The Top Cole Cole Pieter Stage of The Debook," and "Blook, Galzierel Book." Cast merches are Joy Cook. Mark Rydaynali. Richard Robert, Down Dearn, The Bernet. Scott Lynn. Mark Eberlien, Dawn Giarmer, Debber Folio, Sin. Demons. Bent. The Bernet. Scott Lynn. Mark Eberlien, Dawn Giarmer, Debber Folio, Sin. Comment, and Cole Pieter. Scott Control. 1914 Avenal Park. Son Clements. Control and Stothash and Cole pinn. contains at 9:00 pm. contains at 9:00 pm. Studies, and 1:00 pm. For information call 492-9990. In Vervino TeleRappy.

BEVOND PHERAPY
The Marquis Public Phenater presents
Christopher During's coroning face
about two young people in ying—
against all colds, it would seem— to
page to the colds are colds and the
production. Members of the cast are
Jun Johnson, Dense Glangun, Mary
John, Jun Johnson, Branch Greene,
Levinson has designed the set, John
Levinson has designed the set, John

and Saturday at 600 pm.

BREATH OF SPRIND

The Alpha Omega Physics present.

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8 GO pm.

THE BOTLER DID IT
The Pipe Hills Players present the
comedy thrills - a play within a play,
based on the intrigue sumounding
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CHILDE BYRON
Olive Blakistone's production of
Romulus Linne's play at North
Coast Rep is an amateur production
redeemed by Iselant. Miss
Blakistone's direction is quite
professional: and John Gressiak (as
Byron) and Wendy Check lass the
poet's daughter Adal, although less
technique, have a quality that cannot
technique, have a quality that cannot
technique, have a quality that cannot technique, have a quality that canno be created in an acting conservatory theatrical presence. As for the play, the playwright is idea of seeing Byror through the eyes of his daughter results in a diffusing of the play's focus. It also forces Linney to curtail

is portrait of Byron himself, who is nown chiefly as the guilt-ridden. has portiad of typical mislands, who a shown cheft is as the guild side of the shown cheft is as the guild side of the shown cheft is as the guild side of the shown cheft is as the shown cheft is as

Subday at 7 Oy 1m⁻¹ colored Subday at 7 Oy 1m⁻¹ colored Subday Depotory Theatre is againg the right Clambal, the subday of t

directed by Bert Edwards, are Yvonne McClain, Mufft Shukes, Phylis Russell, Dotty Andrews, Sandra Fagre, Paula Piernon, Jerry Morey Pat Clari Susanine Golf, Mike Burnel, John Thomas, and Marge Ceasto. (Sm.). Pagent, through May 19. Fistay and Saturday at 8.00 pm. Marinee Sunday at 2.00 pm.

A FULLINY THING MAPPETED ON THE WAY TO THE FORUM For the concluding production of 8 Man Bags Sesson, the San Diego presents the popular musical — music and lync by Slephen Sondheim book by Bull Sheekbeer and Lany Gedant — based on the the street of the s

COODIVE CHARLE The Feata Darwin Theatre preserving George Acelord's comedy about a man who dies and becomes encoranised as a woman. Charle beed file as a woman's file was sork, Frank Wayne directs the production, Members of the cast include Bonnie Rucera, David Lingston, and T. Reeves. Mary Lingston, and the Lingston, and GOODBYE CHARLIE

1)

READER'S GUIDE TO THE THEATER

HAPPV BIKTHDAY, WANDA JUNE

The North County Community
Theatre is aligning the Kurt Voinnegut cornedly about a woman whose county of the Amazon in the Amazon, the woman has taken two sulfors. She is about to be declared a widow when her husband, a bigunitron. She is about to be declared a widow when her husband, a bigwidow when her husband, a bigon his birthday. The adventuent turns out to be a "wild champion of havor" on his birthday. The adventuent turns out to be a "wild champion of havor" on his birthday. The adventuent turns out to be a "wild champion of havor" on his birthday. The adventuent turns out to be a "wild champion of havor" on his birthday (community). Theater, Friday, May | 7 through June 2; Friday and Saturday at 8 0.00 pm.
Mainres Sunday at 2.00 pm.

HOW THE OTHER HALF LOVES
The Palomar College Theater is staging Alan Ayes beams condition as again and an Ayes beams condition and a staging Alan Ayes beams of the Ayes and A

I DOI DOI
The Lawrence Welk Village Theatre
presents the popular musical, based
on Jande Hantog's The Fourposter,
that chronicles a long and happy
marriage— from the couple's
wedding day to the day when, full of
years. They move out of their belowed
big house, after the children have
embarked on likes of their own, Cary
Davis directs the production. Lisa

1 DO! 1 DO!

HAPPY BIRTHDAY, WANDA

Robinson is Agree, and George Ball is Michael. The set design is by Gary and Michael The set design is by Gary and Christopher Horst is the lighting designer. The conturnes, a parade of 1940, have been supplied by the 1940 have 161. Electric through June 16. Tuesday, and Thursday through, Saturday at 26.00 pm. Matures Tuesday through 50 num, Matures Tuesday through 71 havenday, and 50 pm.

ISN'T IT ROMANTIC
Wendy Wassenstein's new concedy
drams is about Janie and Harvit;
two bright and attractive worners who
come to New Note to seek their
fortunes. Their initial prospects are
fork, however, and both feel they
have to get going, because each is
nearing thirty—the age, according
to the unwritten lawer of Vappeedom,
where success has already come to

the truly worthy. Cloped on by their status started environment, and by the more entitions at that their biological docks are ticking buders both some become involved with both some become involved with such status and the status of the sta

Exchange — take time to get gaing (and too long in between). On the plas side, when the light acceme back on, the production does offer ware equility give a man, and the Sulbann has a lark or Sadan, partly steeroplysed Jewshin nother and severoplysed Jewshin nother and Jewshin of the severoplysed Jewshin nother with the severoplysed Jewshin nother and Jewshin of the country of the severoplysed Jewshin nother and Jewshin of the country of the severoplysed Jewshin nother than daughter. And Jeff Michaels does good work on Arbeit, Marie's good work on Arbeit, Marie's conduction of the short more on cut if the pace of the short more of the

LIFE WITH MOTHER
The Saster Community Theater is
staging Howard Landay's and floracy
Crouse's compension piece to their
Crouse's compension piece to their
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Landay and Landay

LORD BUCKLEY'S FINEST HOUR

PASS APPEA.

This very popular play, by Bill Davis, as should the transformation of latter Tim Tarley from a "weng and descelled the property of the property

MITHEATRE

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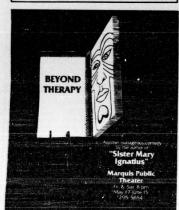
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SAN DIEGUITO LITTLE THEATRE Del Mar Fargrounds. Del Mar 755, 7358 SANTEE COMMUNITY THEATRE

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Wangenheim Juntor Landschaft Audstorium 9230 Gold Coast Drive, Mira Meso 566-7300 x216 SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Missa 714-957-4033

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ANNIE GET YOUR GUN
The International Company of USU
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Missical—music and hybric by inviting
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Annie Other cast members include
Lighting designs for the production
—which features such orage as
There is No Bournes Lie Stoo
Wooderful"—a by Hill
Brickley, (Sm.)

Brickley, (Sm.) ANNIE GET YOUR GUN

ANYTHING GOES

is staging the 1914 musical —
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BEYOND THERAPY
The Marquis Public Theater presents
Christopher Durang's comedy-farce
about two young people trying —
against all odds, it would seem — to agnisst all odds, it would seem: — to sort out their lives through therapy. Minerva Marquis directs the production. Members of the cast are Jim Johnson. Denise Granger. Mary Lynn. Jim Johnston. Randy Greene, and Thonas Hanson. Nancy Levinson has designed the set. John

HTHEATRE ALLENDATIONS Thur. May 16



BRENDA O'BRIEN - STEVE WEST 48 COMPANY OF 48

"It hits the bull's-eye, ringe the bull, and offers one of the most de evenings in the theater you could imagine." —N.Y. Bally Mirror

12 BIG HITS! INCL."THERE'S NO BUSINESS LIKE SHOW BUSINESS" EVENINGS AT 8 . MATINEES AT 2

1ST WEEK: EVES: THUR TO SAT MAY 16, 17, 18 " MAT: SUN 19 2010 WEEK, EVES, WED, TO SAT 22, 23, 24, 25 * MAT, SUN 26 3RD WEEK, EVES, WED TO SAT 29, 30, 31 JUN, 1 * MAT, SUN, 2 SEATS NOW \$10, \$750 SENIOR & GROUP RATES

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Finnegan the costumes, and Dan Seguin the lighting. (Sm.) Marquis Public Theater, Friday, May 17 through June 14; Friday and Saturday at 8:00 p.m.

and Saurday at 8.00 p.m.

BREATH OF SPRING

The Alpha Ornaga Players present

The Lighta Ornaga Players present

Based on the Robin Hood

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THE BUTLER DID IT
The Pile Hills Players present the
comedy thrills a play within a play,
based on the intrigue surrounding
the redoubles creded when a
notices. Soft Kinney, directs the
production. Cast members are juil
Langham, Julian Moore, Lynete
Risso, Brithoul Beechatem. Jim
the production of the control of the
business filewals becaute in the
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7:00 pm. curtain at 6:00 pm. CHILDE BY800. Olive Biblistion's production of Romulus Linne's play at North Cost Rep an annature production redeemed by sitem. Miss professional, and John Curesiak (as Byron) and Wend, Cheek (as the peris's stuppter Ada), although less then threough processoral and them through processoral to the production of the company of the be created in an acting conservatory the playwright's idea of seeing liy-un through the eyes of his disaptire.

his portrait of Byron himself, who is shown chefy as the guilt ridden, self-attenting honologis arch. Romanic of Challenger and the self-attenting honologis arch. Romanic of Challenger architecture of London, self-attention, the self-attention of London, and the play is provided and the play is much challenger architecture of London, and the play is much challenger architecture of London, and the play is much challenger architecture of London, and the London, an

Sunday at 7 MD pm. relatives.
Sunday May 304 200 pm.
CLOUD 9

The San Diogo Reportor. Theater's he had been been perfectly the sunday may be perfectly the sunday with property to the sunday of sexual steeropper. Act one takes picke in the Victorian 1860s, and act two on the present in 1860s, and act two on the present in 1860s, and act two on the present in 1860s and act two on the San Woodhouse disects the confirming children feeting feeting feeting the sunday on the San Woodhouse disects the property of the sunday of the sunday feeting feeting feeting the sunday feeting feeting the sunday feeting the sunday feeting the sunday feeting the sunday and the sunday and sunday and sunday of 8 OD pm. dishelps. Sunday at 8 OD pm. dishelps. Sun

An EVENING OF ONE-ACTS
The Imperial Beach Players are staging four one of plays, the therme of which is to ecopyine: the jobe the universe has played on us all. The plays are Louis Playle, by Grace II.
Grant L. Suite Play & Grace II.
Lauent, by Lores Perby, Possiskops of Doces and I'm Herbert, by Robert Anderson, Members of the cost.

directed by Bert Edwards, are Yvonne McClain, Muff. Shutes, Phylis Russell, Dotty Andrews, Sandra Fagre, Paula Pierson, Jerry Anore; Pd Card, Susanne Graf, Mile Burnell, John Thomas, and Marge Ceatro. (Sm.). Pigern, through they 19, Pistoy, and Saturday at 8,00 pm. Matinee Sunday at 2,00 pm.

A RUMNY THING MAPPENED ON THE WAY TO THE PROMISE For the concluding production of as Main Stage Season, the San Diago State Chiernity Signatin Reporting and State Chiernity Signatin Reporting and State Chiernity Signatin Reporting and Jarry Celbart — Issaed on the rouse of the State Chiernity Signating State St

GOODBYE CHARLIE
The Fiesta Dinner Theater presents
George Nacional Gornedy about a
nun-who dies and becomes
recicamated as a woman. Charlie
lived life as a woman charlie
lived life as a woman the sold
work. Frank Wayne directs the
production Members of the cast
include Bornier Nurvina. Dais
Horrett is the societic designer, and
Dan Wade is the lighting
designer. (Sm.)

Dan Wade is the lighting designer. (Sm.) Fiesta Dinner Theatre, Friday, May 17 through June 16; Wednesday through 56turday, 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.

READER'S GUIDE TO THE THEA

Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

HAPPY BIRTHDAY, WANDA

HAPPY BIRTHON, WANDO JAINE. The North County Community. The North County Community. The North County Community and County And Standard disappeared myselecticusly in the Amazon. Faying fight is five assembly a standard disappeared myselecticusly in the Amazon. Faying fight is five assembly a standard a five part of the county County of the county of t

HOW THE OTHER HALF LOVES The Planner College Theatre is stigned that Averbide the Country of the Planner College Theatre is stigned that Averbide the Country of the College Theatre is stigned to the Chatesters, and which alternated the Country of the Country of

DOI DOI .

IDOI DOI .

The Lawrence Welk Village Theatre presents the popular musical, based on Jan de Hartog's The Tourposter, that choncides a long and happy marriage — from the cougle's wedding day to the day when, full of years, they move out of the beloved remarked on lines of their low. Carry Davis directs the production. Lisa Davis directs the production. Lisa

the truly worthy. Cligid on by their status-staned environment, and by the more serious fact this, their both women become involved with men for whom romance is conducted liter a business deal, subject to frequent registation. The status of the status of the status men for whom romance is conducted liter a business deal, subject to frequent registation. The status of the status of the meetings. Although both the play and the Castlamp's production have much to recommend, in an invasting status of the play and the Castlamp's production have much to recommend, in an exchange as strain of Yugpiedom for criciourage as strain of Yugpiedom for Yugpiedom for in their observers encourage a stain of Wappiedom (or Vappiedam) in hier iobsevers — not to 'have it all' necessarily, but all cast to ward more than is there. Directed by Will Simpson, the production is often quite good and is often very funny, but it is also listess, and even sleep in the first act. Pacing is a problem. And the play short scores — reminiscent of Marmet's Sexual Priver's light of Chrago and Newn Wade's Key

Robinson is Agnes, and George Ball is Michael. The set design is by Gars and Michael. The set design is by Gars and Christopher Hards is the lighting designer. The costumes, a parade of 1940, have been supplied by the 1940, have been supplied by the 1940, have been supplied by the 1940 have been supplied by t

ISN'T IT ROMANTIC

ISN'T IT ROMANTIC
Wendy Wasserstein's new connedydrama is about Janie and Harriet,
two bright and attractive women who
come to New York to seek their
fortunes. Their initial prospects are
few, however, and both feel they
have to get going, because each is
nearing thirty — the age, according
to the unwritten laws of Vapperdox
where success has already come to

Exchange — take time to get going (and too long in between). On the plus side, when the lights come beck on, the production does offer some fine performance. Navy Time does not be the performance Navy Time does Soliven has a lark as Tasha, a partly secreptive of levelsh mother and partly fresh creation, as overprotective of her own manis for Jazzeroise as de in shout her consistent of the control of the cont betrothed who is a Big Bably forever expecting like Pablam to arrive on cue. If the pace of the show moved as quickly as dry conducts his countries with Janie, the Castlamp's uneven production of for IR. Romantic would be easier to recommend, (Sirn) alice, through June 15: Webmeday through Saturday at 8:00 pm. Matines Suriday at 2:00 pm.

1)

LIFE WITH HOTHER
The Season Community, Theater is staging hisward Landby's and filtred Landby's and Flowed Course's companion piece to their bigbly successful Ed. earth Faither Landby's and Flowed Landby's and Landby's and Landby's Landb

LORD BRICKLEY'S FINEST HOUR

ASS APPEA.

This very popular play, by Bill Dawn, and bout the transformation of Faither Tim Tarkly Years. I song and discrete rededicated to his calling. The catalyst for this change is Main.

The catalyst for the cat each other. But at Lamb's, only

Theater Directory

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THE SUSHIGALLERY THE THEATRE IN OLD TOWN 4040 Tanggs Street, Old Town 298 const.

UNITED STATES INTERNATIONAL

. John Muir Theat

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C almets, downtown 239-785,4 UNIVERSITY OF SANDIEGO



TO THE THEATER READER'S GUIDE

expense to rection this. Subs plays the investment of the content of the content

MUD
The UCSD Theatre presents the West Coast première of a new play by Oble Award winger Maria Irene Fornes. Mae, a young, illierate warman of crude beginnings, strives to improve henself by learning, then to read. She becomes trapped in a peculiar thresome with two men whose needs transcend those of her whose needs transcend those of her

Opens May 17

The wild, woolly and wonderful

comedy about sexual confusion

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own - Mud is an example of the The realism in contemporary theater, where the speech appears natural, yet is poeer at the same time, and where the characts, are viewed with objectivity rather than empathy. Ross Wassermann directs the production. UCSD Theater, Marrier College campus, Wednesday, May 22 through Saturday, May 25 at 8:00 pm.

Neopers and several control of the c

8:00 pm.

**YO SE PAGA NO SE PAGA!

The Elazorismal Calliand Complex is hosting a production by El Rarior Montaling a Production by El Rarior de la Esperanza. The professional Character Desire around Serria Character Desire around Serria Character Desire around Serria Character Desire around Serria Character Desire and Serria Character Desire and Serria Character Desire and Serria Character Desire and Service Character Desire and Service Character Desire and Service Character Character Desire and Service Character Charac

PRIVATE LIVES
The Coronado Playhouse is staging a workshop production of Noel Countd's popular comedy. Directed

Wednedday at 8:00 pm.

THE PRICE
For its spring production, the drama department of Potentian Nazamen College is stating and price of the potential part of the part o

Matines Sunday at 2:00 pm.
A THOUSAND CLOWNS
The Sam Diegalio Playhous is staging the popular comedy, by Heb Gardner, about the special relationship between Plasmy Burns, and his nephere. Pick. When a social service "unit" comes to investigate Murray and Nick, it is determined by the proper says, Box Shapen directs the production. Members of the cast are Peter Taxanse. Elman Will. Leo
Laurence, Sharen Carbett, Walver T.
Laurence, Sharen Carbett, Walver T.
San Diegalio Plephouse, shrough May 25; Friding until Stantardig (and Thussides, May 2) at 8:00 pm.
2:00 pm.

production. The Lamplighters, through May 19. Thursday through Saturday at 8:00 p.m. Matinee Sunday, May 19 at 2:00 p.m.

PEDFEST AT SUSHITHE CRANDPTHER TAPES As part of its mothin long series of performance artivaries. South Calleys presents a solo performance artivaries. South Calleys presents a solo performance artivaries. South Calleys presents as solo performance to the properties of the properties of the properties of the performance and properties of the properties

by David Sewell, members of the cast include Dana Fredst, Paul Egigniton, Deborah Schwartz. Nurman Taton, and Carrie Archer The scenic design is by Glenn Feist, and the lighting design is by Margaret Bakert. Coronado Pleyhouse, through June 12: Monday through Wednesday at 8:00 pm.

222-250-3.

RUM, AND CONE

Settli Readins politice play about.

The Bay of Pign lateous trees the
involvement of a young man named

Jate Seward in that banglood aller

involved particular and a particular involved particular

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CA to help train earl-Castro Cubans

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Sovietized native train of billisticated,

Jake tries to poll the Palig on the

persons but he is intercepted by the

CLA A postisting, poden by Feld Castro, suggests that the play wants

foolish path in Nickrague.

Unfortunately, Reddins point of view is

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invalides once life ye had been landed.

Invalides once life ye had been landed.

Invalides once life ye had been landed.

situation in which (as he himself sace) () right and wrong were find clearly defined but were multilinously hitured and shaded. Onen this which was a similar to the control of the contro

SEVEN KEYS TO BALDRATE
The Patio Flayhouse Community
Theatre is staging Googe A.

Theatre is staging Googe A.

Alage, a novelaw the language state
murders, theses ghosts, and your
sales maybern. Candidec Cameron
Legislan, Carbinethe. Bech. Bit
Delgislan, Carbinethe. Bech. Bit
Stope, Joseph Apoth. Doris Drake,
and Don Tavire. The scenic designs
contames are by Attily
Russell. (Sm.)
Pation Psychosia. through May 10.
Mattines Sundry at 2:00 pm.
Mattines Sundry at 2:00 pm.

Mattines Sundry at 2:00 pm. SEVEN KEYS TO BALDPATE

TWO BY TWO
The Lamplighters are staging the biblical musical by Richard Rodger Martin Charnin, and Peter Stone, based on Ciliford Odets's The Flouvering Peach. A musical in the classical tradition of Yiddish theater

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.

Sometimes I think that there should be a new pop music category: "light metal." Such an appellation would allow record artists who over the years have artists who over the years have a strong the strings were separate belts in a carillon, to be intoned individually or strummed ensemble to educe a chiming, exposed-wire say. Such mid-Staties bands as the Such mid-Staties bands as the Homp combine would be placed in the "light metal" section along with their progeny — the Byrds, the Turkes, Burland Springfield, the Strawbs, and the "light metal" section along with their progeny. It most lated forwarding the Police. Burland Springfield, the Strawbs, and the "light metal" section along with their progeny. It most lated forwarding the Police. I know, these bands are really different from one another and shouldn't be lumped together carelessis. But the name "light metal" could act as a brinding agent in soliditying the alliance that the summer of the beautiful processors and the summer of the beautiful processors are leaded to the summer of the beautiful processors and the summer of the beautiful processors and the summer of the such as record section you'd find the debut



album by set another hand out of Goorgia. Guadaleana Diary. There must be something in the Georgian water supply that whithings in the state? med and roll bands. R.E.M., Let's Active, and a hat-frick of pop-rack bands seem to be drinking from the same well down there. Now they've been randged aside by album, Welking in the Shadows of the Big Man, was produced by

As you would imagine if you're even a little familiar with even a little familiar with contemporary Georgian pop, Guadalcanal Diary's sound owes much to the strum-meisters of Sixties foll-rock. Like their regional counterparts. Guadalcanal Diary fastens a certain Eighties realism to what is essentially an upbeat, escapist sound, and, for my money, the result in this case is even more

arresting than it is on albums by the above-mentioned Georgians. Of the ten-tunes on Walking in the Shadow of the Big Man, the most recognizable has to be "Watusi Rodeo," which is not "Watusi Rodeo," which is not only heard on the radio but has benefited from exposure in a top-notch video. In addition to its title and a check-slapping beat. "Watusi Rodeo" boasts a smirking, "beach blanket bingo" guitar solo that segues into a truly electrifying tease of

not necessarily superior to the other songs on this debut.

Drawing inspiration from a puzzling variety of sources, songeriters Murray Attaway and Jeff Walls have grabbed the loose ends of musical styles as discovering the songerite of the songeriters. disparate as those associated with Buddy Holly, Miriam Makeba, Bobby Fuller, the

(continued on next p

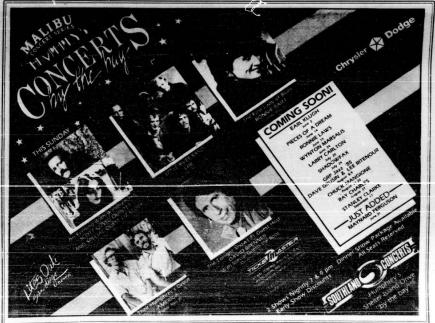


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Byrds, and Johnny Horton, and tied them together until you can't tell where one strand ends and another begins. That kind of mild confusion often makes of mild contusion often makes listening to music more fun than it would otherwise be, and it seems worthy of comment that Walking in the Shadow of the Big Man always finishes long before you want it to. I haven't before you want it to. I haven't seen much press on this group yet, but a number of people are aware of them. Guadalcanal Diary could become one of those groups that achieve mose groups that achieve notoriety and a degree of grass-roots popular success before the super-hip critics have a chance to "discover" them. If my antennae aren't jiving me, it may be difficult for late-arrivers to

find decent seats when the unand decent seats when the un-ballyhooed Guadalcanal Diary makes an appearance this Saturday might at the Spirit. Also on the bill are Army of Love and Hope. In a rather abbreviated week

they even concert schedules need a break now and then), other shows include Christian musician Benny Hester at the Wangenheim Junior High School Auditorium tonight, Thursday: while Judy Gorman-Jacobs and terrific local performing songwriter Deborah Liv Johnson are at UCSD's Mandeville Auditorium; and the evergreen John Mayall brings his Bluesbreakers to the Belly Up Tavern for a gig with Preston Smith and the Crocodiles; also opening a

weekend stint tonight.
Thursday, is the Mike Garson
Quartet, which features Shelby
Flint and (our own) Peter
Sprague. They'll be at Elario's
in La Jolla.
Sunday's shows will have the

Sunday's shows will have the Ducilio Cosenza Samba Quartet, Peter Sprague's Samba, and AfroRumba playing in New Boon (Pantoja) Park, downthown that May Petrical and "New Age" counsite paints's Scott Cossu and Liz Story doing two shows at Humphrey's. The week closes a bit carrier than a wall with a single show featuring the great Joan Armatrading and Coole Da Books, on Monday night in the Sprechels Theater.

John Mayall's Bluesbreakers and Preston Smith and the Crocodiles: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana

CONCERTS

featuring Shelby Flint and Peter Sprague: Elario's, tonight, Thursday, through Saturday, May 18. call for times, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Guadalcanal Diary, Army of Love, and Hope: Spirit, Saturday, May 18, 9 p.m., 1130 Buenos 276-3993.

Scott Cossu and Liz Story: Humphrey's, Sunday, May 19, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

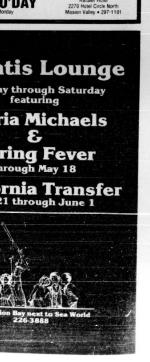


Joan Armatrading and Cook Da Books: Spreckels Theatre, Monday. May 20, 8 p.m., 121 Broadway,













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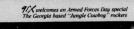
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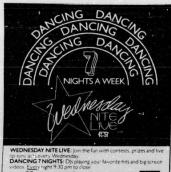
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Delbert McClinton: Belly Up Tavern, Thursday, May 23, 9 p.m. 143 South Cedros Avenue, Soland Beach, 481-9022.

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

Humphreys, Friday and Saturday, May 24 and 25, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Swept Wing Chicken Thieves Bluegrass Band: The Gazebo at Seaport Village, Saturday, May 25,

G.B.H. and D.O.A.: State Theater. Saturday, May 25, 8 p.m., 4712 El Cajon Boulevard, 565-9947.

José José: Civic Theatre, Saturday, May 25, 8 p.m., Community Concourse, downtown, 483-6339.

Cleaming Spires and Living Daylights: Spirit, Saturday, May 25, 9 p.m., 1130 Buenos, 276-3993.

Bonnie Raitt and Band: Humphrey's, Sunday, May 26, 7 and 9 p.m., 2303 Shelter Island Drive.

Jimmy Buffett and the Coral Reefer Band: SDSU's Open-Air Theater, Thursday, May 30, 8 p.m., San Diego State University campus, 232-08/0 or 265-6947.

The Stephane Grappelli Trio. Sherwood Auditorium, Thursday, May 30, 7:30 and 9:30 p.m., 700 Prospect, La Jolla, 283-SEAT.

America: Humphrey's, Friday. May 31, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Fishbone: Spirit. Friday, May 31, 9 p.m., 1130 Buenos, 276-3993.

Harvey and the 52nd Street Jive: The Continental Ballroom of the Hotel San Diego, Sunday, May 19, 4:30-7 p.m., 339 West Broadway, downtown, 234-0221.

Born Crosseyed: Che Cafe, Friday, May 17, 9 p.m., on the UCSD campus, Gilman Drive and La Jolla Village Drive, La Jolla, 452-2311.

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ntage jazz and bringle-wongle, ednesday

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The Country Side Restaurant and

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

Lounge, 450 Douglas Drive, Occanside, 757-0860: New Country, country, Wednesday through Sunday: Lone Star Country, country, Monday and Tuesday:

WORK AT THE HOTTEST PARTY IN TOWN...

We want attractive, energetic, happy people to work and rock at San Diego's finest! This summer, make money and have fun doing it!

Applications accepted from 5-8 pm, Monday, May 20 through Wednesday, May 22. Hurry—while there are still positions available. Must be 21 to apply.



5373 Mission Center Rd., Mission Valley



755-6733: Notice to Appear, rpck, Friday and Saturday: 5tve Lines Up, rock, Saturday: Millenium, rock, Sunday: Cat Tracks, rock, Tuesday

and Wednesday

El Comal, 12845 Poway Road, Poway, 486-1010: Rick Rivas, contemporary, Friday happy hour;







Every Thursday is Dollar Night



Bar and Restaurant Employee Night

Wear your bar or restaurant T-shirt or bring proof of bar employment for NO COVER CHARGE. Extended Happy Hour \$1.25 beer, wine & wells 9-10 p. \$1.00 shooter specials all night—2 for 1 wells

Millennium Every Tuesday

\$1.50 Iced Tea Night

Ladies' Night No cover for ladies-\$1 Margaritas This Tuesday and Wednesday

CAT TRACKS NEVER A COVER BEFORE 9 P.M.

Nelson Talent Agency * P.O. Box 40109, S.D. North County: 481-7587 * S.D. 222-4320

Ambition, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931 Robyn Banx, Thursday through Saturday; the Beat Club, rock, Wednesday. Full Moon (formerly Bobby G's). 485 First Street, Encinitas, 436-7397: The Road Runners, vintage rock, Thursday through Saturday; Millenium, rock, Wednesday.

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

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

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

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: Denny and Kristina Clark, contemporary, Tuesday through Saturday, Double Trouble contemporary, Sunday and Monday Piano Bar: Kevin Green, Monday

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400 Ed Cunningham, contemporary, Thursday and Wednesday, Dave Smith, contemporary, Friday and

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

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

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Evan Shulman, 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 Costa Hotel and Spa, Costa del Mar Road, Carlsbad, 438-9111: Gloria Michaels and Spring Fever. contemporary, Tuesday and

La Tapatia, 340 West Grand, Escondido. 747-8282: Latin Soul Top 40 dance music and Latin music. Friday and Saturday: live

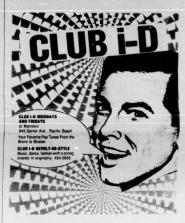
Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Jesse Damels Band, country, Wednesday through Sunday: Coyote, country, Monday and Tuesday, Free clogging Jessons, Monday, and country dance Jessons, Monday, and country dance Jessons Monday, and country dance Jessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkson Escondido, 746-7038: Ron Bell country, seven nights.

McCabe's, 1145 South Tremon fednesday, live music, Friday and aturday, call club for information.

Mille Fleurs, 6009 Pasco Delicite Rancho Santa Fe. 756-3085: Joel









Thursday-Saturday, May 16-18



REFLECTORS

BAR & RESTAURANT **EMPLOYEES' NIGHT**

If you work in a restaurant or bar just wear your stablishment's T-shirt or bring a pay stub with you NO COVER CHARGE \$1.25 beer, wine & well drinks all night



NO COVER CHARGE BEFORE 9 PM

Tuesday, May 21 & every Tuesday night 9/X FM & THE HALCYON

The alternative to boredom

ORIGINAL MUSIC SHOWCASE NIGHT

THE EYES & Sive lines up

Hosted by TXFM's Bryan Jones of the Breakfast Club

9 HAPTY HOUR FROM 6-9 PM FEERLY
Free hors doeuvres
916 Long Island iced teas, 916 Schnapps shooters
1.91 potato skins
The "BITCHEN TRIVIA CONTEST" conducted by Bryan Jones for prizes, trips, dinners movie & concert passes

Wednesday-Saturday, May 22-25 NO COVER CHARGE ON WEDNESDA



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Sunday, May 26 Memorial Day

ALL ORIGINAL SHOW Saturday, June 8

BAXTER ROBERTSON MONROES · LONDONS Monterey Bay Canners, 1323

Mulvaney's, 340 East Grand Avenue, Escondido, 741-9935: The Heaters, rock, Thursday through Saturday, audition night,

Normandy Cocktail Lounge, 215 North Hill Street. Occanside. 722-4771: Sedona, rock, Tuesday through Saturday; Outta Controll. rock, Sunday and Monday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: Texas, country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Siers Brothers, rock, Thursday through Saturday; the Fire Careless Lovers, blues and rhythm and blues. Sunday: Hollis Gentry and Fattburger, 222. Monday and Tuesday Priset Domain rock Tuesday: Private Domain, rock,

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101. Leucadia. 436-4030: The Robin Flower Band, jazzy bluegrass. 7 and 9 p.m., Thursday: Stone's Throw, vintage jazz and boogbe-woogle, 7 and 9 p.m., Friday and Saturday: the Louisiana Cajun Trio, traditional Cajun music, 7 p.m., Sunday; Old Time Hoot Night, Tuesday, the Old Time Bani Project, banjo play-alone with rioject. Sanjo piayaning with musicians from all over San Diego. 7:30 p.m., Wednesday Sunday brunch concert: Catherine Espinoza, Irish harp.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880; L.A., rock, Thursday through Saturday, Delene, contemporary, 5:30-8 p.m., Monday through Friday,

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: The Savery Brothers with Farley the Fiddler, country, Wednesday through Saturday,

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe, 756-2855: Live music, Thursday through Saturday, call club for informatic properties.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. Live music, Friday through Sunday, call club for information.

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen Cavanagh and One Plus One, contemporary, Tuesday through Saturday; David Watson and the

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: The Agents, rock, Tuesday through Saturday: the D Students, rock and rhythm and blues. Sunday and

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos, 578-2144: Carmen and Carmen, Top 40 dance music, Tuesday through Saturday.

Rudi's Hidden Acres, 3700 Carm Valley Road, Del Mar. 481-9656; Live music, Friday and Saturday

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive. Bonsall. 758-3762: The Crescendos, big band dance music. 8-12 p.m., Friday and Saturday, an 6-10 p.m., Sunday, Bob Long, iazz piano, 7-11. Thursday.

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

Sylks, West of 1-5 on Via de la Valle Sylas, West of 1-3 on Via de la Vall Del Mar. 755-7955: JJ. Frank The Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday

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



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SATURDAY & MONDAY THE BEAT The second GOES ON and the CHAO'S COULT 504 drafts 9-10 pm

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TUESDAY Dance to the N.Y.C. beat—92.5 FM's
STUDIO RASCALS 2 for 1 wells 9 pm-!1 pm

Coming Thursday, May 23 '50s & '60s NIGHT

Coulls Plate 3206 Mission Avenue Occanside 757-7757: Clement Forrest, rock: Thursday through Saturday: Freewill, rock, Wednesdae

That Pizza Place, 2622 El Camin Real, Carlshad, 434-3171: Brass Tax, jazz, Friday: Bluegrass Etc., new and traditional bluegrass. Saturday.

Them Bones, 221 East Grand. Escondido. 741-9445: Dakota. country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Chaser, country, Friday and Saturday

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Alaska, country, Wednesday through Sunday, Tony Dockum and Red Eye, country, Monday and Tuesday

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: France, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; Planet, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6364; Ron Morin, country, Thursday and Wednesday; CW Express, count Friday and Saturday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001; Mike Lamy, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888: Gloria Michaels and Spring Fever, contemporary, Thursday through Saturday, the California Transfer, contemporary, Tuesday and Westpaceber.

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

Bahia Hotel, 998 West Mission Ba Drive, Mission Bay, 488-0551; RPM Quartet, jazz, Sunday Piano bar: Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock, Thursday through Saturday: Antics, rock, Wednesday

Carlos Mrphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: New Ben (Ron Bollon and Bruce Dallas), rock, Thursdaythrough Saturday; the Starmakers, recorded mass and video audience participation presentation. Sunday through Tuesday, Relayer, vintage rock, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Deborah Raye and Aria, contemporary: Tuesday through Saturday, except Wednesday, when Hollis Gentry and Fattburger play

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454 5325; Sakura, jazz, Wednesday through Saturday.

Elario's, 7955 La Julla Shores Drive, La Jolla, 459-0541: The Mike Garson Quintet with Shelby Flint and Peter Sprague, jazz, Thursday through Saturday; Bob Long, jazz piano, Sunday through Wednesday.

Halcyon, 4258 West Point Loma Halcyon, 4258 West Point Loma Boulevard. Loma Portal. 225-9559. The Reflectors, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; 5tve Lines Up rock. Tuesday and Wednesday, with the Eyex, rock, Tuesday.





5ive lines up

CHICAGO FIFTEEN



TONY STONE sents ALAN STEVENS

Monday, Nay 20
6:30:8:30 pm — Blues & Boogle Woogle with

MOLLY STONE (Stone's Throw) SUE PALMER (Tobacco Road



Tuesday, May 21 9:30 pm Tickets available at Belly Up & Ticket

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REBLI ROCKERS
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Bas 278-5010. The People Movers contemporary, Webnesday through Saturday, Triple Play, contemporary, Sunday through Transfer

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay. 224-3541: Bogart, contemporary. Thursday through Saturday; Stu Shames, Jazz piano, Tuesday and Wednesday. A live outdoor concert is featured every

Jose Murphy's, 1302 Mission Boule and, Pacific Beach, 270-3220: Dirk Debotaire, rock, Thursday though Saturday, Sice Lines Up, rock, Sunday and Morday, the Heaters, rock, Tuesday and Wednesday.

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

Loma Portal (formerly Rodeway Inn), 2910 Nunitz Boulevard, Lon Portal, 224-3655: Spanky White Face, contemporary, Friday and

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: In Colour, rock, Thursday through Saturday: France, rock, Sunday and Monday; the Reflectors, rock, McP's, 1107 Orange Avenue. Coronado, 435-5280; Soho,

Mulvaney's, 42/30 Mission Boulevard, Pacific Beach, 48/3-7/38/3: Robin Henkel, Jazz and blues guitar, contemporary, Thursday through Saturday. Mexican Village, 120 Orango Avenue, Coronado, 435-1822; Miss D Meanor, rock, Friday and Saturday, Piano bar: Joey Chess, Sunday through Thursday.

926, 926 Turquoise Street, Pacific Beach, 488-7500: Phil Beeber, classical guitar, Friday and Saturday.

Mulyanev's, 1031 Orange Avenue.

information: talent night with Kitts

Old Pacific Beach Cafe, 4287

0-7522: Ella Ruth Piggee, jazz d blues. Thursday through turday; Hollis Gentry and tb irger, jazz. Sunday; Notice to pear, rock. Monday and Ruesday; Five Careless Lovers, blues and thin and blue. Wadae

x Bar and Grill, 1025 Prospect eet, La Jolia. 454-9711: Mei ot, jazz piano, Tuesday through

sty Pelican, 4340 La Jolla lage Drive, La Jolla. 587-1886; ramid, contemporary, Tuesday rough Saturday; live music, nday and Monday, call club for

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Sally Saxton, contemporary. Sally Saxton, contemporary, Tuesday, Friday, and Saturday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday. Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323; T.M.J.Q. (Dean Davidson and Bob Morss), jazz, 5:30-9:30 p.m., Tuesday, Wednesday, Thursday and Saturday.

Tablao Flamenco Nightclub and Restaurant, 3567 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 II:30 p.m., Friday and Saturday,

Texas Teahouse, 4970 Voltaire Street. Ocean Beach. 222-6895: Tom "Cat" Courtney, blues. Thursday; the Dragonfly Ladies of the Crystal Wing Band, rock, 4

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779; Luba Papova, classical, easy listening, and variety piano. Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: David and Francesca Savage, light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Marley Days' "Panama Nights" with the Bob Campbell

Trio. Latin and contemporary jazz Tuesday through Satorday: Laura Springer, jozz and contemporary piano and vocals. Sunday and Monday.

Victor's, 1403 Rosecrans Street. Point Lorna. 226-1871. Upstairs: Paul Eastland. Top 40 variety. Friday and Saturday, Downstairs, Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday.

Windrose, 1935 Quivera Road. Marina Village. Mission Bay Park. 223-2335: The Heroes with Johnny Almond, rock. Wednesday through Saturday.



The Ole Bostonia

The Kendalls Friday, May 17

Linda Rae and the Gravel Canyon Band

7:00 pm buffet available-pick your table for the show! Lobster & carne asada \$10.95 Crab & seafood enchiladas \$6.95 Crab & seafood tacos \$5.95



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EVERETT KING'S MODERN RHYTHM COTTONWOOD FREE BUFFET 6-8 pm

THE SCRAMBLERS hosting

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Put on your bise suede shoes or slip on your pooles skill and come on down to son Depois newest 8 most unique obblig closure you can bobby so die every hrustag night. If you lieve the music of this explosion bobby soo die every hrustag night. If you lieve the music of this explosion love the old and deco skyle of the club—see James Deen, Exis. Martyn Monroen. the Beach Boys, Beathes, for of their best.

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San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131 Bramble, country, Tuesday through Saturday, Country dance jessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Flyweil, rock, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: King Biscuit Blues, blues and rhythm and blues. Wednesday rhythm and blues Wednesday through Saturday, with spec...al goests, Friday and Saturday; the Electric Sons and special guests, rock, Sunday; the Bitz Brothers, rock, and the Brother Young Band, rock. Tuesday, The Scramblers play Sistes rock during the Friday happy hour.



Music Magic, Top 40 dance musi

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8606: The Procrastinators, rock and rhythm and blues. Thursday

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Malle, 298-6229 Zagii, jazz, Thursday through Saturday: Eric Foster, Classical guitar early evening, Thursday and Saturday through Tiesday, John Laons, classical guitar early evening Friday and Wednesday, Mile Zoumars, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tiicaday and Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Jim Moore, contemporary, Wednesday through Saturday

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano bar Sharon Skidgell, Thursday, Sunday, Monday, and Wednesday, Rean Melton, Friday, Saturday, and Tuesday.

Haiii Baba, 104 Mission Valley

Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-I101: Chain Reaction, contemporary, Tuesday through Saturday; Bobby O'Day, contemporary, Sunday and Monday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, 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: Mike Murphy, comedy and music, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Londons, rock, Tuesday through Saturday, with Private Domain, rock, Friday and Saturday; Private Domain, rock, Sunday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye.

Honk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: side Kick, contemporary, Thursday hrough Saturday; live music, sunday, call club for information; tiss D'Meanor, rock, Monday and luesday; Blaze, contemporary, Maybeardiay.

erey Whaling Company, 887 to del Rio South, Mission amino del Rio South, Missio alley. 291-1638: Phil Stumpo, omedy and music, Thursday grough Saturday, Ed Cunning

ne Moonglow, 4615 Clairemont rive, Clairemont. 273-1022: ghtshift, contemporary, Tuesday rough Saturday; Country Justice, untry, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Headband, rock, Tuesday through Saturday; live rock, Sunday and Monday, cell club

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Jim Gates and

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Dan Connor Band, country and originals, Thursday through

Smuggler's Inn, 402 Fashion Valley, Fashion Valley, East. 291-7170: Terry Brabson, contempora Friday and Saturday. The Speakeasy, 9379 Mira Mesa Boulevard, Mina Mesa. 566-0970. Hearsay, contemporary and Top 40 dance music, Wednesday through

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Opal, rock, the Frame, rock, and Subject to Change, rock, Thursday; GC and

the Lap of Luxury, rock, Limbo Slam, rock, and Ten Yards, rock, Friday: Guadalcanal Diary, rock, Army of Love, rock, and Hope, rock, Saturday; the Charms, rock, the Pump, rock, and the Confused,

WORDS & MUSIC

rock, Tuesday; the Standard, rock, the Hi Beams, rock, and Relay, rock, Wednesday.

Springfield Wagon Works, 5255 Kearney Villa Road. Kearney Mesa 565-2272: Jo Treanor, piano bar,

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Coral Room: The Four of Us, swing and group vocals. Tuesday through Saturday; the Dick Lopez Trio, Saturday; the Dick Lopez Ino, swing, contemporary, and vocals, Sunday and Monday Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo'Mira Mess, 10787 Camino Ruiz, Mira Mess. 695-1461: The Most Valuable Players, sizz. Thursday: the Five Careless Lower Subues and rhythm and blues. Firedsy-lucian Milams, contemporary. Saturday through Monday: the Procrastinators, rock and rhythm and blues. Tuesday, Hollis Centry and Fattburger, jazz. Wednesday.

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

The Wellhouse, 10789 Tierrasanta

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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

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

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HUMPHREY'S

Boulevard, Tierrasanta, 560-6677; Ray and Unine Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music. Thursday through Saturday Dan Connor, piano and guitar requests, and originals Tuesdcay and Wednesday.

Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday: Blazing Saddles. antry, Sunday and Monday.

San Diego South

Avenue, Hillcrest, 291-4779; Stu Shames, Sazz piano, 6-8 p.m., Monday through Friday, Kathy Lloyd, contemporary harp, Sunday

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Aztec Bowl, Turquore Room, 4356 Thirtieth Street, North Park, 283-3135. Encore, contempo Wednesday through Saturday

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Get your rock soft with Jarrett, Tuesday through Saturday.

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: The Spud Brothers, rock and comedy, Wednesday through Saturday: Sally Saxton, ontemporary, Sunday through

Huesdac.

Badies, 619 University Avenue.
East San Degto, 584,5700. The
Manderers rock, Hursday, the
Electric Sons, rock, Tom "Cat".
Courtney, blues and rhythm and
blues, and Mojo Nison and Skid
Roper, blues and rhythm and blues,
Friday, the Five Careless Lovers,
blues and rhythm and blues,
and Mojo Mison and Robert files and the Mojo Mison
Blues and Potthm and blues,
blues and rhythm and blues,
blues and rhythm and blues,
blues and rhythm and blues,

blues and rhythm and blues. Saturday: Everett King's Modern

Saturday; Everett Rings Modern Rhythm, blues and rhythm and blues, and Cottonwood, country, Sunday; the Scramblers, Sixties rock, Monday; the Outriders, rock, Tuesday; the Rimshots, rock, Wednesday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park, 234-8511: Dale

Vernon, piano and guitar variety. Wednesday through Saturday

evening and Sunday afternoon; G Benci, piano and weals, 8-12 p.m

265-1446: Frank Gargaro, accordian music, 5:30-8 p.m., Thursday: Roland Klotz, zither

music and German music sing-along, 6-10 p.m., Friday and

The Chocolate Affaire Gourmet Restaurant, 806 West Washington. Mission Hills. 296-1311: Mimette.

Celtic harpist, folksinger and guitarist, Friday and Saturday; Lenn Hall, Latin harp, Sunday; Norel, traditional harpist, Wednesday.

University Avenue, 283-8213: Jonathon the Texas Flash, honoring

variety requests, 5-9 p.m., Sunday Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572; Lounge: Oh! Ridge, comedy and music, Tuesday through Saturday, live music, Sunday and Monday, call club for information. Restaurant:

Greg Glover, contemporary, 5:30-9:30 p.m., Tuesday, Friday,

Dunkies, 4225 El Cajon Boulevard. East San Diego. 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday: Patti Gieno, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University. North Park, 298-8584; Ricardo Salazar, Latin and international folk music. Thursday the Cobblestone Mountain Band dormerly Tulenko and Giannini Bandi, folk, topical, and original music. Fridew the Peradic. Street

music. Friday the Paradisc Street Band, Irish music, Saturday, Paco Sevilla and Rodrigo, concert fiamenco gutar in solo and duets. Sunday, Old Time Hoot Night. Monday, Revin Kelly and Friends, jazz, Tuesday, Cathy Curtis.

The Escape Lounge, 421 University Aurine, Hillcrest, 295-8282. Judy Dopke and Deborah Rider, Jazz. Thursday, Tohasco Road, vintage jazz and boogle-wonge, Friday, Itve music, Saturda call club for information, Jimmy Corsare Trio with Susan Mosber, Lega, 5-9 nn. Sunday Inc. music

guitarist and songwriter. Wednesday.

Hotel San Diego, 339 West Broadway, doentown, 234-0221; Harry's Bar: John Engren, contemporary, Thursday through Saturday; Joe Azarello and Poems,

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: The Ron Satterfield Trio, iazz, Tuesday

ue. 280-5834: Jim Evans,

contemporary, Friday; live music,

and Saturday

through Saturday.

Holly's Inn. 4246 University

jazz, Sunday: Jose Caraba, contemporary, Monday through Wednesday; 'oe Azarello, jazz, Monday through Friday happy hours. Harvey and the 52nd Street ive play jazz from 4:30-7 p.m. in the Continental Ballroom, Sunday,

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Jure, jazz, Tuesday through Saturdag, with the Imperial House Opera Singers, Wednesday, Wayne Jure and Hank Young, jazz, Friday and Saturday, Gall Bench, street and secular Friday home. piano and vocals. Friday happy



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ROVING EYE MUSIC REPORTS With May
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The Invader," at the dock, 1066 Corth Harbor Drive, downtown 98-8066: The Invaders,

temporary music for dancing Tuesday through Saturday, except Thursday when Hollis Gentry and atthurger play jazz.

Jolly Roger, 807 West Ha Drive, Seaport Village, 233-4300: Barker and Orr, comedy and music Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue, Hillcrest. 298-0119: Lynn Hall, Latin American harp, Friday, Miles Moynier, classical guitar, Saturday.

Mandolin Wind, 308 University Mandolin Wind, 308 University Acenue, Hillcrest, 297-3017; Cruzm, jazz and blues, Thursday; Hollis Gentry and Fattburger, jazz, Friday and Saturday, Dogo from Diego, contemporary and rhythm and blues, 'Biesday,' Full Circle, Latin, rhythm and blues, and swing, Biesday and Wednesday.

Jackie and Gil Warner, Italian songs, pop standards, and open

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133; Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: Denise Jeter and the Bob Morss Tho, jazz, Friday and Saturday; The Clarence Bell Tho, jazz, 6-10 p.m., Sunday

Patrick's II. 428 F Street. Patrick's II, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band, Dixieland jazz, early evening. Thursday, live music, Friday and Saturday, call club for information; the Aubres Fase Quintet, jazz, Tiresday and Wednesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music Boulevard, 5rd-1066; Assassin, rock, Intrepid, rock, Side FX, rock, and the Charms, rock, Thursday

and the Charms, rock, Thursday, Natalie Pace and the Three Logged Men (from L.A.), rock, Friday; the Seventh, rock, Bam Bam, rock, and Manual Scan, rock, Saturday; In Colong, rock, Bam Bam, rock, Aircraft, rock, and Jackal, rock,

Rosie O'Grady's, 3462 Adams Avenue, Normal Heights, 284-7666: Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday

The Rock Palace, 3465 El Caron

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900 Mark Meadows, jazz, Tuesday through Saturday, the Jets, vintage rock, Friday happy bour. Sheraton Harbor Island West,

1590 Harbor Island Drive, Harbor Island, 291-6400; Michael Pritchard, classical piano, Sunday through Wednesday Sternwheeler Showboat, at the dock, 1006 North Harbor (downtown, 298-8066; The Tuesday through Saturday: the KCBQ Flatbed Band, country

Tom Ham'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, 6179 University Avenue, East San Diego, 582-1070 Fastlane, rock, Thursday through

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live music, Friday through Sunday call club for information

Tuba Man's No. 2, 7149 El Cajon Boulevard, 698-6042: The West Coast Band, rock, 8:30 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 h.mp. 11-2 p.m., Sunday.

Yukon, 4278 University Avenua 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

Blarney Stone Too, 7059 El Casor Boulevard, College area, 461 2263 Jim and Theresa Hinton, Irish

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

Buil and Bear, 690 North Second Street, El Cajon, 440-5757. Kicks, contemporary rock, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Caion, 440-9526; Ron

Carlton Oaks Country Club, 9200

Circle D Corral, 1013 Broadway, El Cason, 444-7443; Country Casanova, country, Tuesday through Saturday; five country music, Sunday, call club for

information, clogging lessons, Monday and Tuesday

Inwood Drive, Santee, 448-4242; Colin and Karen, contemporary. Friday and Saturday. Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchord, piano sariets Wednesday through Saturday, Carol Crawford, contemporary, Sunday through Tuesday Casa Don Diego, 8547 Cuvamaca. Santee, 448-7926: Carv Raynor, Top 40, blues, and country, Friday and Saturday.

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

Don's West, 5286 Baltimore Drive La Mesa. 462-0533. Southern Comfort, country, Tuesday through

El Amigo Plaza, 1340 Broadway El Cason, 442-0537 Linda Rae and the Gravel Canvon Band, country, Sunday

Flinn Springs Inn, 15505 Highway 80 El Caon, 443-9568 Haywire, country, Wednesday through Sunday

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Stephen Coe, contemporary, Friday and Saturday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757; Live

rock, Friday, call club for information. Three Speed, vintage rock, Saturday

Horseshoe Tavern, 7664 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, 11377 Woodside Avenue, Santee, 448-3402: Martin Eddy and Country Breeze, country, Thursday through Sunday.

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



Cheatham's Jazz Qurrtet every Sunday, 6:00-10:30 pm Happy Hours Monday Saurday, 4:00-8:00 pm Sunday 4:00-6:00 pm, hot 6: cold hors doeuvres 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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a Posada del Sol, 8238 Parkway La Mesa, 162 2640; Jerry e and a Touch of Country.

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

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music, Saturday, call lub for information.

Lorenzo's, 596 Broadway, El Cajon 142-9696: Pitch N' Woo with Gerrie

Preservation Band, Divieland ingg,

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesdaythrough Saturday, and 6:30 p.m., Sunday.

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

Magnolia Mulvancyk, 8861 Magnolia Avenue, Santee, 448-8550: Quest, rock, Friday and Saturday.

North Magnolia, El Cajon, 447-4500 Dusty and Gary, country an oldies. Thursday and Wednesday. music. Friday and Saturday, ca club for information; Lee and Jack. country and oldies. Sunday

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: The Baja Strings, Top 40 dance music, Tuesday through Saturday; Sengeant Slaughter, variety rock, Sunday and Monday.

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

The Outpost, 652 Grand Avenue, Spring Valley 401/9807, John Ros-country, Thursday and Wednesday Country Justice, country, Friday and Saturday

The Ox Bow Inn, 9816 Campo Road, Spring Valley 469-9616. Andy and Donna, contemporary. Tuesday through Thursday, Alton country, Friday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Ipso Facto, rock, Tuesday through Saturday, Toys, rock, Sunday and Monday, Dr. Jim Downs, hypnotist Monday.

Pizza Plus, 764 Jamacha Boad, El Cajon, 333-3300. The Cadillacs.

Too Much Saloon, 9563 Mission Gorge Road, Santee 562-4399: Linda Sherwood and Surefire. ountry, Friday and Saturday

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

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

Win Cody's Saloon, 240 West Mair





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Bob Long at the piano

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Country Bumpkin, 200

Da Vinci's, 826 E Street, Chula Vista, 427-8880: Tito and Augustine, contemporars, Wednesday through Sunday.

Dock's Cocktails, 317 Third



Hungry Hunter/Imperial Beach.

Imperial Beach, 423-3479; Grand Central Station, country, Friday and Saturday, free country dance lessons, 7 p.m., Saturday

Joey's, 415 Broadway, Chula Vista. 420-4828: Louic and Loose Change, contemporary and oldies,

Landmark Cocktail Lounge, 251

The Lantern, 1322 Third Avenue Chula Vista, 427-4200 Lave missis Friday and Saturday, call club for

Marisol, 1680 Brozabay (at Main Street), Chula Vista 429/8043; Colone Latino, Phirisday through Saturdas with Los Lupes, Newcash cowboy music tnortenio, Thursday Musiaco, Latin and Top 40 dance music, Sunday with Los Lupes, carly evening Sunday.

Oasis Bar, 1121 Third Street, Chida Vista, 426-2977, Crow, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: The Two Tones, rock, Friday and Saturday.



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Hope: Spirit In Colour: Mony Mony's, black

Intrepid: Nock Palac Intrepid: Pask Palace Ipso Facto: Pask Place Jakal: Pask Palace The Jets: Shevilon Ha Ricks: Pall and Plear L.A.: Pea Song Anders

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Miss D'Meanor: Monde Mexa

Mike's back . . .

The Procrastinators: Burn The Pump: Spirit Quest: Magnolia Malestre q's The Reflectors: Hak you. Mon

Outta Controll: Normanda

Cocktail Lounge
The Paladins: Belly Up Taven

Planet: Whiskey Flats
Private Domain: Lebr's
Georginouse, Old Del Mar Cat-

Subject to Change: Sport Ten Yards: Sport Three-Dis: Horquoric Louis Toys: Plark Place Two Tones: Old Honita Sto

Robyn Banx: Fivende Louinge RPM: Bathar Hotel The Standard: Spirit The Standard: Spirit Deschard:

Sergeant Slaughter: No. On I Fa

Side Fx: Plack Palace
The Siers Brothers: Old Del Mar

Preston Smith and the Crocodiles: Beilg Up Taxon The Spud Brothers: Bost How M. Stone: Jolly Blogge/Solana

Subject to Change: Sport

Contemporary/ Top 40

Ambition: ETCON Judy Ames: Mensy Andy and Donna:

The Wanderers: Spirit The Rick Wells Band: Helly Up

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Baja Strings: Mic Barker and Orr; Randy Beecher: /

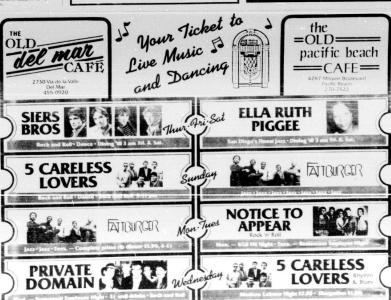
Bobby O'Day: Islands (





Mission Valley Inn - 875 Hotel Circle South

Mission Valley - 298-8281



Terry Brabson: Smuggler's Inne-Jerry Burchard: Dock's Landing California Transfer: Atlantis Jose Caraba: Hotel San Diego Carmen and Carmen: Progue Stills

Karen Cavanagh and One Plus
One: Rancho Bernardo Inn
Chain Reaction: Islands Lounge
Charlie: Monterey Bay Canners
Joey Chess: Mexican Village
Danny and Kristina Clark: Hotel

Escondido Norman Clifford and Frankie Ferlin: Victor's Stephen Coe: George Joe's

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Colin and Karen: Carlion Oaks
Country Club
The Convertibles: McP's
Ray and Lainie Correa with Bert
Miller: The Wellhause
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Jerard's Jarrett: Barnacle Bill's J.C. and Company: Joey's Kitty Kieffer: Mulvaney's/Ci

Mike Lamy: Aimee's Louie and Loose Change: Joey's Main Street: "Bahia Belle" Gloria Michaels and Spring Fever: Atlantis, La Costa Hotel

Jim Moore: Carriage House

Music Magie: Blue Bayou Lounge Nightshift: Moonglow Gil Palacios and Linda Parra:

People Movers: Hilton Hotel
Pitch N' Woo with Gerrie Woo

Deborah Raye and Aria: Catamaran Hotel Gary Raymor: Casa Don Diego's Rick Rivas: El Comal Bruce Robbins: Boundocks Ristaurunt, La Maze Juan Robles: China Five Restaurunt

Pyramid: Rusty Pelican Deborah Rave and Aria:

P.M.: McP's

Rogen/Oceanside Side Kick: Monk's Hunter/Rancho Bernardo Tony Soraci and Company: Midnight Delight: Bornelli's Back Henry's Bob Sortillion and Key Largo: Our

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Jeff Williams: Tio Leo's/Mira Mesc
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Alton and the Ox Bow Country he KCBQ Flathed Band: Lads: Ox Bow hm
Jerry Baze and a Touch of
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Country Justice: Moonglote:
Outpost
Coyote: Levo Little Bit of Country
Crossfire: Van Winkle's
Crow: Ousis Bar
CW Express: Wooden Nickel
Dakota: Them Bones
Jesse Daniels Band: Leo's Little Bit
of Country

of Country
Tony Dockum and Red Eye: Whiskey Creek
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Ranch Band: Mama's Mink
Red Lane and Ramblin' Fever:
Burr X Ranch House Acoustic Music: Marie

Gail Lee and Go for Broke

call Lee and Go for Brokes.
Country Burnykin
Lone Star Country: The Country
Side Rindstarm and Leange.
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Bluegrass Etc.: That Pizza Place Eamonn Carroll: Blamey Stone

bblestone Mountain Band (formerly Tulenko and Giannini Band): Drowsy

Maggie's Brian Connolly: Blarney Stone Pub Robin Flower Band: Old Time

Cale
Jim and Theresa Hinton: Blamey

Jim and Thereas Hinton: Blarney Sone, Rob Roland Klotz: Cafe Vicena Latin Soul: La Tigathi Louie and Lones Change: Joey's Sean McVicker: Ireland's Onen Mimette: Chocolale Affaire Gourmet Restaurant The Paradise Street Band: Drucey Maggic's

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John Mayall's Bluebreakers: B Up Turem The Mystics: McCabe's Mojo Nixon and Skid Roper: Bodies The Paladins: Belly Up Tuvem Ella Ruth Piggee: Old Pacific Beach Cafe, Bogu's Preston Smith and the Crocodiles: Belly Up Tuvem

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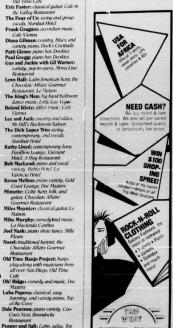
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CURRENT MOVIES

indeum — Innough the overrush iduction and the underlush schon (by Milos Forman), you can see the makings of a potent torical fiction: potent enough, that is strue and to put down protests. however the control of the control o the traditionalist court rather than as that no-Jun definition of Jarlyle's, the transcendent capacity or taking pains will help to make clozart a her of or our time, if only to rovide a handy excuse for packing it to whenever work bogs down. Yorking pushes the conflict further ward oversimplification than the ortrayal of Mozart, by John Hube as are of Mickey Bonney circa 1939.

1985 ry Twin, Vogue)

great show of doubling over at the waist and dutching his side with hilanty when two pedestrains in spaceman fashions pass him on the sidewalkig juste him an direct line to the audience, and the message sent out is penulinely populist, maybe even slobbs. But it would be a mist Like to credit any walksnophism to a man and credit any walksnophism to a man and credit any anti-snobbism to a man and a movie merely replacing one sort of

> Bijou, 5th and G (235-6084) Out of Control and Tuff Turt from 5/17 Cesino, 643 5th (232-5878) Streetwalker and Walking the Edge, from 5/17 Guild, 3827 5th. Hillcrest (295-2000) The Brother from Another Planet, from 5/17

Balloos, 4th and E (233-3326) Code of Silence and Savage Streets

by . . Secret of the Lost Legend Young wholesome clean cut received novel complete with old received novel complete with old received the complete with complete received the complete complete and the complete complete survey of the complete survey of the complete the complete the complete complete the com Lome, 3150 Rosecrans (224-3344) Ladyhawke Ledyhawke

Boulevand (273-533),
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Thealer 1. Handbou, from 5/17
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This is a support of the program of the progra issed to go in pursuit of hi baby: "Sick em!" Willian Young, and Patrick is directed by B.W.L.

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Interest 4: Exempt years Cop and Pauling I University Towns Centre 6, 4525 La John VB D1482-77601 The Pauline Commission of The Pauline Cop Treater 2: Ladyhawin The Envision Could Towns and The Envision Could Towns of The Envision Could The Envision Could Towns of The Envision Could Towns of The Envision Could The Envision Could The Envision Could The Envision Could The Envision Country of The Envision Country

snobbism with another Judge Reinhold, Lisa Elibacher, Ronny Cox, directed by Martin Brest. 1984. 1 Carousel Cinema 6: Clairemont, Coflege, Fashiro Nalley, Plower Hill Cinemas, New Yalley Drive Int. Oceanside 8: Plaza Bornta, Santee Drive Ini Santee Village 8: South Bay Drive Ini.

Blazing Saddles — Leading off with fiery credits in the color of cheddar cheese and a withor cacking parody of Franke Laine's RAW-IDE theme song. Mel Brooks bursts onto the Western plans, but the terrain give her bear plans, but the terrain give allow any whem a street broad that spils across the Warner Brothers studio lot on a Bursty Berkeley sh

musical sound stage, and into the employees catelora; a issue, lump better, imperiorator (Madeline Kahn), droning "I'm Tired"; and a camera conscious villain (Hari vi) (Korman) who tells his gang on the event of the Waterloon. "You are risking your less, while I am risking an amout outsin Arcadesing Vehica to mission and in the contrain Arcadesing Vehica to mission a modele fellow never this to guith his nonaense into salve, although the programs and salve although the more than the contraint and the contraint modest fellow never thres to push his nonsense into saltre, although he freely locks around a few steamy ideas about the bigory in the American meting oot, the muscle-bound and cross-eyed blundering that goes by the name of Progress, and the cliches in Hollywood movies. He understands lag and to fall back rather desperate flag and to fall back rather desperate on bathroom humor and locker-root language, the excuse is the intention of always at least being uninhibited, which is somehow or other related to being funny. Cleavon Little, Gene Wilder, 1974.

old B-move spirit at its most lofly, lihat, groaning desire to find out how much can be achieved on how little, how near to Francis Ford Coppora one can come or it Roger Corman wherewithat Coppola is not a random point of reference. The move is still of his sort of nervous out-aways to unimportant details, and of his sort of extravagant tracking shots to nowhere: behind a pair of Converse bennes or behind a pair of Converse bennes or behind the

Theater 3: Rustiers Anapsody and Blacing Naddles

Crisema Plaza Theatre 5, 2560 El Camoo Frea. Carsosal (787-745). Theater 1. Amadows Theater 2. Strephanker Theater 3. Ledyhanker Theater 4. Ledra America and Desperately Seeking Gusen Theater 5. Report (evenings). The Care Bear Movie (mattiness).

Crest, 102 N. Freeman. Oceanesie (722-6561) Spanish movies

Closed for the winter
Flower Hill Cinemas, 2630 Via de la Valle, Del Mar
(755-5511)
Theader 1: The Gods Alust Be Crezy (evenings)
The Care Bean's Hovie (mainreds)
Thoater 2: Blood Sample
Thoater 3: Devery Hills Cop. from 5/17

La Peloma, 471 1st St. Encinitias (436-7469) Moving Violations and The Sneafast Club, from 5/15

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Aztec, 665 5th (239-9239) Call theater for program information

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Century Tein, 54th and El Caron Blvd. (582-7990) Theater 1: The Breakfast Club and Mischief Theater 2: Return of the Jedi and Beby. Secret of the Lost Legend

Cinerama, 5889 University Ave. (583-6201) Rustiers' Rhaptody

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (499-5329) Dreature and a second feature, from 5/1

Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Rusters Bhapsody and Police Academy 2: Ther First Assignment

Grossmont Mall Theatres, Grossmont Shopping Center Lt Mesa (465-3040) Theater 1: Code of Stience and The Terminator Theater 2: Rappin Theater 3: Just Oile of the Guys and Desponship Seeking Sustain

Descerating Sceling Susan

Parkway Theatres, 1286 Fischer Parkway
(449-7800)
Theater 1 Police Academy 2 Their First
Assignment and Cal's De
Theater 2 The Streatfast Club and Witness
Theater 3 Streatfast Club and Witness
Theater 3 Streatfast (The Streatfast Club and Witness
Theater 5 Streatfast, from 517

Theater 3: Streefwalker, from S17: Santee Drive In, 10990 Woodsside Ave, Slantee (485-7447). Code of Stence and Boverly Hills Coo Theater 3: Desperately Seaking Sustain and Clotchal, from 5172.

Santee Village 6, 9675 Mission Gorge Road (562-7910)

Lost in Amorea
Fashion Valley (281-404)
Theater 1 The Bostonians, from 5/17
Theater 2 Bevery Hels Cop, from 5/17
Theater 3 Despirately Socking Susan
(evenings), The Care Bears Movie
(mattees)
Theater 4 Gotche*

Cove. 7730 Girard. La Jolia (459-5404)

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crezy Frontier Drive In, 3601 Midway Dr. (222 6006) Call theater for program information

Rusters' Rhapsody College, 6336 El Cason Blvd. (266-1455) Theater 1: Beverly Hits Cop and Car's Eye Theater 2: Stop Making Sense, from 517 Theater 3: Withess Theater 4: Gotchal and Fraterney Vecation Theater 4. Goother and Presently Vectors Ken, 4061 Adams Ave (283-5909) Full Moon in Plank, 5/16 Harroid and Maude and Where's Poppa? 5 Rapp Man and A Biy and His Dag, 5/16 Gryssin, 5/19 through 25 State, 4712 El Cajon Bivd (284-1428) Chinose movies Strand, 4950 Newport, Ocean Beach (223-3141) Call theater for program information

Telermont, 4140 Clairemont Mesa (274-0801) Theater 1: Witness and Givis Just Want to Have Fluir Theater 2: Bevery Hills Cop and Gymkete

SOUTH BAY

Pleata Twin, 475 5th, Chula Vista (422-5287) Thouser I: Girls Just Went to Have Furn and Adoxing Visiations Theater 2: The Company of Wolves and Creature, from 5/17

Coustine, Yorn 517

Heater Orben 6, you and D. National City
(477.300)
Out of Connect and Life Earl from 517

Plass Boorla, 105 Freeway in the South Bay
Theater 1, Secury, Plass Cop and Cymins
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Theater 3, Business Finespools
Theater 2, Security Cop of the Copy of the
Theater 4, Security 17, The First
Assignment

Assignment
South Bay Orive In, 2170 Coronado, Imperial
Beach (423-2727)
Theater 1: Streenwalker and Savage Stree
from 517
Theater 2: Gode of Silvinos and Gymkafa
Theater 3: Bowerly Hills Cop and Police
Acadomy 2: Their First Assignment New Yalley Orize In., 3840 Mission Ave. Oceanside (787-5546)
Theater 1. Poice Academy 2. Ther First Assignment and Beerly Hills Co. Theater 2. Streetwalm in and Making the Edge. Econ. 517 Theater 3. Rustlers: Shapsody and s second Systems.

Soudio 3 Cinemas, 827 Palm Avenue, imperial Beach (429-1082) Call thirate: for program information

Oceanside 8, 2617 Vista Way, Oceanside (439-7006) Theater 7, Getchs Theater 2, Blook Hills Coo Theater 3, Folice Academy 2, Their First Call Health for program information.
Seethwarfs of Philaders, 1930 Severentier Road.
National City (478–7980)
Thealth of Selberts and Friedering Vacability
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Thealth of The Murph Road of Carlo from 5417
Thealth of The Murph Road of Carlo from 5417

UA Chule Vista 6, 320 3rd Ave. Chuls Vista

(425-700)
Theater 2 Car's Sye and The Last Dragon
Theater 3 Colembrane Seeining Susan and
Sure Thing
Theater 4 Entry's Revenge and Creature
tion 517
Theater 5 Stok and The Mean Season
Theater 6 Mask Rancho Bernardo 6, 11740 Bernardo Piace Court (485-8641)

Village, 820 Orange Ave., Colonado (436-6161) Code of Stance and The Tentimary, from 5/1

NORTH COUNTY

Bijou, 509 East Grand Ave., Escondistr (767-663); Spanish movies.

Opinish movies.

Camino Cinerio 4, 750 El Camino Real.

Covanded 433 944;

Theater 1 The Gods Mate Sel Cracy.

Thinker 2 The FlewArtan Club and The Sure.

Thing.

Thinater 3 Sick.

Thinater 4 Fraterioly Viscation and Shoung Visitation.

Star, 402 N. Hill. Oceaniside (722-2885) Out of Control and Cat's Eye, from 57 Vineyard Tein Cinema, 1929-22 East Valley Parkery, Escondido (1931-1922) The et al. Winese and The Facon and the Sheaman Theater 2 Sheamani (evenings) The Care Beats Move machines), from 5 IT

CURRENT MOVIES

four base of a German Shephred or — the instance that best reveals the event of system services— along a best too browd a sur-mod ower drunk. The control of A Boy and His Dog — A flip piece of science-fiction misogyny. In the stereotyped wastelands of post-WWIII.

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The Bostonians — A trug of war over
the body and sould a characteristic
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between a represend release and a
Southern genetism of the old school
He sa an every of our movement and
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The Brother from Another Planet A black extraterrestrial crash-lar ri New York and makes his way to

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Cat's Eye. Three occarde tales of terror. Inheed together by a distry cot whon just happens to be present at five time. And who actually takes a hand in the time, and who actually takes a hand in the wind, coting present better than the coting present by the coting of the coting terror of the supplement of the coting terror of the coting

Code of Silence — Chuck Norre as an honest Chicagic cop, with Henry Silv and Bert Hemsen, directed by Andy Davis. (Batboa Carousel Chema 6, Center 3 Chemas: Grossmort: La Jola Village. New Valley, Dire in Cotarrade 6. Henry Valley Dire in Cotarrade 6. Sames Village 8 South Bay Drive in Sweethater 5. LA Glasshouse 6. Village, from 5/17. Wegand Plaza 6)

Village tron 517. Wegard Plaza 6). The Company of Wolves — The fover dream of a contemporary British tearings furrar soft a stresge on the task in right of the stresge of the task in righton, vaguely. 18th-century, with a bespeciation and on bonned Granny as guide to the dark in rightness charged ends amonghere of Christina Rossettis GOBL IN MARKET is in statistical contexts, by Herni servicia, seein quite booklet — mor to suggest however that leavy inverses services, seein quite booklet — mor to suggest the context of the context of services, seein quite booklet — mor to suggest the context of the context of services and services sels, proje, costumes mechanical monsplain, and il—s a true feest soon a surfe's and allougher to omuch of the same thing, too many and unvaried a shade of brown, such that meeting to many and unvaried a shade of brown, such that meeting the feest allowed the surfer of the surfer o

Dawn of the Dead — George A and improved version with slicker technique and gaudier special effects, and positively guaranteed not to disappoint even the most hystencal fans of the earlier film. It is gratuitously.

"Very funny, very wise,"

point — or a shape. The emotion of the moment, however, is sometimes vividy conveyed, especially as registered in the increasingly paramiol emperament of the Snowman, a flamboyant and repellent performance by Soan Penn, who is done by in a most point and a mustache that call to mind Robert De Nino in TRE, KING OF COMEDY. With Timothy Hutton. 1985. But a also offers the excleded taught of any American move since BEYOND THE VALLEY OF THE DOLLS — unless of course, you are one of those persons who under no circumstances can admit the possibility of there being anything humorous about, for example, a feet eating zomber having het too! The head sicked off, very thin like Obser Mayer's sunches medically by a long the control of the control of

Stevenson's right hand, 1979. "" (UA Glasshouse 6, 5/17 and 18 The God Nash Be Crasy - Arecoded share the Crasy - Arecoded share from South Arca,
when, produced directed infeed
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(photogr The Gods Must Be Crazy - A Desperately Beefing Susan — We - are alled to bussilow several horse are alled to bussilow several horse - are alled to bussilow several horse - are alled to bussilow several horse - and several horse - bussilon her latter hoppers to how en her possession and are during the possession and are during the possession and are displayed by a busilon hard several horse - busilone - her developed by busin Several horse - busilone - and of charged by busin Several horse - and several - and several horse - and

against a but secon horse. But in the same time, clearly, the reality base on o ball-and-dhan. With Adam Quinn. Mark Blum, Laure Metcal; and Will Patton 1985. "" (Carousel Cinema 6: Chema Plaza 5: Fathion Valley; Grossmort Mat Santee Drive In: from 517; UA Chula Vista 6; UA Glasshouse 6. University Towne Centre)

Goyokin — Re-release of Hideo Gosha's 1969 samurai epic, starring Tatsuya Nakadai and Tetsuro Tamba. (Ken. 5/19 through 25) Gymkata — World champion gymnast Kurf Thomas in his screen debut as an action hero: directed by Robert Clouse Chargement, Plaza Bonita, Script Bay

Drive In)

Namela and Maude — The take sucide joins are predictable and the sucide joins are predictable and the sun-yold-day joins are typical. but this unmarginable romance between accelerate the Quantum Control of the control of the sucide success to the such as such as purposed in the many Call Stevens songs at intervals your things all the sucide by Hall Ambrill 1997. (Am. 1877) (Am. 1877)

The Falcon and the Snowman Code names those are of two young Americans; one an amateur factorer and National Security employee, the and National Security employee, the state secrets for the Severe embassy in Mexico CPU, John Schlesingers version of Robert Lindsey in portfolio best seller provides adequate the seller provides and the seller provides adequate the The Killing Fields — The narrative premse, of a foreign correspondent caught up in a country coming apart at the seams might ring a few bells from very close-by cinema history. But the unstagy staging of crowd scenes, the vivid motressionistic detail, the fine the ved impressionatic delia! The fire support of violence, the support plan of violence, the support plan of violence, the support plan of violence and support plan of violence and support plan of violence and vi

CURRENT MOVIES

juestion of journalistic ethics. The lendship angle is a bit fogger. With am Waterston, John Malkovich, and it Haing S. Ngor: directed by Roland offé. 1984. (Sports Arena 6)

"Sports Arena 6)

Ladyhawle — The basic premise has some real Medieval romance about it was been as the second of the second of



phrase. No connection has struck a nicher motherbode of mush at the heart of modern man. That spoolly self-connection man. That spoolly self-convert self-convert

Mesk — An E.T. THE EXTRA-TERRESTRIAL for people who need a little mote grounding in reality in order to start the tears to flow, and who harbor no hopes that their hero will rise up off his deathbed and dry up the tears posthaste. The factual basis

Whose fouch. But that same part of firm that fast levined on much from the official set levined on much from the official colorence in the color of the official colorence from the official set levine in the official set levine in the official set levine in the first called from the official set levine in the first called from the official set levine in the oficial set levine in the official set levine in the official set l auteurst adulation of Orson Welles, had led Bogdanovich fot sike up ogs (no dout* he truly enjoys them), it is conceivable that he has here followed: etry Lewis all the way pas. the move and into the telethoris. Cher Sam Elinot. En Stotz. 1985. 1 (Ls. Jolla Village: Oceanside 8; Santee Village 8; U.A. Chula Vista 6; Valley Circle: Wegand Plaza 6) of the story, concerning a California teenage afficied with a determiny known colloquelyse informs; or the story of the known colloquelyse in the story of the known colloquelyse in the story of the story of the known colloquely colloquelyse in the story of the colloquely colloque

The Nean Sean — The vertical Main crime reports so nith brink of born out. "Both was to see my considerable with the new deep bodies anymore." But he deep bodies anymore. But he and crime to be seen to be considerable of the properties sethicises the cerement of the my bodies. The properties sethicises for the poli-mendately was used to be for my both entirely but commended to the form of the properties of the my both entirely becomes the policy and properties of properties of properties of properties. The properties of properties of properties of properties. The properties of properties of properties of properties. The properties of properties of properties of properties. The properties of properties of properties of properties properties of properties. The properties of properties proper



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CURRENT MOVIES

Mischief — Along time ago in a grate y fair away. — One 1926 can be a greatly fair away. — One 1926 can be a greatly fair away. — One 1926 can be a greatly fair away of the a

Out of Control — Romantic adventure starring Martin Hewitt Andrew J. Lederer and Betsy Russelt, directed by Allan Holzman (Byou, Harbor Drive in: Sports Arena 6. Star. Sweetwaste 6: UA Crinema 3: University Towne Centre

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 none Blood danging telephone receivers, pg-faced masks, more blood, somitous animation sequences, trenzed cameraneo's and culting, more blood and so on, are meant to communicate the depth of anguish of a faceded sun rock star and son of a Second World War casualty, immaturity runs not With Both Collect Lincided by Alan Farwer 1982. (UA Claiserhouse 6: 5177 and 18:

Places in the Heart — The amous question beforehand was whether or not the alleged autobographical billion more instance and the construction the more instance and refer formula than Robert Berton had given us in the past something a little more detailed and individue, more detailed and individue, more detailed and individue more detailed and individue more detailed and individue on detailed and individue on detailed and individue on the name the nub whether or not the innerent truthfulness of the material would lessen that string-poling unge that had carried all though Berton in modes, from his not relonger before in modes. From his not

too bad worst (THE LATE SHOW or STILL OF THE NIGHT) to his not very much better best (RRAMEN SK RAMER). The answer in a few short words is en one the "the earling and period — Waxahache. Texas in the modificial stage Bordon boack to his roots but the lack of deviation from or embellishment of the commondance. roots but the lack of deviation from or embelsiment of the commonlack the tornado, the harvest fine race for prize money, the inevitative anival of the Kiu Kluc Klan. but not so soon as to spot the racely would lend to argue against the personal infrinacy which are consistent of the properties of or in other words, is supposed to justly the HEART or the site. And in an old way, this sofensibly model and small scale move has as bad a case of monumentalism (the worse for its insclousness) as any move of its small southern Depression, if seems olderning to led it along of the codeminated to led the story of fural Southern Depression. Much of the botaldeness of modern move can be small southern Depression for the production as the codeminate of modern move can be seen to be supported to the story to the With Sally Field. Lindlay Crouse, Amy

A Private Function — British A Private Function — Brisin comedy centered around the post-war pork shortage, with Michael Palin and Magge Smith: written by Alan Bennett, directed by Malcolm Mowbray. (Cove)

Bergman? — can be antwered as follows: Felini, specifically THE WHITE SHEIK, the one about the provincial honeymomer with gets to meet in real life her hero from the furnets photo novels. But more obvously, the big moment here is a revieral of the moment in SHERLOCK AR, where Buster Keation described from the projection booth and enters the movie.

screen, as if through that Window on the World set have always heard so me World set have always heard so me World so will have always the world so will have always the world so will have always the world so will have always and the control of the world so were and has the control world so were than the control world so were further winds of the eating it is not more ordinary with a fartisty were only always and world being put down on screen. Life many that the world world world being put down on screen. Life many that were so were so were so were so made without being put down on screen. Life many that were so were the world being put down on screen. Life world world world will be were so were the world wor as if through that Window on

Rapo Man — A "different" move convexty, with a real feel for life at the fringe (a public bus is bound for someplace called Edge City), where everybody subsists on only generic brainds (a fin can liabelled "Food" and a pop-top labelled "Dirik"), and says "Fuck, you" a Fe. An automobile reprospession gutff seems a liabut. Fuck you," a Pt. An automobile repossession outfit seems a likely enough faunchpad for such a comedy; and a literally hot Chevy Mariou, with some decomposing extraterrestrials in the trunk seems an unlikely enough plot complication. The move has no real center, forught it throws off some furmy bits as it weaves its way along. And if there is a culti-recruiling qualify about it. the poliehed

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CURRENT MOVIES

photography of Robby Muller keeps it from einking too far into an naccessible underground. With Emilio Stevez, Harry Dean Stanton, and fracey Walter, written and directed by Alox Cox. 1981. UA Glasshouse 6, 5/17

Return of the Jedi — Another genealogical revelation, very much in same line as the solor evelation in THE EMPIRE STRIKES BACK.

Numerous often brunsta and contraptions — again in the same line as stose that came before. The third and final chapter in the adventures of Leue Skywalter and his past level used to cook ends but in the intelligence of the cook of the c

Rustiers' Rhapsody — A spool of the Saturday matrines cowboys of the Forces, starring Tom Berenger, Forces, starring Tom Berenger, Fernando Rey, and Patrick Wayne. directed by Hugh Wiston. (Aero Drive In: Carouset Crinema, La Juda Vallage, New Valley, Onive In: Oceanische B. Plaza Bonta. Rancho Bernardo 6. Santee Village 8. Sports Arena 6).

Sports Area (8): Silke — Direction of Stickley, but ownship just as well of Stickley, but ownship just as well of Stickley. The Multi a middle seed of Stickley and Stickley a shirts and his block coloning Jabims henchman. Other more ising characters — George is organ-waving crime grouper is organ-waving crime grouper is organ-waving crime grouper is morely badly acted. With see Bergen, directed by ords. 1985.

e and nothing more, and as why focussed a one as ever was at the live audience, nothing of the stage only the ori-stage. In less, the movie (directed by

The Sure Thing — Only a poster of THIS IS SPINAL TAP on the domitory waits will remand anyone that this movie and that one were directed by the same man. Rob Reiner. That other

this soi-fi staple as anywhere outside of SOMEWHERE IN TIME. With Linda Hamilton and Michael Seinri, directed by James Carneson. 1984. "(Centra Torieras, Grossmort, Mait, La Jola Village, New Valley Drive In. Sweenwaler 6, U.A Glasshouse 6. 5/17, and 16 midnight, Village, from 5/17).

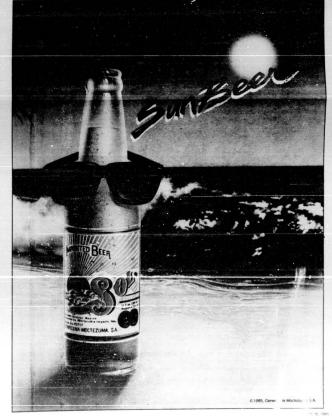
The Terminator — Unpreferritous and leaf moving science fection, and a serious process fection of the serious process feet and serious fee Trading Piaces — THE PRINCE AND THE PAUPER set in modern day. Philadebha and windout the gimmod, of the two local opposites being physical duplication in the social opposites being physical duplicates in the set of the proposition of the proposition of the set of the proposition of the set of the proposition of the nexpected epilogue in a desert gas tation, as touchingly so — as one ould ask. And in the turn of events

move is only half a move even in its better two thirds or three fourths. With Raiph Bellamy, Don Ameche, and Jamie Lee Curtis, directed by John Landis, 1983. "" (Mira Mesa Cinemas)

(Mar a beas Limitary)
When's Poppa" — An undernably,
even flurrelably, lumy hew York
comedy about a low-prined attorney
(George Sepa) who plots to per rid of
na dependent mother (Ruft Gooden),
and a wind prined the second print of
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-Eleanor Widmer The Reader 5/14/81

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Choice of 13 conductates
Buy any sandwich at the regular price
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RESTAURANTS

Gourmet Seafood Feast with Complimentary Margarita only \$9.95 with coupon through May 30

Our Mexico City chef is the best in Tljugna! This bountiful specia includes: ceviche appetizer, homemade fish soup, garfic bread, grilled 19 lobster, tender shrimp, fresh fish filet, calamare that mei in your mouth and a delicious margarita.





Carne Asada with Chile Relleno. Taco. Enchilada Verde, Frijoles. Fresh tortillas, Salad. and One large margarita

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GRMS-DRIVER GOOM TABLE - record woods initiad GRMS-DRIVER GOOD TABLE - record woods in the record woods in

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Letting go of some fine things. May 18, 19, 23rd est, fire herween Broadway and C Streets.

Need mcney, must sell, Tiffany style res Saturday May 18, 81 pm. 4367 Her-

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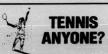
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LA CALL Service reported from command (A) part of between though Register and CALL Service reported from command (A) part of between though Register and CALL Service reported from command (A) part of between though Register and CALL Service reported from command (A) part of the command (A) par

PACIFIC BEACH. Roommitte, female, warried to share 2 bedroom, 1-1/2 bath townhouse. Large closes, large bedroom: \$300, 1/2 ublines. 270-2920 PACIFIC BEACH 2 bedroom house, small yard, nice, clean and responsible, 1250 please call and leave message, 270-8686.

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Next. clean, no oparettes. \$310, 1/2 unities. Eve-ments. 1/2 controller. 223,656.



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By Don Rubin Each of the instructions

below corresponds to a photocopying symbol at the right. See if you can match

right. See if you can them used them used Paper Check Toner Close cover Insert counter Wait Print Same size Enlarge I Hand feed Darker Reduce 8/3 × 14
Transparency Lighter Cut-in (interrupt) Check sorter

Check sorter
Misfeed
Call service rep

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two five passes to
OFURO HOT TUBS is Pacific
Beach of Reader Tashirs.

2. All centries in the Reader
Puzzle contest must be received by
the Reader (addressed in Reader
Puzzle, C. Ros N. 8003, San
Drego, C. 492159 by 9:00 and
Drego, C. 492159 by 9:00 and
3. All centres must be
3. All centres must be
3. All centres must be

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).

4. Employees of the Reader and their immediate families are not

their immediate transues are not cligible.

5. In the event of disputes or six, decisions of the judges will be, six, decisions of the judges will be, so the their control of the property of the five prizes each week to give away, of there are more than five winners we'll have a lottery.

o. All in waves must be entered in the space allotted on the puzzle or trips to our office.

7. One entry per person.

13

THE READER PUZZLE #357 Copy Right

123

Winners of and Answers to Reader Puzzle #355, Fruit

9) Florida

The labels, east to west:
9) Florida
17) Costa Rica
18) Mesico
7) El Salvador
7) El Salvador
7) El Salvador
8) Mesico
7) El Salvador
8) Guatemala
8) Texas
3) California
15) New Zealand
5) Israel
15) New Zealand
5) Israel
19 Pauero Rico
210 Brazil
10 Wenezuela
9) Puero Rico
210 Chlombia
6) Ecuador
A long-lasting dispute
between Argentina and Chile
over control of Isla Nueva (66
degrees, 32° W) was resolved
in Chile's favor, through papal
mediation, in 1982. This puts
easternmost Colombia slightly
to the west of easternmost
Chile. Of course, if you
disagree you can take it up wit
disagree you can take it up wit

disagree you can take it up with

Fruit loop was a tough nut to crack, of the forty-six entrants,

The winners are:

1. Mike Lagdowski,
San Diego

2. David Irving, San Diego

3. Mary McDonald,

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Asperts Resort Community, 2 ondo Near golf course, chair and Teton National Parks

LOWEST 3 bedroom: 2 bath condo in Penesquoss Pines. End unit, clean, garage, storage. Seller with help with color. Alas for Veneria 485-1742, Agent 211-8400.

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NORMAL HEIGHTS/LW/Nex-style, recently remodeler 149,900, 265-8305 after 4

MARK CITY, UTAH 2 bedroom, 2 birth. Can exchange for anywhere in the world. \$8,500. 263,3657 after 6 pm. Great tax write-off. POINT LOMA CONDO: 2 bedroom, 2 bathroom, ca-thedral ceiling, view, fireplace, garage. Assumable financing, suasher/dryer-included: By www.nec. \$125,900.223-0626.

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OFF THE CUFF Where's the most unusual place you've ever slept?



Candidate School in Newport, Rhode Island I learned how to sleep standing up. I was on midwatch — midnight to four a.m. I learned how to stand a.m. Hearned how to stand there, rifle in tow, in sort of a netherland of relaxing and managed to get two or three minutes of sleep at a time. In '22 when I was an officer training reserves at Camp Pendleton, we were given large canvas tents and army cots. I didn't like the smell of the canvas, and the cots were very uncomfortable. I took my uncomfortable. I took my sleeping bag and I found a bed of peppermint high on the crest above the beach. It was a naval



Housewire
Rancho Bernardo
There's an area in the
There's an area in the
Germany
Called Westplatial, where in the
fall there are miles and miles of
blooming heather. It seems to
make the air very soft. My
husband and I spent a vacation
there in one of the small
villages. We had a room
there in one of the small
farmhouse, the kind you see in
photos — well crafted, lovely
wood, pots of colorful
geraniums in the windows.
Wonderful smells would waft
up from the kitchen — jams
and things being canned. Our
room had a big double bed. It
ferther comforter on it but
fierber was no marters, just a
board with a sheet over it. At
first we were slightly
apprehensive but as it turns out
we alspt very well, in fact we



Health Education Teacher Sherman Oaks

old and joined the student club which is a big thing in Amsterdam. They take you to a camp in the forest for ten days. You work all day cleaning up the forest and at night you sit in a big tent in your jammies. They make you sit back to back and you have to sing songs out of a book and also kint at the same time. If you fell ladge. of a book and also kini at the same time. If you fell askeep they'd pick you out and make you go on stage and sing and they'd ridicule you and laugh their heads off. [fell askeep and I refused to go up on stage that night so I had to go up every night after that wearing a mask or a big belly or doing other silly things. When we all finally fell askeep they'd ring a bell and take roll call in the middle of the night.



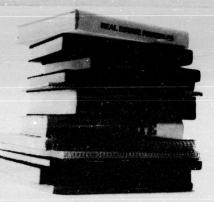
Bernie Sales North Park When I was in Guam in '74, there was a small bar called the there was a small bar called the Pub where musicians would hang out on Monday nights and jam. I loved to go there and play darts and listen to the music. One night friends started giving me shots for winning games. The more shots, the bigger mess I was becoming. Eventually my friends left me, everyone but the owner left and I didn't have a ride. I managed to fall askeen the owner left and I dann t nave a ride. I managed to fall asleep on the pool table. When I woke up the next morning I didn't know where I was or how I got there. The details were filled in by friends later. It was very disorientine. Needless to say



I was on tour with Nicolette Larson up in Alaska and it just never felt like night, so I didn't go to bed and I hadn't shawed for days. I caught a flight to Seattle but it was another five hours till I could catch a plane to I. A. I was chausted. As in most airports they want you to be as miserable and uncomfortable as possible, so they provide bumpy little seast that you can't sleep in I. found a meditation room upstairs and a meditation room upstairs and a meditation room upstairs and laid down on the dais under a crucifix. I missed the sign that said Catholic Mass at Noon. A few hours later I was awakened lew nours later I was awakened by someone standing over me disgustedly gasping, "Ugh!" It was a priest and the place had filled with people. I jumped up startled, yelled, "Holy shit!" and ran out the back door.

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