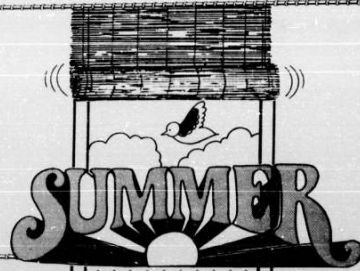


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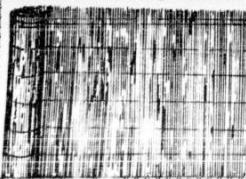


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READER

VOLUME 14, NO. 21, MAY 30, 1985 SAN DIEGO'S WEEKLY



The Late-Night Lunacy of Uncle Ed Muscare

Eleven o'clock. Dark. Quiet. Mr. Coffee set for morning. Neighborhood lawn sprinklers turned off. Dogs inside. Air dry and barkless, only crickets. Down to bare feet, worn-out jeans. Not awake enough to read, not wound down far enough to sleep. Switch on TV, turn the dial: *Taxi*, *Joker*, *The Jeffersons*, *Faithful*. Turn to SL, or 9 on Cox Cable. Find Rod Serling's ashen, potholed face, his arch-paranormal voice speaking from the Twilight Zone, his shiny black Jesuit suit, just like what Jerry Brown wore in Sacramento. Go to the good old black-and-white Zone.

The screen effloresces into a scraggly scarecrow frame, more than six feet in height, draped in old slacks, a black sleeveless V-neck, a thin, pale blue shirt, striped tie, two watches strapped on his wrist, tan poplin porkpie hat tugged down over his forehead. The ectomorphic stick figure squeezes through the set door. His wide mouth draws up to a half-smile. One ear — the ears are big! — presses against a cassette player in his hand, against which he leans out with his head the rhythm to Madonna's "I'm living in a material world, and I'm a material girl," and in a while spreads from one ear to the other. Out of a face past middle-age, large, peer brown eyes, twinkling with the glee of a schoolboy, about to do a piggy in the ink well. A hand comes up in a salute, palm toward his face.

"I promise, every night at eleven, I will tune in to *Night Time Live*. A faithful viewer I'll always be. I'm not handing you no jive . . . Aw-w-w-right!"

The grin fades; the long face falls. He sobs, and the camera pulls in tight, filling the screen with his face. The voice rises in breathy, hysterical half tones. "Forgive me, no laughing now." He gazes deeply into the camera and slips into the King James version cadence favored by preachers. "I get carried away. The Creed is a very sacred and a very serious part of my life and the show, and I hope you do not smile while doing the Creed."

"I have some very sad news," he continues, sniffing. "The station manager, Bill Moore, received some hate mail concerning me and the show, and I will read it to you a little bit later on tonight. I understand from the note I got from Bill that I won't be here on the station very much longer. But enough of that." He stretches out his neck, and his Adam's apple bobs. "Life is too serious to be taken seriously. Let's be happy. Let's watch to-night's *Twilight Zone*."

This is KUSI 51's Uncle Ed, a fifty-two-year-old, refugee from Midwestern blizzards with a name born to headline a lounge act. — Ed Muscare

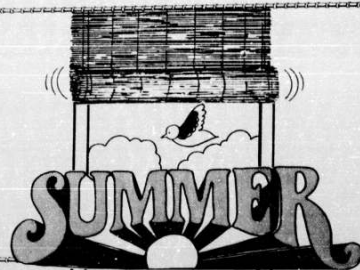
Wacky local
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banana phone

By Judith Moore

(Continued on page 8) Photographs by Chris Carlson

The Bamboo Curtain
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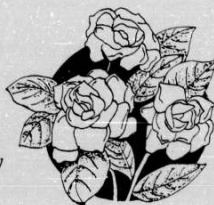
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Continued on page 2. Photo by Chris Carlson

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City Lights



John Abbate

A View From The Rear

The empty lots at the bottom of the hill in back of John and Sheila Abbate's home in the Ponderosa Homes development in Rancho Bernardo had seemed innocent enough. And

according to a lawsuit the Abbates filed jointly with nine other property owners on their street earlier this month, the Ponderosa Homes salesmen had assured the Abbates in May or June of last year that "the house they were purchasing on Lot 8 would have a view from the rear of the

house and that even if two-story homes were built to the east of their lot, they would not be high enough to obstruct the view of the Rancho Bernardo Valley."

It is true, Abbate says, that if two-story homes had been constructed on the land, the view from his \$224,000 home

would not have been impaired. But what the salesmen neglected to inform him, he contends, was that if the company developing the land just below his home decided to haul in tons of dirt and build up the vacant lots by as much as fifty feet, his view would not only be impaired, but almost entirely ruined.

Which is precisely what he claims happened. One week after he and his family moved into their home in August of last year, trucks began to roll in, bringing with them hundreds of cubic feet of earth.

"They sounded like the tanks in that movie *Batman*," Abbate remembers, and shortly after the family's arrival, the view from which he had paid so dearly had become a thing of the past.

In fact, all eight of his neighbors on the east side of his street, Via Embeloso, are making similar claims; the homeowners say that their costly views (for which they paid between \$180,000 and \$200,000) have been destroyed and that they had been led to believe by Ponderosa Homes salespeople that such a thing

would never happen. Now the homes behind them, which are being built by Wolfe Properties, are almost level with their own. In the suit the homeowners contend that Ponderosa Properties had known of Wolfe's plan to build up the lots all along, and that the company had negligently failed to inform the home buyers of that fact. Genstar Southwest Development, Inc., a subsidiary of Wolfe's parent corporation, has yet to respond to the homeowners' suit, and its president, Tom McCloud, spokesman for the corporation, declined to comment on the issue.

When asked about the view from his house, Abbate leads his visitors out to his back yard, by the Jacuzzi, where he shakes his fist at the construction going on below his home. "Sure," he says, "I know what they're going to say. They're going to say, 'What's a view? You've still got a view.' Yeah, I've got a view of the sky, like everyone else, but the rest is carpenters and lumber and I don't call that a view."

—A.O.

Movers And Acres

The Sierra Club and Citizens Coordinate for Century III didn't get to choose members of a special committee on the future uses of Balboa Park's old Naval Hospital site, but the two local environmental groups should be very happy with the committee's make-up. Six of seventeen Naval Hospital Committee members, including chairwoman Ann Hix, are active in Citizens

Coordinate, an environmentalist group that helped organize the unsuccessful 1979 campaign to keep the new Naval Hospital out of Balboa Park. The committee also includes a representative of the Sierra Club and two members of the

city's Historic Sites Board, and several long-time supporters of Mayor Roger Hedgecock's environmentalist policies. (The mayor wants the old Naval Hospital site restored as parkland when it is returned to the city in 1988 as part of a trade for the Florida Canyon acreage housing the new hospital.)

Committee chairwoman Hix cautions against equating the sentiments of the committee's environmentalist majority with a predisposition to raze all the old hospital buildings and replace them with grass, playground equipment, and picnic benches. But committee member Jim Kelly-Markham is already talking about how the acreage "is ideal for public access," and says he's

(continued on page 31)



View from Imperial Valley

Photograph by Robert Burroughs

Enough To Gag A Magnet?

Patrick Mitchell's success with the "Beyond the Basics" magnet program at Chula Vista High School has been so sweet that it has made the teeth of other area high school principals ache. His secret? He has introduced the itchy element of good ol' American competition into the Sweetwater High School District.

When Mitchell was hired by Chula Vista High six years ago to run the school's magnet program, his task was not an easy one. In the first year, he managed to attract only eighteen students to his program, a four-year college-prep schedule whose rigid curriculum allows only two elective courses. Now there are nearly 250 students enrolled. And much of this accomplishment, Mitchell himself admits, has to do with the skillful fashion in which he has marketed the program to the district's junior high school students and their parents. His recruitment efforts include an introductory evening for interested parents and their



Illustration by Debra Tiller

children at which students already in the program gave heartfelt testimonials elaborating the merits of Beyond the Basics. Mitchell also sends out a brochure describing Chula Vista High

School and all it has to offer; recipients of the brochure are chosen from the district's computer roster of eighth-graders who have a B average or better.

In fact, it is Mitchell's

aggressive pamphleteering that has caused concern among some of the area's administrators. Kirk Dubost, assistant principal at Bonita Vista High School, is concerned that above-average students in his school's neighborhood choose to go to Chula Vista High instead of Bonita Vista because Mitchell's aggressive campaign "gives the kids the idea that they're getting something different when we offer just as much as they offer, if not more. We have far more advanced placement classes than Chula Vista yet we have eighth graders choosing to go to Chula Vista but for the wrong reasons."

Dubost goes on to say that he's sure that his school could come up with an equally successful marketing campaign, but says that he wonders if schools shouldn't spend more time on what goes into the classroom, rather than on selling themselves.

Earlier this month, on May 14, principal Alan Sachrison of Mar Vista High School aired similar concerns at a meeting of the Sweetwater District's Community Advisory Committee on Integration. He spoke of his growing frustration with trying to

maintain a comprehensive program at his own high school when there are other successfully specialized schools. Chula Vista in particular, that draw students away. His own drama department has dwindled to nearly nothing, he complained. Last year, he said, there were only sixteen students taking drama (a normal enrollment is sixty to seventy), and his drama teachers asked him to cancel the program. Where were all the young actors and actresses? At Chula Vista High's School for Creative and Performing Arts, another part of its magnet program. Because of the big draw to Chula Vista's Beyond the Basics program, Sachrison said, he sometimes has difficulty finding enough students to maintain his honors and advanced placement courses.

But he is not to be undone. When interviewed last week, Sachrison vowed that Mar Vista was going to gear up its own curriculum. He wouldn't reveal his tactics, though, lest the competition learn of them and plan accordingly. "Let's just say," he said, "I'm going to do whatever it takes to survive."

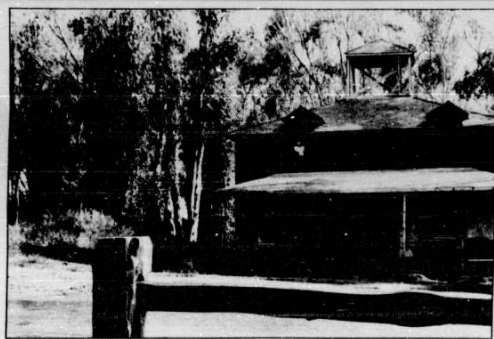
—A.O.

The Vandals Check In

Downtown redevelopment projects are routinely guarded by round-the-clock security patrols, and now a restoration project in the tiny North County town of Olivenhain, repeatedly set back by acts of vandalism, may warrant a similar action.

Three years ago, says Olivenhain Town Council president Tom Buckel, he and other council members decided to renovate the Old Germania Hotel, built in 1885 by one of the town's original German settlers, and transform it into a museum furnished with period pieces donated by some of the town's long-time citizens. Buckel says the town, just east of Encinitas, had been founded in late 1884 by about 200 German families who moved west from Denver; they had agreed to purchase a 4000-acre parcel of land, part of Rancho Las Encinitas, for \$66,500 from the Kimball Brothers, who themselves had founded the town of National City.

Buckel says. But when the first settlers arrived, he adds, promises that the land would be ideal for growing grapes and other food products "were found to be empty, because there was no irrigation." As a result, he says, the more than 400 other German families who had planned to follow the first group stayed behind, and only a portion of the acreage was bought by the original settlers, who took up other types of farming and craftsmanship. The Old Germania Hotel, a two-story wood structure with a total of seven rooms, is one of only two original buildings that remain.



Old Germania Hotel in Olivenhain

So in 1982, when a landowner offered to donate the hotel to the Town Council if they would move it off his land, the council readily agreed, and promptly raised the \$2500 moving costs to relocate the aging building to a lot on the northeast corner of Seventh Street and Rancho Santa Fe Road next to the already restored Old Meeting Hall. But from the start, Buckel says, vandals have repeatedly destroyed renovation work almost as soon as his group had completed it; most recently, he says, work crews arrived at the site several weeks ago to find

the windows smashed, the rear door broken, and the carefully made wooden crawl space covers stolen. As a result, Buckel says, restoration efforts have proceeded considerably slower than originally planned, and the situation has steadily worsened to the point where he's trying to organize a twenty-four-hour watch—a nearly impossible task, Buckel says, since the town council barely has funds, raised through a series of garage sales and private donations, to cover the expected renovation costs, much less the added expense "that comes from constantly having to redo something we've already done." Buckel adds that the town council has formally asked the sheriff's department to aid them in guarding over the structure, but that, at best, is only a partial

solution. "Since we really have to keep an eye on things all the time," the renovation project's expected completion date, originally set for 1986, has been delayed until five years from now, Buckel says, and if the vandalism is not severely curtailed, the actual completion date may be set back even further.

—T.K.A.

Photograph by Joe Pore

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I was on my way out to the beach last week and was listening to the radio and heard a newscaster talking about cutting through the red tape on some government program. The remainder of my trip to the beach was in deep thought about that red tape. Where does it come from? Is it on a roll? Is the supply source the federal government? What is this red tape, and where did this term originate?

Mike Mangano
Cin Heights

The one encouraging conclusion I can draw from my research into this subject is that red tape has been with us a long time — three centuries of writers have complained about the dilatory ways of bureaucracy — and if the tape hasn't strangled us yet, I guess we have a chance. The *Oxford English Dictionary* lists the first use of the term from about 1725, in a reference to the red ribbon commonly used to secure legal or official documents in seventeenth-century England. Bits of ribbon are still used to tie such documents on that side of the Atlantic, but our more informal society has abandoned the practice. The red tape is still figuratively omnipresent, though, and Washington Irving's observation of a nineteenth-century bureaucrat is still applicable to those who frustrate the course of our daily lives: "His brain was little more than red tape and parchment."

Dear Matthew Alice:

Please answer my question, and help me sleep at night. I must know all the words to the song "I've Got a Lovely Bunch of Coconuts." Snatches of this melody have been running around in my head for years.

Dev Derrick
San Diego

Normally I wouldn't answer such a trivial question. But something strange has



Illustration by Rick Gray

happened, and unless I do answer it, I fear I won't get any sleep myself. You see, the other night I was in my favorite local pub, and I guess I had a few too many Guinnesses. Suddenly everyone started singing this silly little coconut song. I looked around, startled, and saw up on the wall the lyrics to the song. It turns out that this pub has a projector that displays the words to the tunes the piano player is hammering out, and before I could swallow the last of my beer, the tune was running around in my head. And it won't leave! There must be a curse that goes along with the song, so I'll just give you the words and hope I pass the curse along to the next poor soul.

I've got a lovely bunch of coconuts.
There they are, standing in a row.
Big ones, small ones, some as big as your head.
Give 'em a twist, a flick of the wrist.

That's what the showman said.
I've got a lovely bunch of coconuts.
Every ball you throw will make me rich.
There stands me wife, the idol of my life,
Singing roll or bowl a ball a penny a pitch.
Roll or bowl a ball, roll or bowl a ball,
Singing roll or bowl a ball a penny a pitch.

This immortal tune sprang from the pen of Fred Heatherton in 1944, at a time when England needed such cheery melodies. The words describe a carnival game, a "coconut shy," in which the object is to knock a coconut off a stand by throwing a ball at it. The prize for an accurate toss is the dethroned coconut — undoubtedly a more exotic and appealing trophy to an Englishman than it would be to us.

Dear Matthew Alice:
What's the story on the sign at the corner of Catalina and Hill streets in Point Loma

that says something about coastal access? Who put it there? And why is it so far from the coast in the first place?

Frank Arnold
Point Loma

How do you expect out-of-towners to find No Surf Beach, Frank? Or Shell Beach, Wipeout Beach, Moss Lane, La Jolla Cove, Windansea, and the other twenty-five or so locations in the city that are posted with similar signs. All visitors have to do is follow the arrows and, bingo!, they're soaking up the sun on our beaches.

And make no mistake, those beaches belong to every last one of us Californians — the California Coastal Act of 1976 says so. If I may continue a theme, the act may be a pile of red tape to residents along the coast, but it's a valuable pile of tape. It declares our coastal zones to be of "paramount concern" to all people, and sets forth guidelines for the protection of the coastline.

The act also declares that the public has certain rights of access to the shoreline, and that access points should be conspicuously posted. So in 1982 the state Coastal Conservancy supplied the money, the California Conservation Corps provided the signmakers, and the City of San Diego put it all together. There are now about fifty-five such signs scattered along the coast, each redwood sign bearing white lettering and a blue logo of a wave and footprints. Incidentally, not all are right on the coast, since the official coastal zone extends about 1000 yards inland (about the distance from Catalina to the ocean).

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90003, San Diego, California 92138.

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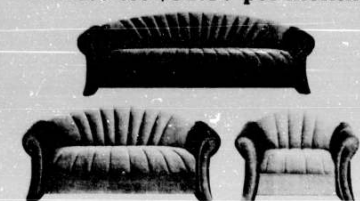
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New 8-piece bedroom set \$10.48 per month or \$239.00
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Uncle Ed

(continued from page 1)

He is the host of the five-month-old *Night Time Live*, shown from 11:00 p.m. to 2:00 a.m. weekday nights.

Perhaps unwittingly Muscare models *Night Time Live* on low-budget, locally produced children's afternoon shows. They have in common corny jokes, riddles ("How can you avoid falling hair? ... Jump out of the way?"), trivia quizzes, sing-alongs, funny hats, guests collected at barber shops, grocery stores, even out of the phone book, and peanut gallery-type interviews on the set and over the speaker-telephone. One regular character, Muscarean alter ego Lee Cucarachi ("I don't know how to spell his name," says Muscare, "but it sounds like Liberate"), rings up with the day's riddle on a yellow plastic banana Muscare calls the Banana Phone. Like any good kid show host, Muscare reads viewers' mail on the air and celebrates their birthdays with a round of thumped-out piano chords that limp along under jagged arpeggios.

Some viewers hate him. A few complain that Muscare, who frequently addresses women callers as "Honey," and has been heard to respond in kind to an obviously black intonation and syntax, is sexist and racist. He gets negative letters and the station receptionist has logged a number of phone calls from peeved viewers — what Muscare fondly calls "hate mail." But the pro-Muscare re-

sponse outweighs the anti-

KUSI's signal beams all across San Diego County, but station manager Bill Moore says the number of people who watch Muscare is unknown, since the station has no rating figures for that time slot. When the two-and-one-half-year-old independent station (owned by a corporation whose members include United States International University and Mike McKinnon of San Diego's communications McKinnons) first put Muscare on the air, Moore thought Muscare would appeal to "the camp, the in-crowd." Moore, brought to San Diego from Mike McKinnon's station in Austin, Texas and an old hand at gearing audience response, admits surprise at the breadth of Muscare's audience, noting that KUSI receives many pro-Muscare calls from older people. What's the appeal? "Tongue-in-cheek, off-the-wall. A lot of people like humor that gets over into verbal slapstick," suggests Moore.

Muscare was hired by Al Itleson, KUSI's director of program and news development. Itleson, with credits as vice president and executive producer of such programs as ABC's *20/20*, was lured by Mike McKinnon from ABC-TV in New York. "We were talking about a nighttime live-type program," Itleson recalls. "Mike remembered Kansas City's, so I called them. They told me the program's originator had left town a year before to come to San Diego, and gave me his name." His name was Ed Muscare.

"On the day [Muscare] was to come for an interview, the receptionist buzzed, saying, 'Your Uncle Ed is here.' I told her, seriously, 'I do not have an Uncle Ed.'" Itleson remem-

bers the interview as being "peculiarly off-the-wall." Muscare was accompanied by an elegantly tailored white-haired gentleman in flip-up dark glasses who introduced himself as Dr. Ph. Daniels, and who subsequently has made several appearances on *Night Time Live*. Itleson remembers that when the time came for Muscare to show his videotapes from his Kansas City shows, a long pause ensued while Daniels searched for the tapes among a morass of papers stuffed into the wrinkled shopping bag he carried.

"We looked at the tapes, and he was so good. So I asked, 'You want to do the program?'" and he said, 'Yeah.' So we set a date and agreed to build a set. The first few nights he was on, the set looked bland, so he painted it himself during the show."

It's two in the afternoon, and already hot in East San Diego, where Muscare — wearing woolen pajamas — rolls over in the Murphy bed that crowds half the living room of his trailer house. He plunges across the room to punch off the radio clock alarm. He had stayed up until dawn watching *Arsenic and Old Lace*.

Muscare sleeps diagonally on the bed. If he stretched out full length, his feet would dangle over into the cardboard boxes filled with videotapes of his old shows. On the floor by the bed, *Racing Form* are heaped in piles. When Muscare is not working, he some days spends up to seven hours studying the horses. It would take almost as many hours, he contends, to explain what he looks for. It's been three months since he even saw the Del Mar track, and several weeks since he called his bookie, who now probably won't even remember

him. Not that he's a heavy bettor. He is, he supposes, a *cautious* bettor.

He steps over an empty pack of menthol Mores, beige socks, a cup still half-full of last night's coffee. On his way across the room, he notes he can still count his ribs along his scrawny frame. But he's been putting it on and needs, he tells himself, to get back to 140. Ten pounds.

Muscare switches the radio back on. He never watches television during the day and makes a mental note to remember, before he heads for the studio, to set his VCR to record *Taxi*, which, right now, is his favorite half-hour comedy show. He loves that Jim, the guy who is always spaced out but no one knows what on, and little Danny, "a groveling nasty immoral old man," Muscare calls him.

Muscare figures he can afford an hour at his favorite card room on El Cajon Boulevard — where the owner keeps Muscare's photograph on the wall. But now he takes his coffee out behind the trailer, sits down, and lights a cigarette. The yard disappears. The man who lived in the trailer before he did had put out weed killer, and Muscare's tomato plants and an orange tree died.

Because he eats his eggs before he goes to bed, "breakfast is taken care of," he says. When he cooks lunch, it's steak thrown on the electric skillet on top of the counter that divides the kitchen and living room, but he won't bother with that today, as he plans to meet his oldest friend for an early dinner. They will eat at the downtown YMCA on Broadway, where a ham-and-cheese sandwich costs two dollars, or at a nearby Chinese \$3.95-all-you-can-eat place. Maybe afterward he will stroll down the Mile of Cars in

National City, looking but not buying.

Muscare never married. Not that he hasn't been close. He's certainly been in love, but it never quite worked out. He doesn't feel lonely. He's close to his family, and as for children, there are the twenty-six nieces and nephews.

Hosting *Night Time Live* is easy, but it keeps him busy. Finding guests is a mere matter of using your noodle. Like that Eddie Murphy bit. He whooped up viewers by announcing that later in the week Eddie Murphy would appear, then he thumbed through the phone book, found an Eddie Murphy, and invited him to be on. Murphy turned out to be a quiet guy who had visited Russia. And then an Elizabeth Taylor called, and Muscare invited her to spend an evening on the show. He had Hot Lips the fire-eater, then Morris the Cat, a guy from the card room, then a woman who heals pets. There was the first American Playboy bunny in England and a waitress looking for a husband who asked interested men to write to her at the station. Muscare recalls that she got five letters, all of which looked as if they were written by someone criminal or mentally bereft. He had his barber, Pete the Hair Handler, come on the set to cut his hair. Why do people enjoy these unrehearsed spots — some not much better than *Gong Show* outtakes? Muscare guesses that it's because the only thing you get live on TV anymore is the news.

Ed Muscare can see himself as the host, say, of a network game show. He wants something like that, yet he doesn't. He won't put pressure on it, won't push. He isn't all that ambitious. When he went to Mel Blanc's School of Voices in Hollywood in the late Seventies, he intended to make



Recording an introduction

some show business contacts. He even got an agent. At the school they told him he was talented, but he stayed only two months. Commuting from Kansas City, his home at the time, was exhausting, and as he told a Kansas journalist, he guessed he didn't have enough stick-to-itiveness to stick stick to it.

He landed his first television job in 1970 as host of a Kansas City kiddie show called *41 Treehouse Lane*, and doubled as "Mr. Mummy" on weekday afternoons and as "The Creeper" at night. Later he presided over two midday movie marathons, *Dialing for Dollars* and *Jackpot Movie*. It was only fitting that Muscare ended up on television, because his childhood in Queens, New York was filled with dreams of becoming a professional broadcaster. His dream edged toward reality in 1950, with an announcer's position overseas on the Armed Forces Radio Network, which led to a

civilian job in AM radio, which led to Kansas City.

In 1981 Muscare put together Kansas City's precursor to *Night Time Live*, which he called *All Night Live*. After three months, the show, which was sent on cable across five states, acquired what Midwestern media columnists called a "cult following." But in 1984, after two and a half years as ringmaster for this successful nocturnal circus, Muscare found himself early one morning changing a tire in twenty-degree-below-zero temperatures, the cold riveted in with a twenty-mile-per-hour wind. Saying he couldn't take one more Kansas City winter, Muscare resigned, packed his belongings into a U-Haul trailer, and came to San Diego.

People wonder why he left Kansas City. It seems simple to Muscare. "People should not have to live where they don't want to." And he didn't want to live in Kansas anymore. He

was also tired. He just wanted to relax, to play cards and bet the horses, do a lot of gardening, and sit in the sun.

San Diego was the perfect place to do this. Muscare already knew the town, having come here during a hiatus from Kansas City in 1977. During his initial stay here he ran a hot dog stand on the site of what is now the Wells Fargo Bank building at Broadway and Front Street. After a year he sold the business, moved to Florida, then back to Kansas City.

Now, in 1985, Muscare thinks he might leave *Night Time Live*. Even though the show has acquired more commercials since Muscare began in January, he is still paid only \$12,000 a year. Not that he cares that much about money. "But nobody else would do the show for that little," He laughs softly. "Perhaps it's the principle of the thing."

What would he do then? He's not sure. Friends worry. They ask, "What about your future?" They tell him, "You're not young anymore." "The future," Muscare responds, "never comes."

At 8:30 on this Tuesday night, his brown-and-gold plaid jacket characteristically flung across his shoulders and let to flow behind as a cape would, Muscare sweeps through the halls of KUSI on Kearny Mesa. He stops briefly in the darkened reception area, where Dan Capobianco, *Night Time Live*'s director, is stretched out on the couch watching television. Muscare pauses in the station's kitchen, pours a cup of murky coffee into a paper cup, then pushes open the door to the vest room where at one end sits his desk. The remainder of the space is storage; jumbo

(continued on page 11)

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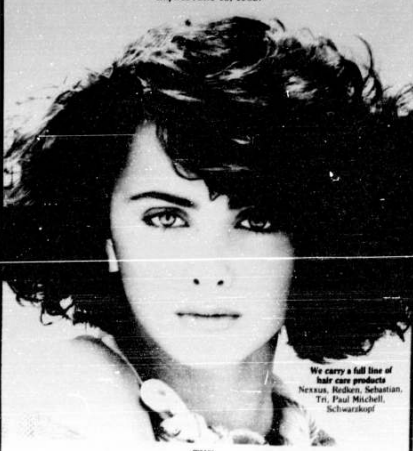
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• LADY FITNESS (For ladies only) Solano Beach 258-8515 875C Lomas Santa Fe Lomas Santa Fe Plaza (Behind Walker Scott)





Backyard warm-up



Uncle Ed

(continued from page 9)

cardboard cartons heaped with video cassettes sent to KUSI by job-hunters, and around Muscare's desk, more cardboard boxes, mailed to Muscare from Kansas City and still unopened.

The receptionist had piled Muscare's mail on his desk, and he opens it, standing up to plug his Hitachi cassette player into an outlet on the far wall. He inserts a demo tape sent by a blues player named Robin. "Walkin' Blues," too heavily amplified for the little Hitachi, blats across the room while Muscare dials Robin's number. "This is your Uncle Ed, Robin. Say fella, got your tape. I'd like you on the show..."

It is now 9:30. Muscare, who has run through six pages of riddles in his notebook, picks up the Hitachi and re-

cords. "Why is the ocean always in motion?" then decides that perhaps the answer ("You would be too if you had crabs on your bottom") is too risqué. "In Kansas City," he says, "Cloris Leachman hit me with the Banana Phone when I did that one." He records, in Lee Cucarachi's voice, "Why is Snoopy thinking of quitting the comics?"

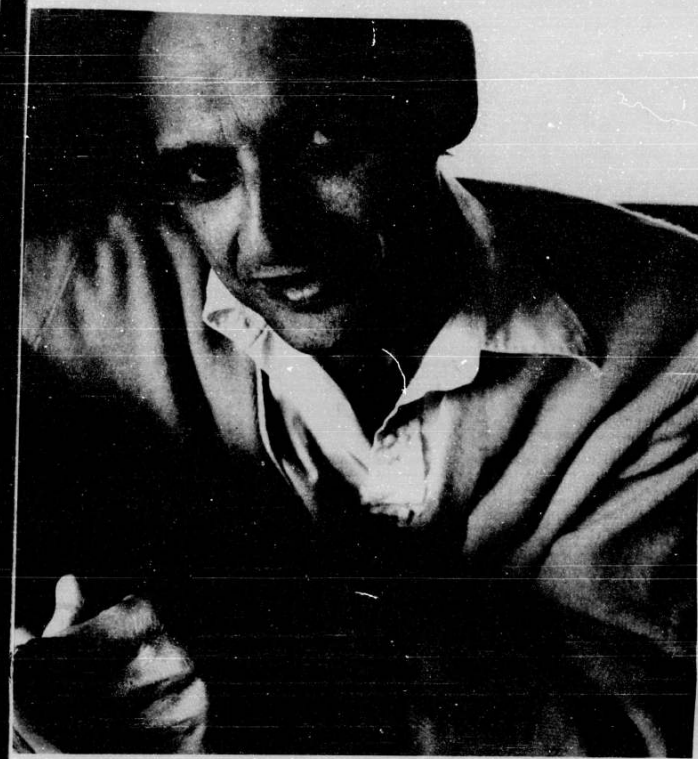
Muscare's father deserted the family when Muscare was three. He does not remember him. When World War II ended, his mother moved the family to Florida, where her brother lived. Muscare recalls that it was definitely after the war that they moved, because he can remember sitting on a curb in their Queens neighborhood on the day Roosevelt died. Muscare went to high school in Florida and, after he graduated, entered the army. Asked if he went to college, he spins around on the toes of his tan shoes. "I don't believe in college," he says, "but I do believe in education," and he laughs, wildly, exultantly, and leaves the room, strewing the debris of laughter behind him.

At 9:40 Muscare is back on his office phone, calling the woman who

came in second on last night's trivia quiz. She had asked him last night, "But don't I win anything?" and Muscare answered, "A kiss." During the day, it began not to seem like such a bad idea to invite her to come on the show for her kiss.

By ten o'clock Muscare rushes through the set, tidying. The set sits on carpeted risers against the far wall at one end of the still-dark barn of a studio. Capobianco and his sound assistant, seated at their console on the other side of the soundproofed wall, stare through the glass window.

The set is done in suburban-new that has worn down to comfortable ruin, and the brown-and-gold striped couch, coffee table, musty brown easy chair give the effect of being like the rest of the world and eerily cockeyed to it at the same time. On the walls Muscare has hung a Humphrey Bogart poster, a photograph of an unknown woman, a rack of antlers draped with a fox fur wrap and Muscare's Invader Cruises cap. (Invader



Cruises is one of the show's sponsors). Muscare fusses with the couch, plumping up its round needlepoint pillow he acquired from the Salvation Army. At the wheeled utility cart kept next to his desk, he stops to rearrange the pink, stuffed acrylic pig, an emerald green frog, and a toy duck so that they muster around a clock he bought at K mart.

Then, hat brim pulled down over his eyes, Muscare sits bolt upright behind his cluttered plywood desk. A freshly lit cigarette dangles from his mouth. The smoke rises in circles past the color photograph of San Diego Bay at night, which forms the view out the set's "window."

In 1955, after he was discharged

from the army, Muscare got his first civilian radio job in Osage Beach, Missouri. Why Missouri? "Broadcasting Magazine. In the back they have help wanted. In fact I got my radio job in Kansas City that way, too. In 1966."

The Osage Beach station broadcast from sunrise to sunset. Muscare did everything. "I did pop music, country-and-western, news. I was Eddie Stone, the country-western DJ. Ed Roberts the newsmen, Ed Muscare the regular DJ. I did farm reports off the wire, and added sound effects — chickens and hogs. I swept up the station. One other guy worked there. The announcer. I got paid sixty dollars a week. I've got six apple boxes of reel-to-reel audio tapes of my shows — back to 1953. It's amazing how bad I was." He laughs, pauses, laughs again.

At six minutes until eleven, guests from Invader Cruises arrive: the captain, the house band's singer, Ellie, and her drummer and keyboard player. They are giggling, nervous, the men's brows sweating and Ellie

smoothing and resmoothing her white dress. Muscare looms in height over them, graceful and easy. The captain and Ellie will sit at the desk, on either side of him, band members on the couch. "Nothing to it," he promises. "While we show *Maudie* we will talk, and then invite viewers to telephone and ask questions. All of it," he smiles, "will be taped and played after midnight."

When Muscare does his opening segment, he lets his viewers know about the hate mail brought to him before the show by station manager Moore. On the bottom of the screen Uncle Ed's phone number flashes. Now, while the first twelve minutes of *Twilight Zone* air, Muscare answers the telephone, which had begun to ring only seconds after his face faded from the screen.

"Is it Uncle Ed?"
"You know it, buddy."
"It's Uncle Ed," the caller yells to someone in the room with him, and

(continued on page 12)



Back card warms



Uncle Ed

Continued from page 10
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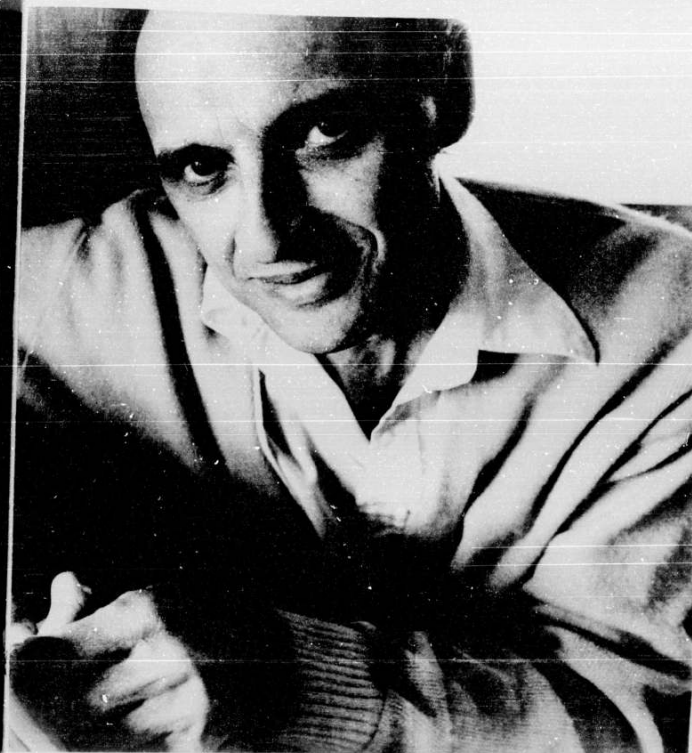
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"Is it Uncle Ed?"

"You know it, buddy."

"It's Uncle Ed," the caller yells to someone in the room with him, and

Continued on page 127

Uncle Ed

(continued from page 11)

cheers go up. "We watch you every night and we think you're great."
"Where you calling from?"
"San Diego State."

"I'll mention it on the air, partner," Muscare grins.
A woman calls to ask, "Why the two watches?"

"One, ma'am," says Muscare, "is for Pacific Time Zone, one for Twilight Zone."

The next caller is a voice deeper in timbre but as roused as the first. "You might not be at the station too much longer? But you're great! We watch you every night."

Muscare learns the caller is a law student at the University of San Diego. "Is that the school with the blue dome?" he asks.

"Yes, the blue dome."
"Aw-rrrrt, USD. I'm glad I've got some good nephews out there."

The next caller offers to send protest letters to station management, and Muscare tells him, "Thank you, buddy, but that's not necessary. Just to know you're out there and that you care is reward enough."

Capobianco and the sound assistant crawl on the floor behind the couch, untangling microphone cords. The sound assistant hits her knee cap, yowls. Muscare, scowling, gets off the telephone and asks what the problem is. They're not getting sound from one of the mikes, he's told. "Oh, good," Muscare's voice fibrillates with rancor. The first segment of *Twilight Zone* ends and Muscare is



With guests Quacky Doodle and the Captain, 5/24/83

back on the screen, live. He grins, says, "I just love [actor] Don Gordon and I know you do too. We'll be back in a minute to tonight's good Zone."

Off the air again, Muscare says that he detests the cord mikes. "They are constantly getting tangled up," he says, adding that he wishes he had a cordless mike. "But they cost two, three thousand dollars. . . . Things have changed since I started in this business."

The commercials end and the *Twilight Zone* resumes. The phone continues to ring. "Uncle Ed?" asks a girlish voice. "Are you going to be fired? Is *Twilight Zone* going off?"

"No."
"Oh, good."

"She was just worried about *Twilight Zone*," says Muscare, and laughs.

The next call is a man who had watched Muscare's Kansas City shows from Denver. "What did you

have? A saucer?" Muscare asks. "Great things, saucers," Muscare tells the caller he has just completed a tape on which he has collected calls of other transplanted Midwestern viewers who had watched him in Kansas City and that he's planning to send it to his former station in Kansas City.

At 11:20, while one of the two cameramen chases a moth through the studio with a broom, and Leo the Mad Price Cutter screams about stereos on a taped commercial, Muscare sets up the microphones for the *Invader* group and settles them into chairs. "They have producers on other shows who take care of this stuff," he grouches.

At 11:35 the guest spot is taped while *Maude* plays for the home audience. "Hey, aw-rrrrt, here we are with a group from the *Invader* Cruises," says Uncle Ed. "Seated, we have beautiful Ellie the singer. Seated next to her is the captain of the In-

vader Cruises, and our guys standing back here, the B Street Band. *Night Time Live*, where you meet me to sail on the seven seas. . . ."

While *Maude* plays, the calls come in. A sultry voice demands, "I want to speak to Mr. Uncle Ed. I am very upset. About the letters."

"There's lots of vicious people out in the world. Let's heap fire on their heads and send them lots of love and kisses," Muscare suggests.

Perutally, the voice responds, "We will send you a lot of love and kisses, Uncle Ed."

The taping resumes, and the shy, stammering captain is led by Muscare to talk about the *Invader*. It can "do ten to ten and one-half knots, about twelve miles an hour." Unbending, he adds, "It was a classic racing yacht."

Hal calls, "Hello, Hal, how the h'al are you?" Muscare inquires. In the control booth, Capobianco groans.

The cruise group has brought Muscare an *Invader* hat and T-shirt. He rubs the shirt against his cheek, cooing, "Oooh, this is pima cotton. . . . so soft."

A youngster's voice says, "Hello, I was wondering about your vocalist. Could she tell something about her family?"

This caller, sputters Ellie, is her twelve-year-old nephew. She says, braving a straightforward glance into the camera, "I have the most wonderful nieces and nephews in the world!"

At 11:55 Muscare asks the group, "Wasn't that fun?" and helps a relieved-looking Ellie from her chair. The captain mops his sunburned forehead. "That's all there is to the at," Muscare says. "Your telephone calls will be played on the air tonight." He ushers them through the door that

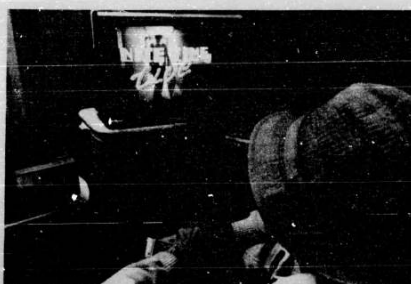
leads off the set into a four foot-wide niche, where he stores clean shirts, a part of his hat collection, hand puppets, and stuffed animals.

While the night's film, *About Face*, starts, Muscare reminisces about *41 Treehouse Lane*, his kiddie show in Kansas City. From 2:00 to 4:00 p.m., Monday through Friday, "There'd be kids, puppets in the tree that I'd talk to," he says. "We'd have magicians. I'd make up rhymes on the guitar to teach them words. For instance," he sits down at the tiny-toned Yamaha spinet, thumps out three major chords, and sings, "Opposites. Black is the word. What's the opposite? White! Black is black is black is the opposite." I'd just make it up, that day, during the show. Because how hard is it to think of a word and its opposite?"

Did he watch other children's shows, study them and their hosts? "Nooos," he laughs. "I watched cartoons." And laughs, again, even louder. What were the qualifications for doing a children's show? "Just being there. And liking kids."

Talking about *41 Treehouse Lane* leads Muscare to talk about 1977, the year he moved to San Diego for the first time. A corner of the arcade along Broadway was empty. The arcade's owner, he learned, also owned Funland. "I went to him and said I would like to lease the corner of your store," Muscare recalls, "and the owner said, 'Okay, 700 a month.' So my brother came and built the hot dog stand for me."

"You see," Muscare says in his tell-a-story-to-the-children voice, "you can never find any place that serves a good hot dog. So I said I'll just open my own. People serve hot dogs on those grills or those rotary burners?



At home with the VCR

They're no good." His long face droops and he pokes out his bottom lip. Then he brightens. "Put them in hot water like your mother used to do at home! That's the way!"

"So I had a big pot of boiling water to put the hot dogs in and they're ready because all my sausages were precooked. Vienna Brand — they were really good — and knockwurst, too. So you just warm them up. I had a microwave for the buns. Give them five seconds and you've got a nice soft warm bun, a delicious hot dog, fresh sauerkraut."

Muscare insists that he started the stand simply because he couldn't find a good hot dog. Then he begins to smile, to laugh, and the laugh deepens. "Besides not having anything to do," he adds.

Cops, office workers, and Broadway hookers were the most loyal consumers of Muscare's seventy-five-cent hot dogs and knockwursts. "But I

soon learned that when you own your business, it's long days."

At 12:20 a young woman wearing a clingy black sweater dress knocks on the set door, asking, "Is this where I come for my kiss?"

"You doggon' right," Muscare grins carnivorously, pats his lap, where she sits, gingerly, turning to look into his eyes. Her low voice rocking with giggles, she says, "Are we really going to kiss?" Muscare, studying her carefully made up and very pretty face, nods in the affirmative. "You have cigarette breath," she says.

Muscare smiles as the woman reaches toward the Banana Phone and asks, "Is this your Banana Phone? Can I touch it?"

"You can always touch my banana, dear," Muscare responds in a Big Bad Wolf voice.

"Is yours like this?" she asks.

Muscare does not blanch and introduces the woman, whose name is Patty, to the two cameramen, who, wide eyed, have observed her entry onto the set. He tells Patty that while *About Face* runs, they will do commercial breaks, run tapes from the *Invader* interview, and introduce her. "Do anything you want," Muscare instructs the young woman. "Of course, you have to be quiet during the commercials, but otherwise feel free to hop right in."

After a pause he asks, "And what are you honey? What do you do?"

"Singing telegrams for Eastern On-ion."

"What do you do for work? I am sure that does not support you."

"Yes, it does. But I also teach some exercise classes."

Then Patty is back on Muscare's lap and they are live, on-screen. Muscare is telling viewers, "Patty called the other night and was the second person to correctly answer a quiz question."

"The answer was *Pillow Talk*," Patty says, nodding.

"The question was, 'For what movie was Doris Day nominated for an Academy Award?' I said, 'You win second prize,' and she said, 'What was it?' I said, 'A kiss.' So she came here to get her gift. And she gave me a piece of gum for my bad breath."

"I wanted to give you something," says Patty, daring her first glance into the camera.

"So after these commercials we're going to have Patty and Uncle Ed kiss for you. And you college people out there, watch this, because you have to learn to kiss properly to get along in life."

"So this is it," Patty says, climbing off Muscare's lap and pacing back and

(continued on page 14)

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Uncle Ed

(continued from page 13)

forth across the set while the movie runs.

"This is it," Muscare gestures toward the enormous room and warbles out, "the kingdom of heaven."

"One minute," Capobianco's miked voice warns. "Stand by..."

Muscare has set the scene to make it appear to viewers that the duo have been caught kissing, and when they are back on the air live he and Patty carry off a believably startled break-away from one another's arms. "The moment you are all waiting to see," says Muscare roughly as a cameraman moves in toward the desk. "Are we ready?" Muscare asks Patty.

Wrinkling her nose, Patty complains, "Aren't you going to take off your hat?"

"No, Humphrey Bogart never takes off his hat. Now in kissing, Patty, the eyes are very important," Muscare crosses his.

Then the movie resumes and the

set's lights are turned off. "Now, since we won't be doing this for another twenty-five minutes," Muscare tells Patty, "I don't want you sitting on my lap all that time. Let's take some more phone calls."

"Five hundred deer and five hundred pigs, what do you get?" Muscare repeats after his caller. "Gosh, I know this one, too. A buck? A deer? A pork... a thousand bucks, that's right."

"I want to say that bitch is ugly," the next caller spews out harshly.

Muscare slams down the phone. "You are anything but ugly," he assures Patty, who looks away, mouth agape. "Are you a coffee drinker, honey?" She nods a yes.

Muscare comes back carrying a paper cup of coffee for Patty and one for himself, then sits down at the Yamaha spinet and plays.

At 12:25 Capobianco moves a red motorcycle out onto the floor for the live Honda commercial. He turns to Muscare, saying, "Pretty soon we are going to have Rolls Royce commercials in here." And one of the cameramen, back on the set, asks Muscare, "Will you just turn at a rakish angle, Uncle Ed?"

At 12:30, while a segment of the In-

vaders interview runs, Muscare offers Patty a woman's garden party hat. He tries on a hat from which rises a red, white, and blue umbrella imprinted "Uncle Ed." At the control booth, the sound assistant shakes her head, saying, "I just don't believe this."

Muscare tells Patty, when she asks, that he taught himself to play the guitar and then he learned to play guitar chords on the piano. "I am going to sing you a love song," he suggests, lifting an imaginary tailcoat as he sits at the Yamaha. In an Irish tenor undergirded by thump-a-de-thump-thump thunderstorm of chords, slamming his foot hard on the pedal of the little spinet, Muscare croons "The Greatest Love Song."

Capobianco, by 1:10 looking weary, runs the promo for *Maude*, and through the mike tells Muscare, who has been singing all this time, "Two minutes, Uncle Ed."

Turning from the microphone Capobianco says, "You have to realize that this isn't along the same lines as Johnny Carson or David Letterman."

He has worked with Muscare "from the beginning," He sighs, "I pity the next people who have to get to know him... to work with him. He can be

difficult. I can be difficult. But he has been doing this for a long time. He knows what he wants and how he wants it done. At first I had a horrible time because he wanted to tell me how to run the cameras, how he wanted the shots run."

But viewers like him. Rarely do we get phone calls that are negative. These today were some of the first. Capobianco pauses to signal Muscare, "One minute, Uncle Ed," then continues, "A grown-up kid show, just a lot of fun. You're not supposed to take anything seriously with him. I know I'm joking. You better know I'm joking, too. That kind of thing."

Finally, at 1:15, Muscare tells viewers he will read the hate mail. Holding a sheet of paper as if it were distasteful, Muscare reads, "My friend and I have totally abandoned your station because of that jerk you have on your station late night. I have asked my friends about Uncle Ed. They turn off your station whenever he comes on. Please lose him from your family. He should be somebody's aunt not an uncle." Well, Muscare directs his eyes to Patty, "at least it's bad grammar. I am glad it is such an unintelligent letter."

As soon as they are off camera, Patty takes out her pocket mirror and applies fresh lipstick. The promos and Muscare's live spots come faster now, and at 1:35 Muscare, looking toward Patty, says, "I didn't know she was a show biz person when I asked her to be on the show." (At the console the sound assistant and Capobianco boo.) "But Patty is going to be at the Improv..." Is it amateur night, Patty?

"No, no, it's the laugh-off competitions."

"Have you appeared there before?" She has. "A semipro coming onto my show, sneaking in an appearance!"

Until two o'clock, when *About Face* ends, the crew will continue to broadcast a blend of commercials, Muscare and Patty, segments of the *Invader* group, and the movie. One of the cameramen has come into the control booth, and as the movie flickers across his face from a monitor, he admits that Muscare does have quite a bit of ego. Asked if Muscare has camera-angle preferences, the cameraman says, "Yes, Muscare has a couple of 'you damn well better's'."

"They will be kissing," Capobianco tells the cameramen, who have

returned to the floor. "I want the cameras brought in tight." Patty and Muscare appear again on the screen. The contrast between the live color segments, silly and playful, and the heightening drama of the black-and-white *About Face* have become increasingly peculiar, even more so as Muscare breathily tells Patty, who by this time has relaxed and looks deep into his brown eyes, "The thing about kissing, Patty, is that you have to make believe that you really want to be kissed." He grasps Patty's chin. "No, your lips are too far up. Put them down a little. Don't laugh. Is there someone out there who would kiss, seriously, on TV?" Muscare pleads, beseeching the camera. "She will kiss, but she will not be serious."

"No," wails the sound assistant. "Now the women will call."

Another commercial ensues. "We are back," Muscare punches on the cassette player and a telephone ring sounds. "It's the Banana Phone! It's Lee Cucarachi."

"I have a riddle," comes the voice Muscare recorded four hours earlier. "Why is Snoopy thinking of quitting the comics?"

"I know the answer, Lee," says

Muscare. "Because he's tired of working for Peanuts." You'll never stump Uncle Ed with a riddle. I've been doing this show for seventeen years. Back to our good movie in just a minute.

It is nearing time for the closing shot. Capobianco yells, "We have to strike the set tonight." The crew groans.

"Do you think you could stand by the piano?" Muscare asks Patty, as he works out how he will end the show.

In the movie bombs explode, crash, thunder. "It's too loud," Capobianco cautions the sound assistant.

"What do you want?" she says. "It's a bomb!"

"Two minutes, two minutes, two minutes," Capobianco warns through the microphone, wanting to get Muscare and Patty in their places at the desk. "You look even thinner on television," he yells to Patty, who beams her appreciation.

As *About Face*'s hero and heroine are joyously reunited, clasped in one another's arms, a romantic melody swells across the control booth. "Stand by," Capobianco sighs. On the control booth screen, Muscare can be seen tenderly holding Patty (who

wears the party hat) in a tango pose, and as the theme song fades, the couple twirls slowly into a fading spotlight. "Isn't she a great dancer or what?" Muscare, smiling stiffly, asks viewers as he waves goodnight.

"Okay," Capobianco yells toward the crew, "let's tear down the set. See fantasy land come down!"

Muscare gathers his stuffed animals, the umbrella hat, and the garden party hat from the set, laying them in his storage niche between the back of the set and the wall. He kneels there and folds the *Invader* T-shirt.

KUS's building is vacant by 2:30 except for Muscare, who has taken a hot cup of coffee and tapes of the night's show to the darkened editing room, a space no bigger than a broom closet. Leaving the door ajar, he sits down, lights a cigarette, and leans back. During his first spot, when the microphone was not working, the sound fades. Muscare frowns, roughly punches the tape ahead to his introduction of Patty, then to the "hate mail" reading. He stares at, ogles, searches out his image. He returns, twice, to Cucarachi's riddle. He laughs as he says, "You know, I'd rather be home watching this."

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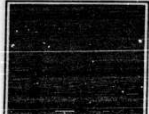
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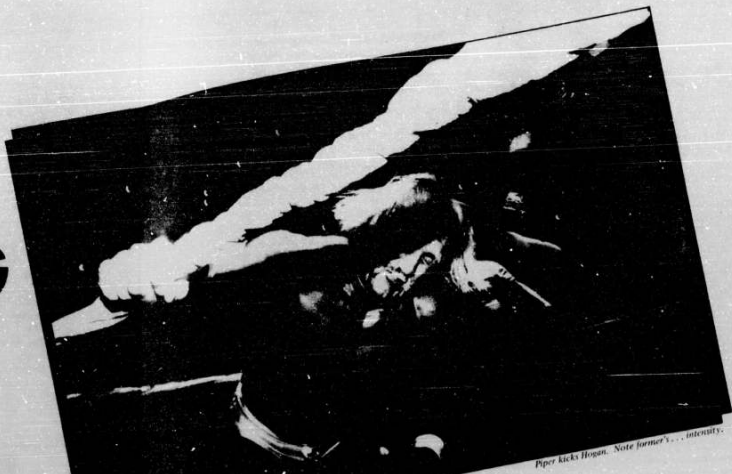
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TO MISS THE POINT, YOU
PENCIL-NECK GEEK.



There is no more a problem of truth in wrestling than in the theatre.
— Roland Barthes, *Mythologies*

I threw the paper into the corner and turned on the TV set. After the society page dog vomit even the wrestlers looked good.

— Raymond Chandler, *The Long Goodbye*

What is portrayed by wrestling is therefore an ideal understanding of things; it is the euphoria of men raised for a while above the constitutive ambiguity of everyday situations and placed before the panoramic view of a univocal Nature, in which signs at last correspond to causes, without obstacle, without evasion, without contradiction.

— Barthes, *ditto*

I can beat anyone up. And I can walk and talk too.

— Hulk Hogan

Okay, get out your notebooks. This here is lecture time. Wrestling Goes Mainstream. An outcome that is vile, it's loathsome, it may even cause cancer — don't laugh, this is serious. Somebody help me wheel out the blackboard — where the hell's my chalk? Okay, pens and pencils ready: I HOLD THESE TRUTHS TO BE SELF-EVIDENT.

1. By plugging right smack into the Master Program, wrestling has gone from being something uniquely take, archetypally fake, paradigmatically fake for real, to something nonironically fake per se, standardly fake like everything is fake: movies, TV, "real" sports, fashion trends, heart transplants, national elections.

2. An all-too-willing conspirator in the Ruse Writ Large, it is no longer the needle-threading, universe-belching master of its own persona, ceding (in all ways crucial, for a mess of potage) the Grand Generatrix of its own awesome face to the cloning yuck — for shame! — of demographics.

3. Where once upon a not so distant past wrestling proudly

mucked and traded in all that was Low — as in geeks, carnies and bathos — its current sense of market is defined wholly and simply by that lowest of common Denoms: children, hipsters and morons (principally Caucasian).

4. Formerly (same time frame) the incarnation of Bombast/Pure/No Limit, it has reeled in its compah, chieled its swagger, to coalesce with the twin towers of topical coopwork strut, Get! Down! and U/S/A!

5. Not in the wrestling lifetime of any of us under 50 have even the most impressive of good guys exhibited the consistently commanding Presence, or been ultimately as Interesting, as your average bad guy. 50th percentile and up. And while roleplay flexibility, including the option of 180° reversals on a dime, has always been a vital part of the trip, bad-to-good transitions have become an all-too-prevalent fact of life, as witnessed by the surrender-of-self of far too many Significant Malevolents in the last couple annus: Hulk Hogan, Sgt. Slaughter, Superfly Snuka and — saddest of all — Lou Albano. (Regan Era culture death at its most chilling.)

6. With its own entertainment I.D. no longer that of the bad guy — or even a bad guy — wrestling hooks up with the perennial bastion of choreographed insincerity (a.k.a. telegraphed sincerity), itself once Quip Bad but recently born again Good ("We Are the World," Cyndi

Lauper for Cystic Fibrosis), the festering megacorpse of mainstream rock. Underlining even more than the preeminence of Product over Art, this alliance made in Suburban Hell officially certifies our current megadistance from a world in which, massively, minutely or otherwise, art (or daring) ever really, truly functioned.

7. A TV staple since virtually for 35 years had the firmness of mission to ignore the insidious beseechings of any and all cathode Style Sheets, serving up the rawest and (possibly) most steadfastly life-affirming of broadcast gestures: seamed and seamy — but such (ah!) is Life. Today, TV-ized to the gills and snout, it is seamless, sanitized, canned-fetted, digitally animated, color communicated, slo-mo-ed and SLICK — as sufficiently awful as *WIDE World of Sports* (or the bloody Super Bowl).

8. With the WWF running, basically, the whole entire show, and the NWA, AWA, etc. reduced collectively to less than a sliver of the pie, wrestling's once mighty Pluralism — its infrastructural one-up on all-American athleto-monic hokey — has been sent the way of the horse, the buggy, the Bill of Rights.

9. More a geo-conceptual problem than an econo-monopolistic one, today's centralized national setup all but banishes Geographic Mystery from the stew. To wit (for example), where in New York '73 it

was announced that Stan "The Man" Stasiak had wrestled from Pedro Morales the then-WWF championship off camera in Philadelphia, and it was debated by bemused cognoscenti whether in fact Philadelphia existed (i.e., as a WWF outpost), it would be downright fruitless to any longer doubt your Phillies, your Boies, your Buzzard Creeks — the WWF blankets us all. To wit number two, "Parts Unknown," the hearth and home of Mr. Wrestling II, The Spoiler, Spot Moondog et al. is (as any kid up on the "new math" will tell you) finally inside the bubble!

10. As the breakdown/ abandonment of regional promotion becomes more or less complete, local non-televized wrestling cards, once the quasi-lifeblood of the whole dang whasis, tend to suffer most (proportionally) of all, especially with the goddam Hulk so unassailably entrenched as the Big Cheese—Designate and coast-to-coast hogger of hype. The Hulkster and his immediate foes can only fight so many nights a year, see, and with no local first units to draw from — such folk having either been absorbed nationally, shipped to jurisdictions unknown or locked out to rot — towns large and small are too often stuck with national second units that essentially stink, so great is the disparity of urgency (at Choreography Central) between Hulk-level horseshit and everything else. And without loser-leaves-town matches to occasionally fall back on

(as there's no longer a "town" to leave) — gosh.

11. Okay. Here's one for laughs. Time was muscles, make that muscles without accompanying fat, were the exclusive domain of "narcissists," sissy boys — in any event, some kind of weirdos — and bullies. Muscle creeps were hideous monsters, good guys never had them, certainly not the swollen fibrous crap you'd see in muscle mags, and even strong good guys, those to whom strength was their thing, had about as much flab sticking out their trunks as your average beer slob. Nor was there ever the faintest need for flabless abs, pecs or delts to even alternately serve as any sort of mat-tempered Fitness Metaphor, for what was itness but the sick joke of joggers? Okay, fine, great, amazing: a wrestling iconographically fair to the natural slob in Everyman. So what happens but Fitness Chic erupts like a case of the hives, in-shape Olympic diphits, hundreds of 'em, grab the national scrotum without subtlety or mercy. Schwan reneger makes a couple

"Only exceptions: those rare boros whose not-half-bad overall physiques were really no more than ornate general echoes of acceptably overdeveloped anatomical trademarks — Antonio Rocca and his "educated" bare feet; Pepper Gomez and his stomach that could withstand Killer Kowalski's claw hold, etc.

pies with and without his shirt — so what's wrestling go do but ruthlessly pande-to-trend. Possibly the sickest hallmark of the New Wrestling is ripping goddam fibers across the board: from bad guys as always (Paul Orndorff, Brutus Beefcake) to peripheral stiffys (Ricky Steamboat) to even — wouldja believe it? — announcers (Lesse "The Body" Ventura). Add to this all those hokey ersatz training tapes ("... pumping iron with Dick Wazoo in his Gym") and what we're faced with is Slob Disenfranchisement of the most nefarious ilk. Pahaw!

12. By shilling for itself on priory occupied turf (Letterman, *Saturday Night Live*, the sports sections of major metropolitan dailies), wrestling actually finds itself in a position to catalytically undermine an incredibly stupid and docile nation's belief structure re Everything, to effect the removal of the Master Program ring from a people's collective nose as it were. A NOUS LA LIBERTÉ — wrestling style! But such is far, far from its bag of intentions — and it sure don't want snot on its hands.

Let's be fair. Not everything stinks about today's wrestling, not even that practiced by the essentially repugnant World Wrestling Federation, formerly the World Wide Wrestling Federation, which according to a recent *Village Voice*

cover story has penetration rights to a whopping 87 per cent of U.S. TV homes — and climbing — and is so Johnny-on-the-nosing it even puts out its own wrestling mag, kind of the equivalent of a hit sitcom marketing its own TV Guide: Freddie Blassie (for instance) does not stink at all. In fact he is coming up roses.

During the hype hoedown which preceded MTV's "Rock & Wrestling Connection" whizzoff between Roddy Piper and Hulk Hogan, for inst. while everyone from Little Richard to Gloria Steinem was delivering cheesy well-rehearsed cliché in support (mostly) of Ms. Lauper's cultural sguard Hogan, Classy Fred, nonpartisan to a fault, went straight for the corporate

jagular, bellowing a motherfucking gem of from-the-hip truth & concision: "WHAT GOOD IS MTV????? THEY NEVER PLAY 'STARDUST' OR THE RUSSIAN NATIONAL ANTHEM!!!!" Indeed, indeed, and howabout a couple months back when, prodded to explain how as a legal American he could give succor to "Communists and Iranians," namely his tagteam charges Nikolai Volkoff and the Iron Sheik, this top-five all-time master interviewee (the others being the pre-sold-out Lou Albano, the late John Tolos and Killer Kowalski) exclaimed simply, "I support WINNERS!!!!" — inspirational or

BY RICHARD MELTZER

what? (Up there, in the author's opinion, with Ron Dellums' voice-in-the-wilderness characterization of Jimmy Carter's '80 Olympic boycott, which he was one of only something like maybe two-three members of Congress to refuse to endorse, as "hysterical" — Great Moments in Keeping the Faith.)

Then there's master interviewer Roddy Piper, he of WWF insert *Piper's Pit*, one talkshow host who really knows How. Former house villain at (L.A.'s own) Olympic Auditorium, a likable hack whose principal shick never amounted to much more than aggressive cowardice, Roddy has finally graduated to a task that suits him, beating out-of-ring good guys (qua naive, unsuspecting talkshow guests) with chairs, smashing bananas in their face. "Sympathy," he's been quoted as saying, "comes after stupidity and suicide in the dictionary." Talkshow hostility carried to its logical, inevitable conclusion (and the only leap in either tenor or scale — from Old Wrestling to New, from local dungeon to national slick — which seems to have been worth the effort, the gamble, whatever the hey).

Actually, though, to be really fair, Vince McMahon's macro-talkshow *TNT*, formerly *Tuesday Night Titans*, has also had its moments, including probably the big world-is-watching hundreds of thousands over USA Cable) moment of 'em all: the Butcher Vachon wedding. While the WWF kingpin's sense of Manifest Bombast has too often of late been that of a golfing bunker or nonironic (barely even cynical) pesticide lobbyist, those rare occasions when he's let the empire's hair down, and trusted the thing to communal autopilot, have been put near transcendent. The Wedding: collaborative improv/sequential pluralism on a par with some of your better Battle Royales, or Ornette Coleman's *Free Jazz* (for instance).

And Kamala, the three-hundred-

(continued on page 18)

Photographs by Jimmy Truax at the L.A. Sports Arena

THE LAST WRESTLING PIECE

TO SAY IT'S FAKE IS
TO MISS THE POINT, YOU
PENCIL-NECK GEEK.

There is no more a problem of
truth in wrestling than in the theatre.
—Roland Barthes, *Mythologies*

I threw the paper into the corner
and turned on the TV set. After the
society page dog vomit even the
wrestlers looked good.

—Raymond Chandler,
The Long Goodbye

What is portrayed by wrestling is
therefore an ideal understanding of
things: it is the euphoria of men
raised for a while above the
constructive ambiguity of everyday
situations and placed before the
panoramic view of a universal
Nature, in which signs at last
correspond to causes, without
obscure, without evasion, without
contradiction.

—Barthes, *ditto*

I can beat anyone up. And I can
walk and talk too.

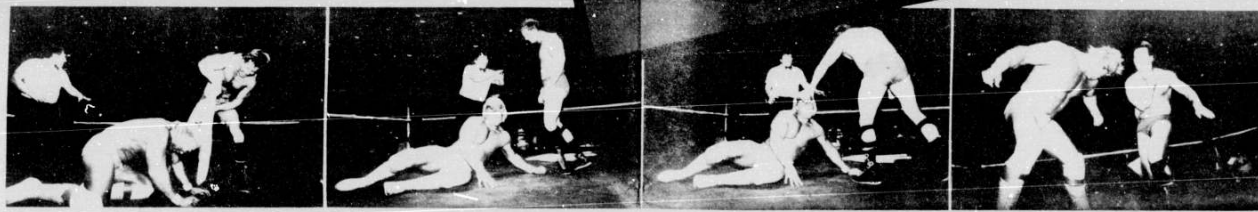
—Hulk Hogan

Okay, get out your notebooks.
This here is lecture time. Wrestling
Goes Mainstream: An outcome that
is vile, it's blasphemous, it may even
cause cancer — don't laugh, this is
serious. Somebody help me wheel
out the blackboard... where the
hell's my chalk? Okay, pens and
pencils ready. I HOLD THESE
TRUTHS TO BE SELF-EVIDENT

1. By plugging right smack into
the Master Program, wrestling has
gone from being something *uniquely*
fake, *archaically* fake,
paradigmatically *fake for real*, to
something nominally *fake per se*,
standardly fake like Everything is
fake: movies, TV, "real" sports,
fashion trends, heart transplants,
national elections.

2. An all-too-willing cornerator
in the Ring, *Wra Large*, it is no
longer the needle-threading
universe-bucking muck of its own
persona, crying (in all ways crucial,
for a mass of potage) the Grand
Generative of its own awesome face
to the flaming yuck (the shame, for
shame!) of demagoguery.

3. Where once upon a time we
didn't put wrestling pros in



mucked and traded in all that was
Low — as in zeeks, carnies and
bathos — its current sense of market
is defined wholly and simply by that
lowest of common Denoms
(principally Caucasian).

4. Formerly (same time frame)
the incarnation of Bombast/Pure No
Limit, it has needed in its complicity,
chiseled its swagger, to coalesce
with the twin towers of topical
cowpoot strut. Get! Down! and
U'S'AT!

5. Not in the wrestling lifetime of
any of us under 50 have even the
most impressive of good guys
exhibited the consistently
commanding Presence, or been
ultimately as Interesting as your
average bad guy, 50th percentile and
up. And while roleplay flexibility,
including the option of 180°
reversals on a dime, has always been
a vital part of the trip, bad-to-good
transitions have become an all-too-
prevalent fact of life, as witnessed by
the surrender-of-sell of far too many
Significant Malevolents in the last
couple annuums. Hulk Hogan, Sgt.
Slaughter, Superfly Snuka and —
saddest of all — Lou Albano
(Reagan Era culture death at its most
chiming.)

6. With its own entertainment
I.D. (no longer that of the bad guy —
or even a bad guy — wrestling hooks
up with the perennial bastion of
chorographed sincerity (a.k.a.
telegraphed sincerity), itself once
Quite Bad but recently been again
Good ("We Are the World" — Cyndi

Lauper for Cystic Fibrosis), the
festering megapurse of mainstream
rock. Underlying even more than
the preeminence of Product over
Art, this alliance made in Suburban
Hell officially certifies our current
megastardom from a world in
which, massively, minutely or
otherwise, art (or daring) ever
really, truly *functioned*.

7. A TV staple since virtually the
medium's birthing, wrestling for 35
years had the firmness of mission to
ignore the insidious beseechings of
any and all cabode Style Sheets,
serving up the rawest and (possibly)
most steadfastly life-affirming of
broadcast gestalt: seamed and
seamy — but such (ah!) is Life.
Today, TV-zed to the gills and
snout, it is seamless, sanitized,
canned featured, digitally animated,
color-commentated, also-mixed and
SLICK — as suffocatingly awful as
Wide World of Sports (or the bloody
Super Bowl).

8. With the WWF's rami-
fication, the whole entire show, and
the NWA, AWA, etc. reduced,
collectively to less than a sliver of
the pie, wrestling's once mighty
Pluralism — its infrastructural one-
up on all-American athletico-muscle
hoosey — has been sent the way of
the horse, the hippy, the Bell of
Ries.

9. More a gross conceptual
problem than an *one*-monopolistic
one, today's centralized national
clutch all but banishes Geographic
Mythology from the show. In that
example, where in New York 750 g

was announced that Stan "The
Man" Stasiak had wrestled from
Pedro Morales the then-WWWF
championship off camera in
Philadelphia, and it was debated by
bemused cognoscenti whether in
fact Philadelphia *existed* (i.e., as a
WWWF outpost), it would be
downright *fruitless* to any longer
doubt your Phillies, your Bosses,
your Bazzard Creeks — the WWF
blankets us all. To wit number two,
"Parts Unknown," the hearth and
home of Mr. Wrestling II, The
Spitler. Spot Moondog et al. (as
any kid on the "new man") will
tell you finally inside the bubble?

10. As the breakdown/
abandonment of regional promotion
becomes more or less complete,
local *non*-televised wrestling cards,
once the quasi-lifeblood of the
whole dang whorls, tend to suffer
most (proportionally) on all,
especially with the goddam Hulk so
unassailably entrenched as the Big
Chase. Designate and coast-to-coast
hunger of hope. The Hulkster and
his immediate foes can only fight so
many nights a year, and with the
local first units to draw them — such
folk having either been absorbed
nationally, shipped to jurisdictions
unknown or locked out to rot
down, large and small are left off-
stuck with national second-unit, that
essentially *stink*, as great is the
disparity of urgency (at
Chorography Central) between
Hulk level horseshu and every thing
else. And without loser-levy, such
matches (or occasionally full-back-off

to there's no longer a "town" to
beat, *no go*).

11. Okay. Here's one for laughs.
True *non*muscles, make that
muscles without accompanying fat,
were the exclusive domain of
"intersexists," sissyboys — in any
event, *some* kind of weirdos — and
bullies. Muscle creeps were hideous
brinkers; good guys never had
them, certainly not the swollen
flabby crap you'd see in muscle
thugs, and even strong good guys,
those to whom strength was their
flub, had about as much flab
flucking out their trunks as your
strongest beer slob. Nor was there
ever the faintest need for flabless
dicks, peeps or delts to even *alternately*
serve as any sort of neat-tempered
Fitness Metaphor, for what was
flimsy but the sick joke of joggers?

They, fine, great, amazing: a
wrestling iconographically fair to
the natural slob in Everyman. So
what happens but Fitness Chis-
tronic like a case of the herpes, in-
dubio Olympic dipslats, *hundreds* of
times the national *serotum*
current sublety or mercy,
a *choreographer* makes a couple

of exceptions: those rare beards
and half had overall
beards were really no more than
the natural echoes of acceptably
developed anatomical
muscles. Antonio Rosita and
"Buckled" have been Pepper
and his stomach, that could
kill. Killer Kowalski's claw

pies with and without his shirt — so
what's wrestling go do but ruthlessly
pander-to-trend. Possibly the sickest
hallmark of the New Wrestling is
rippling goddam fibers across the
board: from bad guys as always
(Paul Orndorff, Brutus Beelcake) to
principal good guys (Hogan, Snuka)
to peripheral stiffis (Ricky
Steamboat) to even — wouldja
believe it? — *antagonists* (Jesse
"The Body" Ventura). Add to this
all those hokey ersatz training tapes
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Wazoo in his Gym") and what we're
faced with is Slob
Disenfranchisement of the most
retardant ilk. Pshaw!

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Johnny-on-the-nose that it even puts
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Lauper's cultural sugarbad Hogan,
Classy Fred, nonpartisan to a fault,
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juggler, bellowing a motherfucking
gem of from-the-top trash and
conviction: "WHAT GOOD IS
MTV????? THEY NEVER PLAY
"STARDUST" OR THE RUSSIAN
NATIONAL ANTHEM!!!!" Indeed,

indeed, and how about a couple
months back when, prodded to
explain how as a lowly American he
could give success to "Communists
and Iranians," namely his tagteam
charges Nikolai Volkoff and the Iron
Sheik, this optative all-time megal
interviewer (the others being the
pro-sold-out Lou Albano, the late
Grand Wizard, and the long-time
John Tolos and Killer Kowalski)
exclaimed simply, "I support
WINNERS!" (inspired by the
title of a 1960s *Playboy* issue)

BY RICHARD MELTZER

what? (Up there, at the author's
opinion, with Ron DeLaune, now
in the wilderness characterization of
Jimmy Carter — 80 Olympic
boycott, which he was one of only
something like maybe two-three
members of Congress to refuse to
endorse, as "historical.") Great
Moments in Keeping the Faith.)

Then there's master interviewer
Roddy Piper, he of WWF insert
Piper's Pit, one talk-show host in the
really knows How. Former house
husband of A.S. — sorry, Olympia.

Auditorium, a likable hack whose
principal stink never amounted to
much more than aggressive
comedian. Roddy has finally
graduated to a task that suits him,
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moment, barely even cynical
postlude (or not), those rare
occasions when he's let the empire's
hair down, and trusted the thing to
common autopilot, have been part
most transcendent. The Wrestling
collaborative (minor, squamous
photos of a guy with some of the
better Battle Royale, or Olympia,
Entertainment *Free* face-for instance)
WINNERS! (the three hundred
And Katarina, the three hundred

WRESTLING

(continued from p. 17) some odd-pound Ugandan Giant, he of few teeth and fewer traditional holds, a true innovator. He just kind of knocks 'em over, falls on 'em and eventually gets up, too pure for the WWF so now he's out in the booties of something called the Mid-South — anyway he's okay.

And King Kong Bundy, 458 lbs. of monster metaphor/mixed (radiation-sick colossus meets shaved-head vampire meets world's largest amoeba meets lab animal that fucks your mom), wrestling's ultimate genetic accident (in the hands, no less, of the mad, post-scientific WWF) and master of the 5-count pin (3 is for sprints, wimps and earlier phases of the beast): as okay as it gets.

And someone I've never actually seen wrestle, just his photo in the "Mat Mania" issue of *Sports Illustrated*, this guy (3) with stupid hair and face paint called the Missing Link, no idea where he wrestles but I'd bet he's alright. I would bet ten bucks.

Otherwise — suddenly I'm feeling generous, I don't know why, but let's give some points to Big John Studd, Ken Patera and Bobby Heenan for clipping Andre the Giant's healthy head off sheep hair — otherwise, and I've been watching this since 1956 (so I know), otherwise *nada*, 's an average lame era at best, the EMPEROR'S NEW YUPPIE THREADS — and I'm being fair. I am.

I've been watching the shit since 1956, actually earlier; have followed it since around '56 — more or less continuously. Some multi-year gaps here & there, sure, but also some great big hunks of uninterrupted focus, bigger than for 2/3 of the things in my life. I've been to it live at least 200 times in various cities, or let's say 175-180. I've seen 8 or 9 battle royals. Wrestling was the first sport (by any definition) that meant anything to me, like I'd catch the world series or a bowl game most every year but so what. Discovered and learned the whole sporting pot pourri in sequence to it, first bought *The Ring* 'cause they had maybe

2-3 pages of wrestling in back, eventually read the boxing up front and started watching, hadda then buy *Sports Illustrated* and *Sport* to widen my boxing horizon, in the process managing to introduce notice (in sequence) football, hockey, basketball, baseball, etc. [Where the author is "coming from."]

Around '53 or '54 I remember my grandfather watching on a tiny black & white, sweat dripping, seegar jutting/jerking in his twisted mouth. In turn-of-the-20th Russia he himself had wrestled, or so he claimed, taking on smalltown bullies (Lewin, Curtis and 601-lb. Haystacks Calhoun vs. the Gramms and Johnny Valentine — and Jesus was it a *lala*). In the second fall the wrestling could not help remaining a matter of honor, this almost-anarchist nobody's-fool would yell at the screen. "Use your hammerlocks!" — affairs of honor can scarcely be faked.

[*Gramplasmic source of a cultural postulate.*]

Independent of gramps I hooked into the whasis somewhere during my first semester of junior high — a couple months after hooking into rock & roll fifteen years before it was pan-corporate slime by catching Elvis on the *Ed Sullivan Show*.

Krazy music (from then on) I could always catch — the home radio'd all but been abandoned in the wake of TV — but krazy ringside hi-jinx I had to (appropriately) fight for. All they had on in New York back then was Thursday night wrestling from D.C., promoted, interestingly enough, by McMahon's old man Vince Sr., which since it shared the slot of bran'new goddam *Playhouse 90* meant I hadda fight the folks to even catch five minutes. (A compromise was eventually reached: alternating weeks. Which meant, in one typical stretch, then missing part one of the *Playhouse 90* "For Whom the Bell Tolls" and me missing Mark Lewin & Don Curtis losing the U.S. Tag Team Championship to the Graham Brothers, Eddie & Dr. Jerry, while they lucked into catching part two.)

By the time I was in the 9th grade I was so gaga for wrestling I even wormed my way into a car with ten or eleven relatives I couldn't stand 'cause they were headed down D.C. for Easter where they had this 6-man



Age-demographically (and otherwise), your typical '85 audience.

whoosis they weren't gonna televise — Lewin, Curtis and 601-lb. Haystacks Calhoun vs. the Gramms and Johnny Valentine — and Jesus was it a *lala*. In the second fall the wrestling could not help remaining a matter of honor, this almost-anarchist nobody's-fool would yell at the screen. "Use your hammerlocks!" — affairs of honor can scarcely be faked.

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(not) a comeback. 'Cause, writ large, it's never been "away." Or particularly "down." I mean yeah, some regional promotions had dried up 'n' out from their own flaming ineptitude (the Olympia's LeBelis for inst), and the mass consumption of Hulkamania t-shirts does represent some kind of "advance," but truly, writ Large, with or without the glitz, the thing has been superpopular for decades. Or some such duration.

Like I've got this page clipped from a mid-'73 *Wrestling News*. It says: "Professional Wrestling Is Our Number One Sport! — we have statistics to back this up!" And the stats have Pro Wrestling at 35,000,000, ahead of College Football at 33,000,000, Major League Baseball at 30,000,000, College Basketball at 25,000,000 and so on, down to Pro Boxing at a crummy 5,000,000. This is '1972 U.S. Sports Attendance' they're giving, not as profit-ledger significant as paid attendance maybe — and certainly no bottom-line plurality without concurrent sales of caps, headbands, bumper stickers and bobbing-head dolls — but significant nonetheless. "Amazing But True!" exclaims author Norman H. Kietzer but I'm neither amazed nor incredulous: I was then and I am not now.

'Cause what's the 35 million ultimately represent? Let's say you've got a hardcore of 10 million wrestling fans, or had one in '72, a low estimate either way but all you need to pack in 35 is each of 'em haults and goes live 3.5 times a year — a reasonable assumption. I mean even marginal fans go at least once per average year (to a battle royal, for instance), more than has gotta be the case for baseball, football, tennis or whatever. Factor in all the occasionally gungah azzholes like myself (I went, for inst, to every Island Garden card in West Hempstead, N.Y., from '57 to '59, every Madison Sq. Garden show from '72 to '75, every weekly Olympic bash from '73 to early '77, and though I currently watch maybe 80 football games a year I've attended but one since '78) and 3.5 per is a no-sweat chunk — and we're not even talking those hundreds of thousands of weird



Age-demographically (and otherwise), your typical '85 audience.

fucks who're so beyond cycles of interest they (and their families) go every every time. And you want availability of product? These guys still wrangle 300 times a year; draw a circle around any major burg and there's gotta be (even post-dryout) 5-10 shows a month within 100 miles; probably more. Multiply dah dah dah by dah dah dee . . . you get the picture. '72, '85, whatever: demonstrably superpopular.

All that's going on is Vince Jr. performing insidious thus-&such with this legitimate mass popularity as its base, structurally

redistributing the remaining world's access to its variables & whatnot 'til he gets to have it All and Then Some — conspicuously: VHF, UHF, cable, closed circuit. Ads for jeans and Valvoline. Headbands, sweatbands and posters that fit exactly on the bedroom doors of suburban New Age 12-year-olds. Aesthetically co-equal competitors — many of whom his dad even played quasi-friendly ball with — cringing, sighing, crying in his New Age megapop-capitalist wake. Which, apropos of comebacks, is akin to Columbia Records buying out WEA, MCA and Polygram (or undermining their promotion, distribution, etc.) 'til they're down 'round the scale of India Navigation and SST).

prodding Springsteen, Michael Jackson and whoever-the-fuck to record five albums each a year and listing them at \$22.50 (everything else, \$18.95) . . . and hailing that as a glorious comeback for American Music.

THE FUTURE OF AN ILLUSION — more of Same at least

until winter. *Saturday Night's Main Event*, snubbing monthly for *Saturday Night Live* reruns, spring/summer, NBC: a Hulk Hogan cartoon (that's one already?), Saturday mornings come fall, CBS.

The entertainment-industrial complex is not, as a unit, all that firmly behind its new partner-in-schlock's center stage aspirations. David Letterman seemed ten times as snotty with Mr. T the "wrestler," guest-promoting *WrestleMania*, as he'd conceivably have been — at his existentially most ill-tempered — with T the "actor," promoting some shitty movie or a new season of *A Team*. Even on *Saturday Night Live*, guest hosts T and Hogan served as little more than token-trendy walk-ons, showing up in no skits except as themselves, even though Hogan in particular, in spite of all the bag-eyed grandiosity, is a far better comic actor than any current SNL regular. Like he well may be (from certain angles, in certain lights) an overinflated, hyperventilating Martin Mull doll, but he's still got it all over your Martin Shorts and Billy Crystal — therefore use him but *subdue* him.

And then, the topper so far, the belated foafar of Richard Belzer (rhymes with Meltzer) after Hogan, in the process of demonstrating a sleeper hold, dropped the fatuous comic, host of cable dogshit *Hot Properties*, on his head. Speaking by phone the following day over Stanley Siegel's *America Talks Back*, Belzer presumably stamped for All Entertainers when he said: "Our only weapons are our wit and our minds, and we never physically impose ourselves on others." Yeah, but didn't his ma ever teach him not to trust his person to monsters?

What soon may make for problems, however — Real Problems — is the glaring fact that in the ring, one-on-one with the biggest and baddest of professional opponents, the Hulkster is no less imposing. With the possible exception of King Kong Bundy, who's either being groomed as his longterm Rival Apparent or merely being readied for a round of pattykake with Andre the Giant, he really hasn't got dick to square off with. Even Piper, as delighful a

fuckface as one could demand in a foe, is just too relatively puny — 231 lbs. to the Hulk's official 305 — to continue commanding Hulkoid credibility without the Orndorffs, Ortons, whoever's forever woven into the plot. And let's say, for argument sake, you take the search outside the cozy confines of the WWF to peruse, for a Hypothetical Contender of suitable dimension, the register of the nearest promotional rival, Verne Gagne and White Sox owner Eddie Einhorn's Pro Wrestling USA. Okay: WWF bailout Sgt. Slaughter, 310, physical enormity plus sado-military compass — perfect. Only he's a good guy now, and will be as long as soldiers of the red/white/blue are regarded by schoolkids as he-no. He'd never pull a First Strike on the Hulkster, and how else could the thinning blond Come Back in all his bug-eyed,



Hogan, Piper, outside ring.

calorie-scorching awesomeness? Okay: Ric Flair, Jerry Lawler. Baaaad guys, fine — at least the last time I looked — vainglorious muhfuhs to the frickin' gills . . . but not much bigger than Piper. 243 and 234, respectively. So I dunno, even on imaginary drawing boards it's a Problem. Bigger Lies will hafta be concocted. (Or maybe I've watched too much boxing.)

Which is why I prefer wrestling INTERVIEWS: all voice boxes are anatomically equal. Or close enough.

PHONY OR FAKE? — John Stossel still can't know the half of it. Goes up to David "Doctor D" Schultz in the waning moments of an

embarrassingly deadpan wrestling-is-fake segment on ABC's 20/20 and coyly solicits the 6-6, 270 lb. on-off switch (always locked in on): "I have to ask you the conventional question . . ." — as if the guy reads Derrida or subscribes to the *New Yorker* — "is wrestling fake?" For which, not surprisingly, he gets whapped in one ear, then the other, after which he claims "loud buses" make his head ring; Babwa Walters commiserates. Poor John.

JUST IMAGINE, on the other hand, if he'd slithered up instead to some ABC win/loss stooge from *Dynasty* or *Mart Houston*, or some same-network movie of the week about teen pregnancy or white-collar alcohol abuse, and axed 'em right after they'd shot some typical maim of the human spirit (on the income from which they would wine, dine and tout far, far better than the king & queen of Belgium), "Lemme just hit you with this one: How do you um uh relate to the possibility that you have, just now, willingly participated in the complete, utter, wanton and systematic falsification of Reality as even a cactus would understand the term?" I mean not every recipient of the query would punch the dork's lights out (or even snarl menacingly), but autumns do not have their pride, and after this one even Babwa Walters not be around to commiserate.

How rule-playing robots behave under sudden fire is hardly the issue, though. Nor is the "veracity" of newsmaster Stossel's presentation (fixed/ fixed!) before getting whapped. As unpleasant-year wrestling partisan Bill Liebowitz puts it: "Why doesn't he do an expose of Doug Henning? So it's done with wires and mirrors? So he's not really a sorcerer? I mean come on."

Come on, indeed; some targets are too fat even for a laugh. The nightly news, for instance — show me a more malignant forcible orchestration of materialities. Wrestling's 200 worst Reality crimes are benignly pale in comparison. But fat is fat, and I won't touch it. What it does behoove me to touch, however, and get all testy about is Letterman's treatment of T in

(continued on page 20)

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WRESTLING

sequence with the rest of that night's show. Right after T they had this newswoman actress person, some raving ditz I have still not seen in her fucky-wucky feature with Madonna so who am I to comment, but she sure seemed like easy ditz-fodder for David to mock the living fluid out of two minutes after doing same to T, Rosanna Arquette. I mean maybe in fact she's a veritable bee's knee of the big wide silver screen — anything's possible — although nothing like that ever stopped him from lickerly splitting for obvious jocular joculars, never stopped him before and here he had all these cues flying in his face and all he did was act POLITE, CHARMING and APOLOGETIC (for a joke he rescinded). Like maybe she was just his week's quota of gals to be nice to, but it seemed purr near obvious, what with her and T juxtaposed like that, that when the chips were down, with personal squaresville "image" on the line, Letterman the Not-So-Nihilistic could always be counted upon to ally himself — on a dime — with one convenient strain of showbiz sham, one fly-by-night manufactured reality, over a slightly more topically disposable other. Contempo cinema over ringside pus indeed!

At which point T if he was any sort of real wrestler would've surged back onto the set & split massive hairs for the viewing world to see. Realer wrestler (and realer actor!) Andy Kaufman would've done it automatic.

ANDY KAUFMAN: the Rosebud in rassing's attic. Who, you may recall — apropos of talkshow hokum — once got himself a late-night "busted neck" (courtesy of real live actual wrestler Jerry Lawler) the so-called authenticity of which we may never truly know — 'cause now he's dead. Everybody's got a theory; mine stems from when Allan Arkush set me up with the guy while directing him in *Heart Beeps*. I had this memory I'd done years before with my pal Nick for a blaxploitation wrestling pic called *Soul Stomper*, and Arkush thought And'y'd be interested. Would've been — maybe — only the thing (7 sketchy pages) didn't stress, quite to his satisfaction, didn't underline enough that wrestling was f-xed. A structural purist, he wanted things right-on correct from the gigo, nothing a neophyte could read as ambiguous. So my own initial read on his getting pildrived by Lawler was he'd either (a) misread the text with which the other guy's "knowing that he knew the code" would make things functionally palsy-walsy (wrestling-as-dead) being to Andy the selfsame matter of Honor that wrestling as primal grope had been for my grampa's, affable enough on a de facto co-insider's plane for his brother-in-spirit not to betray him (a slight variation on Stossel/Belzer) or (b) he'd already opted to become wrestling.

When, in the last year or so of his life, he began appearing regularly as a wrestler on local Memphis TV, occasionally in the ring as a sap bad guy who could not do zilch to save his pipsqueak ass, but more importantly as a great interview

(“You’re all rednecks! I’m from Beverly Hills!” i.e., carpetbag archetype city), the half-queers of (a) became more and more a vanity of cranks Empiricism. With his neck-grudge against Lawler fully in context as an utterly Romantic rite of wrestling passage, and with King Kong Bundy’s present manager Jimmy Hart as his squeaky-intense “advisor,” Kaufman tossed off some all-time wonders of squared-circle shuck. Like I’ve seen this tape of what’s gotta be his own greatest public moment, something so amazing that Richard Foa at Rhino, who’s already got distribution on the great-enough (despite crummy sound) *My Breakfast with Blassie*, oughta waste no time in securing home-cassette (if not theatrical) rights to, a testament to Hope — and Glory! — which our Culture-deprived world of pain could surely use a dose of.

What happens is this. Kaufman, in regular boring street clothes and a silly, stupid rhinestoned crown, who’s already got distribution on the great-enough (despite crummy sound) *My Breakfast with Blassie*, oughta waste no time in securing home-cassette (if not theatrical) rights to, a testament to Hope — and Glory! — which our Culture-deprived world of pain could surely use a dose of.

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burn marks (cum mutant-film radiation festers) here and there on his never-exactly-handsome mug, conventionally bound “scripts” in his tense-with-message mitts. “DeNiro . . . Pacino . . . Robert Redford” — he bitterly lets ‘em drop — “all of them wanted me in their movies” — gasp, pant — “but because of YOU, Lawler, I will never work in Hollywood again!” Followed by an obligatory “I’m gonna GET YOU!” and who knows, maybe he never did get to make another pitcher.

Any way the real Rosebud in this monkey farm is did he or did he not already know he had cancer? Because clearly, absolutely. Wrestling was hardly just another warmup for him, another cold-warmed-up class, a craft-honing actperson workshop — or even a more radically advanced water gig at the Bagel Nosh. That sort of hokey might have had meaning for the Andy Kaufman of *Breakfast with Blassie*, a journeyman bloke (with a strong sense of irony) role-priming his licks as Stanislawskian setups for rants by the Great One. Taking the plunge, committing to Wrestling as IT, he became Blassie — a screamingly brilliant facsimile. So what we need to know, vis-a-vis possible death-knowledge, is was this (by choice) his literal Final Stand?

Someone must know. . . . HOLD THE PRESSES — Orndorff too. Has just fired Bobby Heenan & become a good guy. Abandon all hope — the show is over.

The Stalking of Sylks



ELEANOR WIDMER

The Restaurant: Sylks
The Location: 550 Via de la Valle, Winner's Circle Beach and Tennis Resort, Del Mar (755-7955)
Type of Food: American and Continental
Pricing: Lunch, \$7.95 to \$12.95; Dinner, \$12.95 to \$22.95
Hours: Open daily. Breakfast, 7:00 a.m. to 11:00 a.m.; lunch, 11:00 a.m. to 3:00 p.m.; dinner, Sunday through Thursday, 5:00 p.m. to 10:00 p.m.; Saturday and Sunday, 5:00 p.m. to 11:00 p.m.; brunch, Sunday, 10:00 a.m. to 3:00 p.m.

Even before we entered the dining room of Sylks, the new restaurant located adjacent to the Winner's Circle Beach and Tennis Resort across from the racetrack in Del Mar, one of my escorts — I had two that night — became exasperated with the parking situation. He rolled his eyes heavenward as if to say, “How can a gourmet restaurant possibly exist in this location?” But it does. The truth is that as soon as we turned off I-5 to Via de la Valle and headed toward the ocean, we were confronted first with the Fish Market restaurant whose busy parking lot can give even the calmest person a mild nervous breakdown, and then immediately next to it, with the equally crowded parking area for the Winner's Circle complex. On that particular night a time share plan presentation for the facility was being made, so every parking space was taken. Sandwiched in between the hotel itself and the time shares trailer-office was Sylks, occupying

the newly renovated space that once was the coffee shop and lounge of the hotel. Sylks is identified only by a small sign done in elegant calligraphy.

When we finally found a parking spot, we heard sounds of a piano and my doubting and exasperated friend cried out, as if I were personally responsible, “Are we going to be bombarded with music while we eat?” So I was much relieved to discover that the bar and music area were completely separated from the dining room.

To gain access to the dining room at Sylks you traverse a rather pretty enclosed lanai, where there are tables set up for use at breakfast and lunch. The dining room itself is luxurious, and for some reason, put me in mind of the dining room of a cruise ship. The carpet has a leaf pattern, and part of the ceiling is mirrored and surrounded by tiny pink light bulbs; the banquettes are raised, rose colored, and with backs fluted like shells. There's a fireplace with burning logs and if you sit at one of the banquettes you catch a glimpse of the sky through the high windows of the surrounding lanai. The room is attractive and if you ever ate here in the old days, when Fourms leased the place for dinners and it had as much style as a roadside diner, you will be in for a surprise.

Herb Kinsey, who operates Sylks (named for the silks of jockeys), used to own the Wine Knot in Del Mar. While that place was small and cozy and offered a wide variety of unusual wines and a limited menu of cheeses and salads, Sylks is much bigger and diverse and provides morning-to-late-night meals as well as music, dancing, and banquet facilities. It's an ambitious undertaking and I hope it

succeeds — the food preparation is quite fine.

The three of us began by wolfing down two loaves of warm bread, which is baked on the premises and served on a board along with a bread knife and good butter. The specials that evening were whole fresh Maine lobster stuffed with crab (\$18.95) and chicken in wine sauce (\$8.95). One of my friends ordered the lobster, I had the chicken, and my friend whose task it was to find a parking spot treated himself to rack of lamb (\$34.95). Before the entrées arrived, we each had a fine salad, one with house Italian dressing, one with blue cheese, and my own with a combination I requested of both dressings, which I considered the best.

Our entrées were well executed. The whole fresh Maine lobster stuffed with crab was a fine buy at \$18.95; it was large, sweet tasting, and contained lots of crab as well as lobster. It arrived with fresh spinach, carrots, and sliced potatoes baked with cheese. My chicken was lightly breaded and sautéed, and rated high marks for tenderness and taste. But my friend's rack of lamb was absolutely stunning, not only for its delightful sauce and the quality of the lamb but for its size — there were more than six baby chops. It was the most ample and best-prepared rack of lamb I had sampled in a long time.

We all had the same vegetables, although I had herb rice instead of potatoes. We were delighted with the high quality of our food and sent our compliments to chef Tom Piccuro and to his able assistant Paul, who had until recently been with Mille Fleurs.

After chatting with owner Herb Kinsey, we resolved next time to order one of the elegant wines from his extensive and so-

phisticated wine list. As we left and retraced our steps to the car, we realized that we had quite forgotten our original anxiety while searching for a parking space.

On my second visit the following week, I again regretted the location of Sylks — you can't possibly be aware of it unless you are directed there. On a Tuesday night there was only one other party in addition to ours, which must be attributed to the fact that you can't see the place or its sign as you drive by.

In spite of my earlier resolve to order a fine wine, my escort this time wasn't drinking at all. I mentioned to Mr. Kinsey that I hoped I wasn't disappointing him by not ordering wine, and he responded by sending me a glass of white burgundy, an '83 Louis Latour that was smooth as “silk” — compliments of the house.

Again I opted for the evening special, monkfish (\$12.75). This fish is often overlooked or even discarded by American fishermen, but it is highly esteemed in Europe. Unlike halibut or sea bass, monkfish is not flaky. The flesh is firm but highly palatable and because monkfish is notoriously ugly in its natural state (as well as being an aggressive scavenger), it is sometimes called “sea devil.” But it provides us with unusual texture and taste, and is not the least bit fishy, and is somewhat analogous to lobster. This monkfish was sautéed in a light butter/garlic sauce; both the preparation and the quality were highly successful.

My friend had a nicely done half roast duck prepared with oranges and Grand Marnier (\$13.95). Each of us was served a giant-size potato that had been boiled and sliced, herbal rice, carrots, and spinach.

Sylks offers fish and seafood, chicken, duck, lamb, and beef, with prices ranging from \$7.95 to \$22.95 (for a combination of prawns and roast beef). There are also light à la carte entrées such as Cobb salad (\$5.95) and pasta with vegetables at \$6.50. My own preference, when I'm trying to save money, is to eat the least expensive item in a good restaurant rather than opt for a more exotic dish in a cheap dining room. I would prefer to have the chicken amandine at Sylks for \$7.95 (which comes with a fine salad and a whole loaf of bread) than to order an elaborate shrimp dish at the same price in some lesser restaurant. Sylks does produce fine cooking at reasonable prices.

A final word about the music: The lounge does have a piano bar and there is dancing on Friday and Saturday nights from 9:00 p.m. to closing. But the restaurant is completely separated from the lounge and if you dine before 9:00 p.m., the music shouldn't disturb you at all. If you do like dining and dancing, you can finish your meal, walk a few steps and you're all set for the evening's gliding and check-to-checking.

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Laugh, Laugh



Comfort and Joy

RICK GEARY

The peculiar genius of Scottish writer-director Bill Forsythe is difficult to classify, and almost impossible to analyze. Like the greatest comic filmmakers — those not only with a coherent comic vision of the world but also the ability to convey it cinematically — what makes him special cannot be picked apart without making it sound leaden and mechanical. From Chaplin through Woody Allen,

no one has had a more delicate touch than Forsythe. His movies are earthbound, yet lighter than air. At times it seems they may just float away and gently burst, like bubbles, or dissolve before our eyes like smoke. His quietly skewed vision exists by this very throwaway quality; one doesn't take away particular moments so much as an overall feeling.

Those who are admirers of Forsythe's two previous films, *Gregory's Girl* and *Local Hero* (his first, but third-released, *That Sinking Feeling*, was a mere prelimi-

nary sketch), may at first feel the tension but disappointed by his newest comedy, *Comfort and Joy*, finally getting a three-day run at the Kien Cinema. Limited in scope, it has little of the innocent charm of the former, and none of the breadth and diversity of the latter. Likewise, those unfamiliar with his work might see it and ask what's the big deal about Bill Forsythe. It's a closed-in, somewhat narcissistic film, with a narrative line that takes us over no really new territory. Yet it is made with the same relaxed and seamless technique, the same straight-faced delight in human strangeness that makes him unique. The story revolves around the troubles of Glasgow disc jockey Alan "Duckie" Bird (Bill Paterson), who brings his own brand of insanity to the usual middle-class life. Each morning, as host of *The Early Worm Show*, he wakes the city up with all the forced cheer he can muster, for his life off-mike is miserable and chaotic. At the film's beginning his live-in lady friend of four years suddenly packs up and walks out ("I meant to tell you ages ago," she explains), leaving Bird in a state of personal limbo. But his life is transformed when he accidentally becomes involved in a territorial war between two rival ice cream companies, whose conflict has escalated to the point of vandalism and terror.

Mr. McCool is run by a passionate Italian family very concerned with honor, while Mr. Bungy ("formerly Mr. Softy, but no more") is an upstart fish-and-chips concern out to expand its profits with a line of ice cream products. Eager now to do something "meaningful," Bird sets out to produce a radio documentary on the war, offering himself as go-between and mediator. The new mission becomes the center of his life, and he wraps it in mystery and intrigue, sending cryptic messages over the airwaves to the warring parties. He bumbles to his employer and co-workers that his life had been "the wrong flavor" before this new, all-consuming involvement, while they, in turn, become increasingly concerned for

his mental health. But Bird perseveres, and not only uncovers the real reason behind the war but, in a flash of inspiration, devises a peace plan. At film's end his material position is unimproved — his apartment is still barren and his prized automobile has been slowly and steadily demolished — but he has reached a state of personal stability and serenity.

The ending may seem a bit pat; the whole story, in fact, is a little too cute and contrived. The comic juxtaposition set up between the frivolity of ice cream and the cutthroat methods behind it is too easy to make. But Forsythe leans on nothing. Most of *Comfort and Joy* looks as if it were caught from the corner of his eye. It is filled with odd, offhand bits of human behavior, most as fleeting and inexplicable as that moment when Bird peeks into his boss's office to find him and his secretary sharing a ribald laugh over something on the computer screen, and immediately sobering up when they notice the intruder. Forsythe creates no heroes or villains; each character is just as befuddled as the next. Most befuddled of all is Bird himself, and Bill Paterson manages to delineate unexpected complexities beneath his chirpy local-celebrity exterior. Also adding immensely to the general atmosphere of good feeling is the softly focused photography of the gray-brown Glasgow cityscape, and its cozy, golden interiors, by the talented Chris Menges (who received the cinematography Oscar this year for his work on *The Killing Fields*). Warm and inventive, *Comfort and Joy* goes by agreeably, but it has no special charge or challenge. It's better than most comedies around these days, but decidedly a minor entry in Forsythe's still-brief career, only whetting our appetites for what he'll try next.

Speaking of expectations, who could have predicted that a loose, amiable little comedy like *The Brother from Another Planet* would come from independent filmmaker John Sayles, America's master

of the middle-brow art film? Up to now, his skills have been more tactical than artistic: he knows how to make a low budget work in his favor, and he chooses small, people-oriented subjects, two factors that mean little in terms of quality and have caused his skill to be widely overpraised. Sayles's work at spare comic dialogue was first put to use in script doctoring assignments on such genre entries as *Battle Beyond the Stars* and *The Howling*; he went overboard in his first feature, *The Return of the Secaucus Seven*, filling it with unnatural, overly clever speech that made most of the characters irritating to be around. Likewise his lesbian love story *Lianne* — although with the likable youth romance *Baby's Boy*, he seemed to be moving into slicker, more commercial territory. But *Brother* (released last year, and only now receiving an engagement at the Guild) is a return to sheerest, outside-the-mainstream filmmaking and, though it's not without its structural problems,

Sayles's touch is more assured than ever.

Hitting town as it does after *E.T.*, *Starman*, and a half dozen other recent stranger-in-a-strange-land movies, *Brother* may look like very familiar stuff. The humor derives from the alien's unfamiliarity with our world and our concurrent unfamiliarity with him, but the trouble with all these films is that they never give us a clear picture of the alien's home, so we're uncertain of his vulnerabilities or powers. Consequently, few of these movies have any real internal logic; they're just one surprise after another. But logic doesn't bother Sayles. He tries to tell a simple tale here that comments on, rather than embodies, everyday reality. But the only reality we are given is a skind-deep, close-up view of Sayles' follow-the-explosions of his title character, a frightened black man from outer space who lands, appropriately, at Ellis Island and then makes his way up to Harlem. There he encounters all the expected ugliness,

crime, and violence — but also people who care about him. His lack of speech and bewildered, nonthreatening manner make people trust him, comfort him, and even confide in him. Like a therapist, he listens impassively as a variety of Harlem characters unload themselves to him. Over the course of the story he heals cuts and repairs video games with the touch of his hand, commits a robbery, seeks out a notorious heroin dealer, even gets to sleep with the woman of his dreams. He seems to fit perfectly into his new environment, in fact, in his spiffy new outfit — white beret, red leather tie — he gives off an aura of quiet dignity and authority. But all is not well, the Brother is being pursued by two intergalactic cops, mean-spirited white men in black suits (one of whom is played by Sayles himself). The only element in the film played for all-out laughs rather than pleasant chuckles, these two guys prance about with beautifully choreographed awkwardness and speak dis-

logue out of Fittes TV ("Just the facts, man"). It seems our hero is a runaway slave.

The alien is at home in Harlem. Sayles shows us, because Harlem is a haven for aliens of all kinds. A central scene in which a pair of Indiana WASPs (in town for the "Self-Realization Convention") wander into the bar in which the Brother hangs out, and remain for a drunken reverie, emphasizes — in reverse — the alienation of all minority cultures within American society.

The tone falters here and there and Sayles fails to bring his fairy tale to a satisfying conclusion, but as writer he fills it with invitingly loopy characters and, as director and editor, he moves it, like his hero, at a nicely languid, dazed pace. *The Brother from Another Planet* may, in the end, be a rather trivial movie, but it displays a sense of style and whimsy heretofore unseen in Sayles's work. He may yet get his act together.

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QUARTER NOTES

BY JONATHAN SAVILLE



LA JOLLA CIVIC-UNIVERSITY SYMPHONY

The La Jolla Civic-University Symphony completed its 1984-85 subscription series with a concert of music by Dvořák, Vaughan Williams, and Howhans. The Dvořák Seventh Symphony, energetically and skillfully played, gave evidence of what an exceptionally good amateur orchestra this is. But it was the less familiar pieces that carried the greatest interest. Alan Howhans's *Magnificat* is typical of its composer's output in its orientalism, its reliance on the melodic patterns of plainchant, its modal harmonies, its use of massed scurrying-chattering effects (as in Penderick's), and its suggestions of mystical meaning. The orchestral motifs and the choral writing in this setting of the traditional liturgical text kept reminding me of *Ben Hur*. Whether it is a compliment to say a work has affinities to a film score by Miklós Rózsa depends on one's tastes. I confess that I find the *Ben Hur* score thrilling, but I am embarrassed at my enjoyment; and I felt the same

WALTER BACHAUER

Walter Bachauer, a music critic and composer from Berlin, gave an informative talk at the Center for Music Experiment on some radical changes in the recent European avant-garde. According to Mr. Bachauer, the avant-garde music of the Fifties and Sixties — Nono, Boulez, the Darmstadt school, Stockhausen, Ligeti, Penderick, Xenakis — has become conservative and academic; it continues to be supported in Europe by the elitist bureaucracy of state-

supported radio stations, but its audience in the concert hall has dwindled to other composers and critics. This avant-garde, according to Mr. Bachauer, is like a traveling troupe of aging circus performers, never rejuvenated by new blood.

In the meantime a new wave of the avant-garde has appeared in Europe, trained not in music academies but in pop studios, and composing not for the opera house or the concert hall but for the audiences of rock music. These musicians are influenced by the American minimalists (Philip Glass, Steve Reich), by performance artists (Laurie Anderson), and by punk rock. They often have no background at all in "serious" musical modernism; their harmonies, for example, are of the utmost simplicity. They are fascinated with noise (traffic, the kitchen, birds, conversation), with synthesized sounds, and with electronic manipulation of this material. Their music, which makes use of techniques originated by the "serious" avant-garde but elaborated in pop recording studios, is regarded as pop music and distributed and marketed as such; unlike its "establishment" cousin, this avant-garde pop has a fairly large audience, often made up of people with little knowledge of classical music or of the great figures of musical modernism.

To illustrate his talk, Mr. Bachauer played recordings by three groups of musicians participating in this new wave: the German groups Tangerine Dream and Einstürzende Neubauten ("Crashing New Buildings"), and the French electronic pop star Jean-Michel Jarre. He pointed out that the habitual structure of these pieces is a long introduction in a drifting rhythm, with avant-garde music (electronic

sounds, distorted environmental sounds, bits of confused or meaningless language), followed by a longer section with rock rhythm and in a more traditional pop mode. How different these pieces sounded from Boulez or Penderick! Behind the familiar electronic bubbling and whooshing what one heard was simple harmonic ostinatos, thoroughly tonal and far from having minutely predetermined structures, these pieces would just go on and on through their rock-beat sections until at an arbitrary point the recording engineer faded the sounds out.

When questioned as to whether this music had any value in itself, Mr. Bachauer hedged a bit, finally coming up with the comment that the technical expansion of the pop recording studios to accommodate the experiments of the new pop avant-garde would offer greater facilities for more traditionally trained musicians to pursue their own compositions. In other words, "no" — a conclusion with which (however interesting the talk that led up to it had been) I had to agree.

BETH EL OPERATIC RECITAL

Beth El Synagogue in La Jolla, as part of its music series, presented an evening of operatic music at Sherwood Auditorium, with soprano Starleigh Goltry, mezzo Freda Rakusin, tenor Alberto Mizrahi, and bass-baritone Giorgio Tozzi; John Dare was the versatile and accomplished accompanist. This was, so to speak, a family gathering, rather than the miscellaneous assemblage of singers one usually hears on such occasions. Mr. Mizrahi is the cantor of Beth El; Giorgio

Tozzi, the former Metropolitan Opera star who now lives in Malibu, is Mr. Mizrahi's teacher on the West Coast; Miss Goltry is another of Mr. Tozzi's voice students; and Miss Rakusin is an old friend of Mr. Mizrahi's from New York. The warm, easygoing friendliness among the singers created an appealing atmosphere for this joint recital of operatic excerpts (mainly Italian), with a few musical comedy numbers and a sumptuously arranged Jewish folk song in the end. But what counted more than atmosphere was the quality of the singing; on purely musical grounds, this was an extraordinarily pleasurable evening.

Mr. Mizrahi, alas, is soon to leave San Diego for Cleveland, where he will be closer to the operatic opportunities of the East Coast. He evidently aspires to follow in the footsteps of Richard Tucker, who also began his career as a cantor and then moved on to the Met. Such an outcome would not be at all surprising. Whatever he may be like in the synagogue, when he is on stage singing Verdi or Donizetti, Mr. Mizrahi is every inch the first-class Italian tenor. He looks like Luciano Pavarotti, and he sounds like Carlo Bergonzi. His voice is supple and lyrical, like Bergonzi's, with a burnished high register; he is in full command of the spontaneous *bel canto* line; and he has the temperament to express the passions of an Alvaro, an Edgardo pulsed with ardor, his Rigoletto Duke gleamed with seductiveness. This is a voice we will be hearing more of.

The same thing can be said about Miss Rakusin — with even greater confidence, indeed, for she will be singing in the San Diego Opera's production of Eugene O'Neill

this fall. Miss Rakusin is of that rare breed, the dramatic coloratura mezzo-soprano. Hers is a heavy, covered voice with a thick control quality, and a stentorian low register; at the same time it is marvelously agile, with the top range easily merging into the timbre of the dramatic soprano. One thinks of Christa Ludwig at her best, or Marilyn Horne without the steeliness. Miss Rakusin seemed vocally and stylistically at home throughout the mezzo repertoire, from the pyrotechnics of Rossini's *Armida* (the spectacular trouser-role in *Semiramide*) to the lush voluptuousness of Saint-Saëns's *Dalla*. Her singing was exquisitely

nuanced and expressive, attentive to the dramatic meaning of the words, shapely of phrase, and often overwhelmingly exciting in its sensuality and virtuosity.

Miss Goltry provided a bit of extra-musical distraction with her rather startling appearance. A very beautiful young woman with flaming red hair, she was wearing a multiple-fringed gown, slit up to the thigh, of electric blue. The colors of the gown and the hair vibrated like a major seventh. If one shut one's eyes, what was heard was a fairly light soprano voice, rather in the French tradition, with a pleasing unobtrusiveness from bottom to top. A brave woman, Miss Goltry even attempted Norma ("Mira o

Norma," with Miss Rakusin), whose music she sang with surprising authority, considering that her voice is in fact too light; the voice seemed best suited to Thais, Gilda, and the coloratura-parody of Cundegonde in Bernstein's *Candide*. Miss Goltry was less impressive in matters of phrasing and expression. She tended to sing at a single level of volume, ignoring the possibilities for arched dynamics in the phrase and within the phrase, and in none of the roles she assumed did she seem fully identify with the drama of the character and the situation. At the beginning of her career, Miss Goltry has quite naturally concentrated on technique, in which she has

attained a high level of proficiency; it is now perhaps time for her to let the technique take care of itself and to start rethinking her arias in terms of expressive shape. One might also wish for a greater variety of color in the voice, which in this respect was radically different from the soprano's appearance.

Giorgio Tozzi, a great singer in his time, has kept many of the characteristics that endeared him to opera-goers for so many years. His voice retains its power and its bold masculine resonances quite unimpaired by time; this was, and remains, a wonderfully rich instrument. Mr. Tozzi's ebullient personality has, if anything, been enhanced, a

fact that was particularly noticeable because of the buffo and character roles he confined himself to at this recital. How marvelously he put across the humor, the personality, and the drama of Leporello! "Catalogue" aria of "La Calzonata," and of Tony's scene "Mama, Mama" from *The Most Happy Fella*. But something drew Mr. Tozzi's sense of pitch, a process that — as even his most loyal fans must have noticed — has been going on for many years now. The numerous occasions on which he went seriously flat or sharp could not help but sadden a listener who nevertheless could still cherish the singer's vitality and musicianship. □



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SPORTS

What happens when you cross a baseball nut with a statistics freak? Give up? You get an APBA player.

BY JOHN D'AGOSTINO

Last Wednesday night the San Diego Padres defeated the New York Mets, 5-4, in front of 24,000 fans in New York's Shea Stadium and a large television audience in San Diego. Padres' standouts in the gritty, come-from-behind victory over the National League's Eastern Division leaders included catcher Terry Kennedy, who had four runs batted in, pitchers Mark Thurmond and Rich "Goose" Gossage, and magic-mitt shortstop Garry Templeton. But only minutes after Gossage recorded the final out in that hard-won game, and far from the prying eyes of spectators and newspaper reporters, the Padres again took the field, this time in a secretive match against the American League's New York Yankees. In that clandestine contest, the Padres' exiled infielder Alan Wiggins stole two bases and scored two runs, and two former Padres—third baseman Luis Salazar and pitcher Tim Lollar—donned the San Diego colors one more time to hit and pitch their erstwhile team to an eight-to-five win over their Gotham counterparts.

You didn't hear about this intriguing, interleague game on the late-night edition of the news because it was witnessed by only five people. It wasn't played in the Gothic confines of old Yankee Stadium nor in the Padres' cement-and-sod shrine in Mission Valley. In fact, this game was played in an altogether different dimension. A dimension bordered by space and time, by shadows and light. Nine innings played between the foul lines of illusion and reality, in the smoky twilight zone of Kyle Obermeyer's dining room in Tiersanta.



Illustration by Tom Koss

"Shake 'em up good," barks Dean Medros as Obermeyer plays maracas with a plastic cup in which two dice are rattling around like seeds in a dry gourd. An overhead lamp casts a yellowish light on Obermeyer and Medros, who sit opposite each other at the table.

Between them rests a Lilliputian replica of a baseball diamond, angled so that Obermeyer appears to loom large behind the visitors' dugout, while Medros peers over the roof of the home team's dugout like the benign marauder in a Japanese monster flick. There are three other men in the room. Seated near Obermeyer's elbow is Larry Weiner, who holds several thick, menu-size placards covered from top to bottom with strange symbols and many paragraphs of fine print. Positioned slightly behind Medros on the other side of the table is Mark Jeffries, who puffs quietly on a pipe and occasionally glances at a scorecard in his left hand. In the shadows of the large dining room sits yours truly, trying his best to be unobtrusive. None of the men are smiling; all are staring at the miniature baseball field and anticipating Obermeyer's roll of the dice. They are playing APBA Major League Baseball, a table game that combines actual major league players' statistics with the laws of probability to approximate real-life baseball situations and their resolutions. It is not a kid's game. Obermeyer is a successful middle-age attorney. Medros

is a youngish building contractor who recently relocated here from the Phoenix area. Jeffries is a retired naval officer. Weiner is a thirty-five-year-old computer programmer and consultant from Orange County who has come south for the evening just to play APBA baseball.

It is the bottom of the first inning and Lollar is pitching to the Yankees' power-hitting first baseman, Don Mattingly. There are runners at first and third, and one out. As Obermeyer continues to shake the dice, I stealthily peek over his shoulder. On the table between Obermeyer and the baseball diamond are nine playing cards arranged in two neat, solitary-line rows. Each of the cards bears the name, vital statistics, even the nickname of a starting player for the 1984 New York Yankees. Below these facts are three columns of hyphenated numerals in alternating black and red ink. Finally Obermeyer rolls the dice with a flourish, and one visualizes Lollar releasing the ball in an imaginary ballpark. They come up "snake eyes," or eleven. Obermeyer punches the air silently and then nods slowly. "Damn Lollar," spits Medros, sitting back in his chair. Jeffries enters the play on his regulation scorecard. I am trying to figure out what has happened, given my limited knowledge of APBA baseball. I look from the dice to the card marked "Mattingly." At the top of the first column of numbers is a

black 11, which is followed by a red 5. I then glance at the large placard that Weiner has shuffled to the fore. At the top of the placard it says, "Runners on First and Third Bases." Weiner points to a line near the top of the placard. It reads, "5 — HOMERUN over the right-field fence." It has taken me nearly half a minute to ascertain what these veterans of APBA baseball mean instantly on the roll of the dice: Lollar has given up a three-run homer to Mattingly and the 1984 Padres trail the 1984 Yankees, three-to-nothing, in the first inning.

I had first heard about APBA baseball a year earlier, when a close friend of mine had called to tell me that he'd just received the game in the mail (it is not sold in stores). This was during the Padres' stretch drive toward the National League pennant and Padrenana was reaching fever pitch, so I forgave my otherwise mature pal his breathless excitement over having purchased a table baseball game. He, of course, mistook that this was no ordinary table game, and invited me over to learn the game from "someone who understands the mystical properties of APBA." He had made it sound as though I were to be initiated into some sort of secret society. More to humor him than anything else, I allowed myself to be subjected to a detailed education on the intricacies of APBA. I soon found myself hopelessly confused.

To begin with, the starter set consisted of a playing field, two dice, a "Sacrifice/Hit-and-Run" guide to use in certain game situations, eight "situation" placards (each listing at least 108 things that can happen when a batter comes to the plate in any of eight situations, from "Bases Empty" to "Bases Full" and everything in between), and twenty-six manila packets containing individual players' cards for each of the teams in both the National and American leagues. Every phase of each player's and a team's game was graded. Pitchers, for example, are rated from A to D, with A being the highest. The highest fielding rating for a first baseman is a 5 (Steve Garvey is a 4), while top number for a shortstop is 10 (the St. Louis Cardinals' Ozzie Smith rates a 10; our own Tompkins is a 9), and for an outfielder is 3 (on the Padres, Tony Gwynn is a 3; Kevin McReynolds is a 2; Carmelo Martinez is a 1). When an entire team's fielding ratings are tabulated according to a complex formula, the team is given a total fielding grade of One (the best), Two, or Three. Hitters are not rated, per se, but perform according to a slightly more complicated system. On each hitter's card are three columns of ball numerals printed in sequence from 11 to

66, representing the thirty-six possible combinations that can be rolled with a pair of dice. After each roll, of black numerals is either a single or a double row of red numerals that correspond to similar numerals on the "situation" placards.

Power hitters generally have a single row of red numerals on their cards, while those not known for their home-run punch have the additional column of red numerals to reduce the likelihood of their hitting four-baggers. It works this way: Let's say that home runs are represented on the "situation" placards by the number 1. Since homers are relatively rare, out of thirty-six possible dice rolls, the number 1 may appear on a batter's card only next to the black numerals 11, 33, and 66. Because double ones, threes, and sixes are rolled infrequently, even power hitters belt them out only on occasion. In the case of the Padres' Templeton, who is not considered a home-run threat, there are two red numerals after 11, 33, and 66—a zero followed by a 1. When the first red numeral is a zero, the APBAer must roll the dice again, and the unlikelihood of rolling doubles twice in a row is remote enough to make Templeton's chances of hitting a home run fairly slim. Just like in real life.

The realism of APBA extends to all aspects of the game. With a runner on first base, for example, a ground ball to the third baseman has a better chance of becoming a double play if the defensive team is a One-fielding team than if it is a Three. Similarly, a shot to left-center-field with the bases empty has a better chance of being a single against a C or D pitcher. With an A or B pitcher on the mound the same roll of the dice may produce a pop fly or a line-drive out. But if a C or D pitcher gets at least five innings without allowing a run, he automatically becomes an A or B pitcher for the remainder of the game, mirroring the real-life possibility of a mediocre pitcher occasionally having great "strut" and handling a tough game. These were just a few of the myriad subtleties of the APBA game as they were explained to me in one sitting. I left my friend's apartment with the sort of headache I used to get in high school algebra class.

I had pretty much forgotten about APBA baseball (remembering only the curious fact that Templeton's nickname is "Jump Steady") until very recently, when this same friend called to tell me that he'd gotten the base hit of 1984 cards (because APBA bases its players stats on the official record) of the most recent season played; the game is always one year behind. He'd also ordered and received the player cards for

the 1934 Detroit Tigers, and was preparing at that moment to pit that legendary line-up against last year's "fantasy" match-up piqued my interest, and I began asking questions. It turns out that in my friend's home town in northern California there were a number of APBA fanatics who would get locked into marathon tournaments in which they would play game after game for hours on end. He figured there had to be similarly obsessed APBAers in San Diego as well. A bell went off in my head.

"Yes, we've mailed a number of APBA baseball games to the San Diego area," an APBA spokesman said from the company's headquarters in Lancaster, Pennsylvania. "It's company policy not to divulge exact sales figures, but I can tell you that out of the millions of games we've shipped to San Diego," I assumed, wrongly, that the perplexing maze of stats, numbers, symbols, and situations represented in the various combinations of APBA cards had been arrived at by computer. "No way," laughed the spokesman. "There are simply too many variables for a computer to handle efficiently. All our compiling and cataloging of statistics and mathematical calculations are done by professionals here at the company." I had one final question: why would a company put so much time, effort, money, and thought into formulating the ultimate computer baseball game and then not market it in a highly visible way, say, during televised baseball games, or at least make it available in stores? The spokesman was very specific. "APBA isn't for your everyday baseball fan," he said. "It's for the baseball fan who's also a statistics freak. If you've ever studied the laws of chance, you know that things occur in discernable patterns. When you marry those patterns—for example, a series of random rolls of dice—to actual, real-life patterns like those established by professional ballplayers, you get the closest thing to reality you're ever going to get in a table game. APBA isn't just another game you can market like Monopoly or Trivial Pursuit. It's a science."

I would soon discover that APBA is more than a science to some of its enthusiasts. After striking out in several attempts to locate a group of San Diegans who play APBA baseball as a ritual, I finally reached base. Obermeyer was not only an avid APBA player, but he had scheduled an evening of APBA baseball for one night last week with three other fanatics, two of whom had just met. Obermeyer (the

only one of the four APBAers I met who asked that his name be changed in print) wasn't too thrilled at the suggestion that an intruder sit in on the foursome. I had to assure him that I would come alone, that I wouldn't interfere or ask too many questions during play, and that I wouldn't make him appear silly in this article. When I pulled up in front of Obermeyer's neatly landscaped house, I noticed in the driveway a late-model Audi bearing a bumper sticker that read, "If You Play APBA Honk Three Times." Once inside I was introduced all around. Each of the men seemed reserved, even shy. On an end table in the living room were numerous pictures of Obermeyer with whom I presumed were his wife and three children. But there were no women or children to be seen or heard, and the house was almost eerily quiet. It was obvious from their small talk that the men didn't know each other too well. I would learn that Medros had found out about this group through a classified ad placed by Obermeyer. Jeffries had retained Obermeyer to represent him in a tax case, and when the two realized that they had a mutual passion for APBA, they had decided to look for two more people to begin playing regularly. It hadn't taken long. Weiner learned of the group when he met Medros at a cocktail party a couple of weeks earlier. All had been playing APBA for years and were well versed in its complexities.

Although Obermeyer kept a well-stocked bar, I noticed that no one was drinking alcoholic beverages. "This isn't the sort of thing, like poker, where you get a bunch of guys together and drink beer," explained Medros. "You really have to concentrate. It's a little like chess, where you have to be thinking way ahead, for substitutions and whatever. You can't play the game right if you're not clear-headed." It is the top of the eighth inning and the Padres are at bat. Down five-to-four, the Padres have Wiggins at third (after a single and stolen base) and Garvey at first on an infield single that has moved Wiggins over. Salazar, who had entered the game as a pinch-runner for Graig Nettles, is at the plate facing the Yankees' ace, the shutout ace, Nolan Ryan. Medros tosses the dice. They come up double sixes, which corresponds to a 0-1 on Salazar's APBA card. Because of the zero, Medros must roll again, and again gets sixes. This time it's legitimate—Salazar has hit a three-run homer over the left-field fence. An inning later, Lollar himself hits a solo homer to finish the scoring. After Lollar puts the Yankees down in order in the bottom of the ninth, wrapping up the 8-5 victory, the four APBAers relax and begin

discussing the game. The game has taken a little over an hour, and all agree that the outcome was a realistic reflection of what might have transpired had the real Padres and Yankees played each other under similar circumstances last year. But APBA is not merely a way to look into the past. At least not for Weiner. "This is gonna sound strange," he said, "but I feel that I can predict the future with this game. I'm serious. APBA is better than Tarot cards. For example, if I hear that a certain team is thinking of trading for a certain player, I can mix the cards and play that player in what would be his new context, and find out how he would do. I did it with [newly acquired Padres pitcher LaMarr] Hoyt. Before the trade, he had never even begun. I pitched him against each of the first six teams the Padres were scheduled to play this year, and after six starts he was two wins and four losses." In his first six decisions this season, Hoyt was indeed two and four.

Obermeyer had overheard this bit of conversation. "I'll give you one," said the attorney. "When I heard that the Padres had gotten [Tim] Lollar from the Cubs, I flipped. His APBA card had him as a grade-C pitcher who was prone to giving up a lot of walks and home runs. I almost called Lollar [Smith, the Padres' president] to tell him what a bad move that was, but I figured he'd think I was some crackpot, getting my own information from a table game. Now everyone in the Padres organization is finding out what a terrible pitcher Stoddard is, and I think they're real sorry they got him." Obermeyer didn't smile when he added, "If [Padres manager Dick] Williams and [general manager Jack] McKeon had been playing APBA, they'd have saved [owner] Mr. Kroc millions of dollars."

Tarot cards. Foretelling the future. A game that's really a science. Numbers on cards that can affect small fortunes. The laws of chance. I am telling myself that these guys are just having some harmless fun with baseball stats, but I can't shake the vaguely ominous implications of what they're saying. As I walk Weiner and Obermeyer play the fourth and final game of the night. I remember something Jeffries had said earlier. Thinking that I had gained some insight into the APBAers' motivation to take this game so seriously, I had suggested that by moving the "players" in and out of baseball games and key situations the men were acting out every baseball nut's desire to play big-league manager. "Manager, hell," Jeffries had said through his pipe haze without looking up. "This is more like playing God." I was the only one in the room who laughed.

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Couched in Crises



Beyond Therapy

JONATHAN SAVILLE

Christopher Durang's *Beyond Therapy* is crude and funny. The Marquis Public Theater's production, with its swift, clever direction and its broadly comic acting style, treats the script as it deserves — as a vehicle for laughs, without any pretensions to psychological insight or serious social commentary.

In structure, this play is basically a farce, using the tried and true devices of the genre, but updated to take advantage of the particular craziness of our own era. Bruce and Prudence have met through a personal ad in a newspaper (curiously, the newspaper Prudence is carrying in the Marquis production is the *Reader*). Bruce wants to marry her. But Bruce, who is bi-

sexual, at the same time has a lover named Bob. The climax of the first act, in typical farce fashion, brings all three together in the traditional scene of the "horrible dinner party." Bruce and Bob quarrel noisily. Prudence (amusingly played on the edge of hysteria by Denise Granger) tries desperately to escape from this unpleasantly complicated situation. Bob (whom Randy Greene has taken over) threatens to go shoot himself. In the meantime the telephone is constantly ringing with equally hysterical calls from Bob's mother, who accuses Prudence of trying to break up Bruce and Bob's marriage. Bruce played nimbly by James Johnson) rushes about the stage, vainly attempting to cope with these multiple crises. It is pure French bedroom farce of a century ago, with the added piquancy (found so frequently in farces of the last

decade) of homosexuality and bisexuality, currently a rich source of theatrical amusement.

That is not quite all, however. As the title indicates, *Beyond Therapy* purports to be a satire on psychotherapists and the modern American tendency to rely on the psychoanalysts and psychologists for the solution of all life's problems. Hence Durang adorns his basic farce plot with two therapists: Dr. Stuart Framingham (who is treating Prudence) and Mrs. Charlotte Wallace (who is treating Bruce). Thomas Olmstead's witty set at the Marquis reflects this symmetry by placing Dr. Framingham's office (with its impersonal decor and couch) stage right, and Mrs. Wallace's consulting room (with its bitty disorder of children's drawings, dying plants, and piled-up junk) stage left; the scenes bringing Bruce and Prudence together take place in between these two centers of incompetent interference. "Incompetence" is the right word. Dr. Framingham (vigorously played by James Johnson — note the "r") is that whipping boy of antipsychiatric satire, the therapist who seduces his patients; to make matters worse, he is a premature ejaculator. Mrs. Wallace is an unalloyed loon, stuffing herself with potato chips and cookies, holding a Snoopy doll on her lap, forgetting common words (she refers to her secretary as a druggist) so that she has to fall into a frenzy of word association to recover her vocabulary, mistaking one patient for another, and encouraging all her patients (a group eventually consisting of all the other characters, including Dr. Framingham) to express their irrational feelings freely and to act as spontaneously and nuttily as she does herself. This type of satire derives from the long theatrical tradition of the quack doctor, and the humor in the portrayal of Dr. Framingham and Mrs. Wallace has much more to do with the invariably successful commonplaces of this comic tradition than with a sharp-eyed satirical observation of the quirks of actual therapists today. Dr. Framingham and Mrs. Wallace are no more like real therapists than Sister Mary Ignatius (in Durang's attack on Catholicism) was like a real nun. But *Sister Mary Ignatius Explains It All for You* (which the Marquis staged recently to deserved acclaim) is a far more savage play than *Beyond Therapy*, which treats therapists as figures of fun rather than as destroyers of human happiness, and really cares far less about attacking anybody

than about making the audience laugh. Mrs. Wallace, in particular, combines in delightful measure the quack doctor tradition and the tradition of good-hearted female eccentrics (a combination that would be funnier in the Marquis production if Mary Lynn, otherwise a quite dull actress, did not keep stumbling over her lines).

The element that gives *Beyond Therapy* an effective satirical flavor is its language. Everyone speaks in a bubbling goo of psychopop clichés; the patients quote their therapists; the therapists quote themselves; and any authentic emotions or reactions are immediately translated into a jargon that makes them mere instances of psychological generalities. The result is that all the characters, talking this flimsy lingo, seem utterly shallow (which is just right for farce), and that it becomes impossible (and this is also perfect for the genre) to let the first two concerns proceed as planned as long as a use permit application was promptly filed, but the city has remained steadfast in its refusal to allow the series to proceed beyond the first two shows.

Zoning administrator Sheri Boyer acknowledges that the late-March complaint "made us aware of the situation," but says her office is merely complying with existing laws that call for a conditional use permit to be obtained for any major outdoor event. She likewise refused to identify the source of the complaint, and May Centers manager Scott Turncutt simply stated "I'm not in a position to discuss this issue." A May Centers source who asked not to be named, however, admitted his company helped launch the fight against the series "because it could affect our business quite negatively — Ralphs, for example, is open until midnight in our convenience center, and if people come to buy milk and there's no place to park, they'll go somewhere else."

City Lights

Smokey

(continued from page 4)

hastily arranged between the city attorney's office and the La Jolla Village Inn's legal staff; at that meeting, Gardner says, it was learned that the reason for the city's actions was the receipt of an anonymous complaint, sent in to zoning in late March, merely asking, "Are these concerns a permitted use?" Gardner surmises the complaint had been made by May Centers, but the zoning representatives refused to reveal the complainant's identity. Finally it was agreed to let the first two concerns proceed as planned as long as a use permit application was promptly filed, but the city has remained steadfast in its refusal to allow the series to proceed beyond the first two shows.

Zoning administrator Sheri Boyer acknowledges that the late-March complaint "made us aware of the situation," but says her office is merely complying with existing laws that call for a conditional use permit to be obtained for any major outdoor event. She likewise refused to identify the source of the complaint, and May Centers manager Scott Turncutt simply stated "I'm not in a position to discuss this issue." A May Centers source who asked not to be named, however, admitted his company helped launch the fight against the series "because it could affect our business quite negatively — Ralphs, for example, is open until midnight in our convenience center, and if people come to buy milk and there's no place to park, they'll go somewhere else."

— T.K.A.

city's park and recreation department, which will provide staff assistance for the new committee, makes no secret about its desire to retain some of the parcel's buildings for its own use as office space. Should the committee decide that the land be cleared of all buildings, park and recreation department officials will be allowed to submit their own recommendation urging that some buildings be retained as city offices.

— P.K.

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

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LETTERS

(continued from page 5)

may be certain that other burns and good-for-nothing scum, excuse me, homeless unfortunates, will find their way here, thus giving us the opportunity to prove that San Diego is "America's Finest City."

Yes, indeed, Messrs. Salzberg and Jovishoff have opened my eyes. Never again will I think that the best cure for a greasy-haired, bothersome panhandler is a good bust in the mouth and kick in the head. Jovishoff says, "The

homeless have no chest." Therefore, we should clout them so they'll have some. **Harry D. Fisher**
San Diego

What Pamela Likes

Two of the best things about the *Reader* are the two comics in the third section, "Ernie Pook's Comeback," by Lynda Barry and "Life in Lili," by Matt Greening. I wonder if you could someday print some information about these two clever people, a photo perhaps. Is Mr. Greening from this area?

I also like the "Off the Cuff" interviews, especially those with children. Perhaps one additional bit of information might be helpful: where the interviews are held.


I like Eleanor Widmer's column, but would like to hear more about restaurants in North County. For us, it is not far! Duncan Shepherd's reviews of movies are much appreciated, though perhaps if his sentences were somewhat shorter, we could understand him better. I can usually trust his judgment and therefore continue to read his columns.

Pamela Pederson
Escondido

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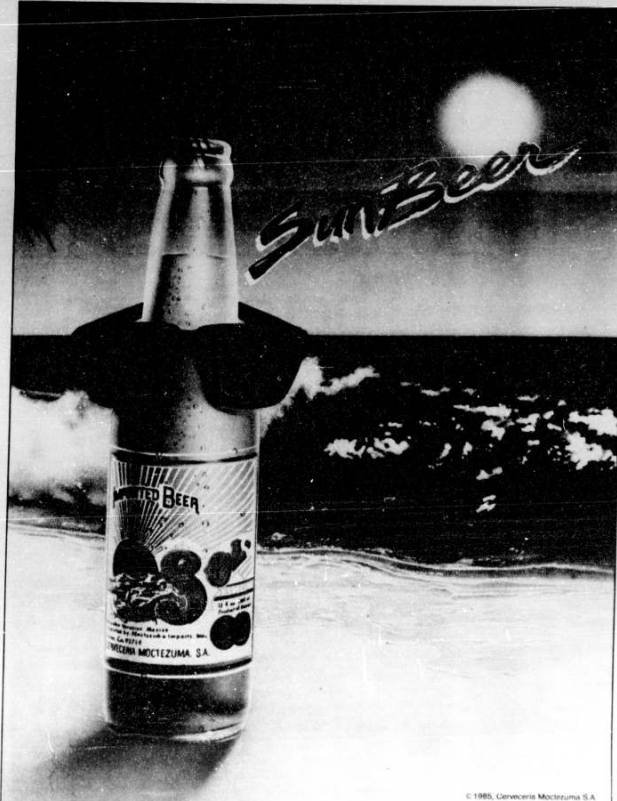
Movers

(continued from page 4)

committed to modeling at least a portion of the thirty-five acres after the grassy play area bordering Sixth Avenue on Balboa Park's western fringe. And committee member Bob Arlman, director of COMBO, says he's "anxious to recover as much passive land as possible" from the old hospital acreage.

The committee doesn't have complete control over future uses of the land; its recommendations — due next year — must be approved by the park and recreation board and by the city council. But the city attorney's office has already opined that 22.5 of the thirty-five acres must be used only for park and recreational uses. "While the hospital buildings now crowded on that parcel could stay, their reuse will be strictly limited to museum or other spaces benefiting park visitors. Senior citizen high-rises, "park and ride" lots, or a new downtown library proposed by some groups would be prohibited on that 22.5 acres. But the remaining thirteen acres could house such nonpark uses, the city attorney says. Ironically, that thirteen acres covers Inspiration Point, the southernmost tip of the park, which commands a view of San Diego Bay, the Coronado bridge, and Tijuana.

The debate over the future of the thirty-five acres is further complicated by the fact that the



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Masters Of Refinement

To illustrate clearly the radical difference between Japan's approach to art and that of the West, it is best to present the traditional textbook comparison of internationally known koto artist Shinichi Yule and America's native son, Liberace. Japanese sensibility — it's the difference between two little twin shrimp floating in clear broth at the bottom of a lacquered bowl and pot roast; between ikebana arrangements and flocked Christmas trees; between haiku and Alexander Pope's *Rape of the Lock*. Japan developed a refined Zen aesthetic; we gave the world est. See some monk sitting silently in a sensible cotton garment quietly struggling to quench all desire — see Reverend Ike. But remember, Japan is no hulk of a country. It is a country where art is fine so long as it doesn't disturb the neighbors. In a continent with a lot of leg room, it's fine to have a Wagner, to have Lipizzaner stallions bounding about the ballroom, but when space is limited, when there really is no place else to go, one has to think simple.

Shinichi Yule, who will be

appearing in concert this weekend at the La Jolla Museum of Contemporary Art, is a master of another Japanese instrument of extreme simplicity and beauty, the shakuhachi, or bamboo flute. In order to better understand the nature of sentiment evoked by the music of these instruments, one should know that the Japanese themselves see and hear the world around them in a way that is qualitatively different from our own. Japanese television is leaped to blues and greens — to the Western eye, the trees sometimes seem to merge with the sky when scenes of vistas are broadcast. But the Japanese eye can discern more numerous shades of green. And studies, done within the past five years at the University of Tokyo, would seem to indicate that the Japanese brain can process insect noises and other "nature sounds" in the same way that we process human speech. One might infer from this that the Japanese mind was more closely attuned to nature. While our music often expresses passion

(continued on page 16, col. 3)

The Warbirds

If you liked World War II, you're gonna love the show at Brown Field this weekend. More than two dozen WWII vintage aircraft will fly in and be placed on display for three days by the San Diego wing of the Confederate Air Force, whose fleet of 130 restored planes is a federally chartered flying museum.

The local spokesman for the aircraft show is Colonel Ron Rolfe, area commander of the CAF and a living tribute to the Boy Scout motto. Citing the bombing of Pearl Harbor, Rolfe says, "The lessons this country learned on December 7, 1941 in the Pacific must never be forgotten. Americans must never be caught unaware."

The 130-plane fleet of the Confederate Air Force, known internationally as the Ghost Squadron, was formed in 1957. Rolfe explains, "A bunch of boys from south Texas realized that the old aircraft were just being sold for scrap or melted down, and that if somebody didn't do something about it, all the old planes would be gone or in museums. And once you put a plane in a museum, it never flies again."



L-5. Liaison and reconnaissance craft

"They had some bucks and they started buying the old birds and restoring them. Because they were all Southerners, somebody nicknamed them 'Rebs,' and after that, they called themselves the Confederate Air Force. We're now the thirteenth largest air force in the world."

But there was more to it beyond just preventing the loss of antique handwags, as Rolfe explains with a quiver of emotion. "Have you ever heard a round engine start? It's a sound that gets under your skin, it gets deep into your hide. It's a sound that sends chills up the spines of

millions of airmen." So with the ghost of John Wayne quoting Nathan Hale over the proceedings, the squadron of former warbirds will assemble at noon on Friday, May 31 at Brown Field on Gray Mesa. Among the aircraft on display will be a B-17 bomber named Sentimental Journey and decorated with a picture of Betty Grable; a P-51 Mustang fighter named *Hot Rod*; two B-25 bombers, a C-46 Commando named *Humpy Dumpty*, an amphibious PBX Catalina Flying Boat, a UC-78 Bomber, and an N3N Yellow Peril.

(continued on page 11, col. 1)

Ulloa's Works

Just call me a painter from El Centro. This is how Domingo Ulloa preferred to be formally introduced at the gallery last Saturday. Just a painter from El Centro. The unassuming, quiet-spoken man was clearly pleased to be among friends and admirers at the exhibition of his work, but declined to engage in self-analysis or to re-create in words what he had already created in paint. Perhaps that's the down side of the increasing recognition Ulloa is gaining after forty years of work as an artist.

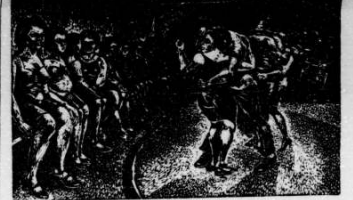
The sixty-year-old Ulloa, born in California, has lived and studied in California and Mexico, and has earned a living as a house painter in the Imperial Valley for many years. The recent interest in Chicano and Mexican art is now bringing Ulloa some of the fruits

of his artistic labors. Several dozen of his paintings, pastels, charcoal drawings, and linocuts dating from the 1950s through 1984 are currently exhibited in two separate one-man shows in San Diego, one at the Centro Cultural de la Raza in Balboa Park and one at the Maple

Gallery downtown. Ulloa's first solo show in San Diego was at the Centro about ten years ago. Since then his work has appeared occasionally in group shows around town.

The works currently on view amply demonstrate not only

(continued on page 11, col. 2)



'Chicano,' Domingo Ulloa, 1980

They Love A Parade

The first time I was in a parade I wore a Halloween costume; from my head to my hips, I was one big pink grinning baby face with knickers and giant baby shoes jutting out below. I didn't win a prize for best costume, but I did win a prize for being the only girl that walked down Main Street at dusk while moonlight giggled and waved to a crowd that matched with a crowd was nearly fourteen years ago, and we

carried antiwar signs. My partner was an up on page one of the *Seattle Post-Intelligencer*. I was smiling right into the camera. I think I'm a latent ham.

Thinking back on those ten hours of melting into the swell of purposeful perambulation, I wish — without hope now or recourse — that I were included in Saturday's Parade of Champions, which will wind a twelve-block course along El Cajon Boulevard. But alas! This is an invitation-only RSVP affair, it seems, with the conspicuous

calcade comprising those "champions" whose contracts are played in gold. None other than Sockers coach Ron Newman is parade marshal, accompanied by his entire team. The whole U.S. men's volleyball squad is also marching, as are players from the Palms and the Chargers, and prize-winning equestrians. Even the Ocean Beach Genetic Surf Club, several former Olympic competitors, and Hall of Famers got an invite.

That's fine and good, but where's a sense of fun and merriment? Right along that

stretch of El Cajon Boulevard, or out one block in either direction are a bowling alley, a karate studio, an exercise hall, a shuffleboard club, a square dance outfit, and Wood's Wilson High School. And the odds are that any of these could have produced a few ribbon holders for Saturday. I myself have three sports trophies in my basement — one for fencing and two for golf. Should it matter that I won them somewhere between fifteen and twenty years ago in my early pubescence? Had I won in this Parade of Champions, anyone

with a trophy could march down the street Saturday, even if they had to buy it and inscribe it themselves.

For that matter, I've already garnered enough other awards surely to merit a front-row center spot in next year's honorific procession. In my basement also are prizes for a drawing of a turtle (age eight), for sewing the most Civil Scout cookies in my troop (age ten), and for an essay on raising guinea pigs (age fourteen). Should it matter that my muscles are flaccid these days? I was a cheerleader squad captain (age fourteen), voted class flirt (age sixteen),

(continued on page 11, col. 5)



Illustration by Rick Long

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in which they are to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92118.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 2776 East Avenue, La Jolla, 454-5191.

"Dance Jam," create your own dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Annual Dance Recital, the San Diego Civic Dance Association continues its series of summer recitals, featuring student dancers of all ages in tap and jazz numbers, Saturday, June 1 and Sunday, June 2, 7 p.m., in the Casa Del Prado theater, Balboa Park, 236-5411.

"Dancing in the Streets," the Count Basie Orchestra, under the direction of Thad Jones, performs at the first of a series of summer street dance concerts, Saturday, June 1 and Sunday, June 2, 8 p.m., Mandeville Center, UCSD. For reservations call the UCSD box office at 452-4559.

Conservatory of Ballet Arts dance company will present three performances this weekend, on Saturday, June 1, at 2 and 7 p.m., the company performs a new work, Snow White and the Seven Dwarves, and Act II of Swan Lake. On Sunday, June 2, at 2 p.m., Snow White and the Seven Dwarves and Ragtime Dances will be presented. All three performances will take place at the Trust Theatre, 405 Rancho del Oro Road, Oceanside. For information and reservations phone 451-0714.

Faculty/Student Dance Concert, choreographed works by the UCSD faculty will be performed by students in the annual recital, which features a solo performance by visiting Regents' Lecturer and choreographer Bill Fyfe and the Ballet Society Ensemble, Saturday, June 1 and Sunday, June 2, 8 p.m., Mandeville Center, UCSD. For reservations call the UCSD box office at 452-4559.

"Matrix," in conjunction with the current exhibition on "Images of the Goddess" - a performance on the theme, featuring Hi-Hi Park as Isis and Judith Creek Escher as Aphrodite, will be presented. Other aspects of the evening include a performance piece by Karen Winthaus and improvisational music, Saturday, June 1, 8 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown, 454-5868 or 235-8092.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 102, Casa Del Prado, Balboa Park, 276-7064 or 488-2617.

"Circle Dancing," "Sufi" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jolly Road, Mission Hills, 295-8677.

Israeli Dance is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community

Center, 4126 Executive Drive, La Jolla, 457-3330.

Music

Symphony, the San Diego Symphony Orchestra, with conductor David Atherton and guest violinist Mayumi Fujikawa, presents a program that includes Mendelssohn's Overture to The Hebrides, Beethoven's Violin Concerto in D, and Karl-Binger Blomhult's 1954 ballet, Sophos, tonight, Thursday, May 30, 7 p.m., Friday, May 31, 8 p.m., and Sunday, June 2, 2:30 p.m., Civic Theatre, 227 C Street, downtown. For ticket information phone 699-4200 or any TeleSeal outlet.

Music from around the World, the six-member ensemble, Orient

TO LOCAL EVENTS

Express, will perform East European, Spanish flamenco, and Middle Eastern music on native instruments, Friday, May 31, 7:30 and 9:30 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-5772.

"Virtual Memory" UCSD's Center for Music Experiment will open the doors of its Computer Audio Research Lab for a public concert of synthesized and processed works by graduate students, Friday, May 31, 8 p.m., at the Center for Music Experiment, 408 Warren Campus, UCSD, Free, 452-4383.

Jazz Piano, Mark Ingley performs jazz works Friday, May 31, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar, Free, 735-3735.

Once a Year the San Diego Music Makers Club sits down to a banquet and musical program to which the public is invited. On

Friday, May 31, 8 p.m., at the Center for Music Experiment, 408 Warren Campus, UCSD, Free, 452-4383.

Acclaimed Organist Hector Olvera performs on the Mighty Wurlitzer pipe organ, Saturday, June 1, 7:30 p.m., California Theatre, at Fourth Avenue and C Street, downtown. For ticket information phone 236-0512.

Basist Jeffrey Miller performs works by Bartok, Prokofiev, Scriabin, and others in a student recital, Saturday, June 1, 8 p.m., room B-210, Mandeville Center, UCSD, Free, 452-3229.

Symphony, the Palomar Community Orchestra and Chorus, with conductor Robert Cholew, performs Stravinsky's

Symphony of Pines, guest violinist Zina Schiff is featured with the orchestra in Tchaikovsky's Violin Concerto. Two performances are scheduled: Saturday, June 1, 8 p.m., and Sunday, June 2, 1 p.m., in the Palomar College Theatre, San Marcos, 744-1156.

Balladeer David Baumgartner performs sea songs and shanties, Saturday, June 1, 8 p.m., Winds and Music, 3806 Fourth Avenue, Hillcrest, 298-4011.

Chamber Works, the Allegro Quartet, in a two-hour recital, will perform works of Bach, Beethoven, Handel, Albinoni, Dvorak, and others, Sunday, June 2, 1 p.m., La Jolla Village Square, 8637 Via La Jolla Drive, La Jolla, Free, 455-7550.

Organ Concert, civic organist Robert Plimpton will perform works of Bach, Dutilleul, Monksendham, and others, Sunday, June 2, 2 p.m., Speckels Organ Pavilion, Balboa Park, Free.

Jazz, percussionist Ed Shaughnessy (a Temple Shaw regular) performs with the Southwestern Community College Jazz Ensemble, Sunday, June 2, 8 p.m., Speckels Park, Coronado. A good time for a picnic and free entertainment, 421-6030 x 292.

Jazz, the Free Space String Quartet performs original compositions and jazz standards, Sunday, June 2, 7:30 p.m., La Maison Coderie 3, 3683 Fifth Avenue, Hillcrest, 298-0119.

Argentinean-Born Organist, Hector Olvera, will preside over the Speckels outdoor organ in a concert celebrating its seventy years in operation. The program includes the New Court premiere of Joseph's Symphony Concertante, accompanied by a nine-manual synthesizer, Sunday, June 2, 7:30 p.m., Speckels Organ Pavilion, Balboa Park, Free.

Flutist John Sebastian Winston performs works by Debussy, Marso

Davidovsky, and others, Sunday, June 2, 7 p.m., room B-210, Mandeville Center, UCSD, Free, 452-3229.

More Jazz, the UCSD Jazz Ensemble, under the direction of Jimmy Cheatham, performs Tuesday, June 4, 8 p.m., Mandeville Auditorium, UCSD, 452-3220.

Chamber Music, several UCSD chamber ensembles will perform works by Brahms, Rostropovich, Schubert, and others, Wednesday, June 5, 8 p.m., Recital Hall, Mandeville Center, UCSD, Free, 452-3220.

Film "Breaking Silence" Theres. Talmie both produced and directed

Dance

International Folk Dancing is held tonight, Thursday, May 30, 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 449-4611 during business hours.

The Saturday, June 1 and Sunday, June 2 11:00 am-7:00 pm - both days!

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★ Some of the best Equestrians in Southern California ★
★ And much more ★

Saturday, June 1, 10 a.m.

Parade Route will run on south side of El Cajon Boulevard between 33rd St. and 39th St.

After the parade enjoy browsing through the shops and restaurants on El Cajon Boulevard

Sponsored by the Mid-City Chamber of Commerce
Funded in part by a grant from the City of San Diego

READER'S GUIDE

this documentary on incest and child sexual abuse, the film, which consists of interviews with children, their mothers, and the perpetrator of child abuse, has already won two awards. The film will be shown tonight, Thursday, May 31, 8 p.m., room 110, Perren-Hall, Third College, UCSD. For ticket information, phone 452-6467.

"Political Film Series." Michael Cacovatos's film, *Phigeneia*, a reworking of the famous episode in the Oresteia trilogy, will be shown in French with English subtitles. The film will screen Friday, May 31, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4550 or 452-2576.

Museum Films, two short films.

each approximately a half-hour long, will be shown: *All-American Animals* and *Feathered Jewels*. Saturday, June 1 and Sunday, June 2, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3621.

"Yiddish Mit N' Fiddle," the 1937 Yiddish-language comedy classic, the first Yiddish film made in Poland, will be shown Sunday, June 2, at 7 p.m., the film, about a young Yiddish girl who disguises her sex so that she might travel in a troupe of musicians, concludes Congregation Beth El's 1985 film series. It will screen in the Jacobs Family Community Hall of Congregation Beth El, located at 560 Gilman Drive, La Jolla. 452-1714.

"Monday Night Film Series." a

new theme for the month of June: "Fantasy in Cinema," opening with the 1927 Fritz Lang classic, *Metropolis*. The film will screen Monday, June 3, 6-8:45 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"The Films of Chantal Akerman." The third film in the series of works by the Belgian filmmaker is her 1974 feature, *Je, Tu, Il, Elle*. Akerman's first full-length work, in which she also stars. A twelve-minute work, *I'm Hungry, I'm Cold*, precedes the main feature, shown in French with English subtitles, Wednesday, June 5, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Chronos." Ron Wolf's new film, a "celebration of human intelligence," that takes in through many of the world's architectural and urban wonders, is shot completely in time-lapse sequence. The film continues daily on the WFNMAA screen of the Resben 11, 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 twenty-five minute multimedia slide presentation (thirty projections are used to show more than 200 slides) on the good life in San Diego. The show runs every hour at Old Town Galleria, at Juan and Harvey Streets, in Old Town.

For show times and information, phone 360-4330.

Lectures

"Beyond Relief: A Future for Africa." Leonard Robinson, president of the African Development Foundation, will deliver a luncheon address at the next meeting of the World African Council of San Diego, Friday, May 31, at 11:30 a.m. social precedes the luncheon, which begins at noon, in the La Sala Room of the House of Hospitality, Balboa Park. For reservations phone 231-0111.

TO LOCAL EVENTS

Naturalist Jim Pecksky will show slides and speak on his encounters with blue, gray, and humpback whales, and Carl Neffelen, regional director of the National Coalition for Marine Conservation, will discuss recent controversies surrounding the deaths of whales caught in gill nets off our coast. Both speakers are sponsored by the local chapter of the American Cetacean Society. Friday, May 31, 7 p.m., in the auditorium, Natural History Museum, Balboa Park. Free. 452-4907.

"Composers Forum." Swedish composer Karl-Birger Blomdahl will discuss his ballet *Sophia*, with panel members Bernard

Rands and David Aherston (respectively, composer in residence and music director of the San Diego Symphony) before the Friday, May 31 symphony performance, at which the work will be performed. The talk, starting at 7 p.m., in the Beverly Sills lobby of the Civic Theatre, 202 C Street, downtown, is free to symphony ticket holders. 239-9721 x271.

"Brown-Bag Lecture Series." the June series opens with a slide presentation of the 1915 Exposition and a commemorative lecture, Monday, June 3, noon, Howell Hall classroom, San Diego Museum of Man, Balboa Park. 239-2001.

Radio/TV

"Total Total Total!" the 1970 film about the invasion of Pearl Harbor, starring Joseph Cotton and Martin Balsam, tonight, Thursday, May 30, 8 p.m., XETV, Channel 6.

"Love's Labour's Lost." The Shakespeare Plays continue with this comedy, Friday, May 31, 9 p.m., KPBS-TV, Channel 15.

"Return to Two Jims." American and Japanese veterans recall their experiences in what has been called the worst battle since Gettysburg, battle film footage, interviews, and a reunion of former foes are featured, Saturday, June 1, noon, KPBS-TV, Channel 15.

"The Shining." Jack Nicholson and Shelley Duvall star in this Stanley Kubrick chiller, it airs Sunday, June 2, 8 p.m., over KGTV, Channel 10.

Teen-age Computer Wizard, Bill Landreth, who acquired the epithet, "The Flow Cracker" for his tapping into the GTE system, will speak on his indictment and the book he's written, during the 11 a.m. call-in hour, Monday, June 3, KPBS-TV, Channel 15.

"The Ch. 4 Crisis." Now examines the "greenhouse effect" and its harrowing consequences for the planet, Tuesday, June 4, 8 p.m., the program repeats Friday, June 7, 2 p.m., over KPBS-TV, Channel 15.

In Person

Ventriloquist Willie Tyler and his dummy Lester appear, as does stand-up comic Glenn Hirsch, tonight, Thursday, May 30 through Sunday, June 2, with performances at 8:30 p.m., weeknights and 8 and 10:30 p.m., weekends. The Improw, 812 Garner Avenue, Pacific Beach. 451-4521.

"Women's Poetry Series" continues with Carolyn Hull, Karen Kerman, Joan Lindgren, and Karen Lawrence, reading from their works, tonight, Thursday, May 30, 7 p.m., Center for Women's Studies and Services, 2467 E Street, Golden Hill. 233-8984.

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BARBERSHOP HARMONY SHOW

"HARMONY AHOY!"
featuring
The San Diego Sun Harbor Chorus, local quartets plus special guest quartets: Pacific Pride and Bachelor Party

THREE BIG SHOWS!
Friday, June 7, 8:00 pm • Saturday, June 8, 2:00 pm matinee & 8:00 pm show • California Theatre
1122 4th Avenue, downtown (4th & C near Civic Theatre)
Tickets \$6, \$7, \$8. Call 295-5542

IMPROV
Comedy Cafe
America's Original Comedy Showcase presents

Willie Tyler & Lester
May 30-June 2

Also appearing:
Glenn Hirsch
Appearing June 4-9
A. Whitney Brown • Jeff Marder

Audition Night every Monday.
Call for reservations and information 483-4521

Menu Specials
8 am-6 pm daily

Monday—12 oz Steak and Fries	\$4.50
Tuesday—Tenyaki Chicken	\$3.50
Wednesday—Improv Burger and Fries	\$2.45
Thursday—All you can eat pasta	\$2.50
Friday—Half Baja Lobster—Puerto Nuevo style	\$4.95
Saturday—Barbecue Beef Ribs	\$3.95
Sunday—Champagne Brunch	\$5.95

Buffets include Eggs Benedict, Grilled Steak, Chasseur Chicken, Salad Bar, Fruit Table, Breakfast Bread Table, Vegetables, Taco Bar, Dessert Table and a glass of champagne.

All Drinks \$1.25
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Absolutely incredible!

Surely concertgoers around the county must know by this time that when Gerard Schwarz and the Los Angeles Chamber Orchestra perform here, they have the chance to hear a world-class ensemble playing in an ideal setting? (Donald Denis—San Diego Union, 2/18/85)

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Friday, November 8, 1985—Aldo Cicccato, Conductor • Garrick Ohlson, Piano • Schifano/Moart/Schubert

Friday, January 10, 1986—Hugh Wolff, Conductor • Janis Starker, Cello • David Shifrin, Clarinet • Stravinsky/Haydn/Rossini

Friday, February 7, 1986—Sergiu Comissiona, Conductor • Elmar Oliveira, Violin • Aranga/Barber/Haydn

Friday, March 7, 1986—John Nelson, Conductor • Joseph Suk, Violin • Zelle/Moart/Levi/Haydn

Sunday, April 13, 1986—Gerard Schwarz, Conductor • Dmitri Sitkovetsky, Violin • Purcini/Beechov/Sputi/Staues

Sunday, June 1, 1986—Gerard Schwarz, Conductor • Jorge Bolet, Piano • Kraft/Weber/Liszt/Brahms

Special non-subscription concert in the Immaculata at the University of San Diego
Sunday, December 12, 1985
J.S. Bach—The Complete Brandenburg Concertos
Robert Bernhardt, Conductor
Subscriptions: Section A, \$65/Section B, \$50
Single tickets for the Brandenburgs: Section A, \$15/Section B, \$13.50

To receive a brochure, please call the Society at 459-3724

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Exclusive sneak previews of major first-run motion pictures

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Our last season sold out!

- ★ Last season members were guaranteed 10 preview films and received 16, including Paris, Texas; Country Music; That's Dancing; Carlo Tullio; In the Name of the People; Stranger Than Paradise; Blood Simple; All of Me and more
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- ★ Visits by filmmakers and studio representatives
- ★ Question and answer sessions following each film
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"With a solid influx of motion picture activity here in San Diego, the Cinema Society of San Diego adds a new and exciting dimension to bringing quality film entertainment to the people of San Diego."

Wally Schlottner
VP/Director
San Diego Chamber of Commerce Motion Picture Bureau

"The San Diego International Film Festival highly encourages any San Diegoan with an avid interest in contemporary movies to join the Cinema Society of San Diego."

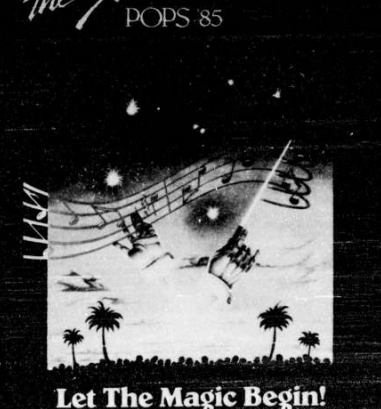
Gregory Kahn
Festival Director
San Diego International Film Festival

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

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

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

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READER'S GUIDE

*First-teller: "The Last Days of Pompeii" (1984) by Robert J. M. Smith. The book is a collection of short stories and a novel. The book is published by the University of California Press. The book is available in paperback for \$14.95.

Bilingual Readings of the works of Nobel laureate Gabriela Mistral will be offered by the Coach Post at the Jolla Playhouse. The readings will be held on May 31, 7:30 p.m. and June 1, 7:30 p.m. at the Jolla Playhouse. The readings are free of charge.

*"The Last Days of Pompeii" (1984) by Robert J. M. Smith. The book is a collection of short stories and a novel. The book is published by the University of California Press. The book is available in paperback for \$14.95.

"Annie's of Blackbirds" (1984) by Robert J. M. Smith. The book is a collection of short stories and a novel. The book is published by the University of California Press. The book is available in paperback for \$14.95.

More Poetry: The San Diego Poets Forum sponsors an open poetry reading for all interested writers. Schedule, June 1, 7 p.m. at the Jolla Playhouse. The readings are free of charge.

"Minor Prophets" (1984) by Robert J. M. Smith. The book is a collection of short stories and a novel. The book is published by the University of California Press. The book is available in paperback for \$14.95.

Amateur Comedians are invited to perform at the Jolla Playhouse. The readings are free of charge.

Baha'i Faith

World in Transition

Chil Abuse: Causes, Culprits, Prevention

Susan Richardson has a Master's degree in psychology and is the director of Casa de Amigos, North County's receiving home for battered children. Saturday, June 1, 8:00 pm

San Diego Baha'i Center

6545 Alcala Avenue Dr. (near I-15)

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Ellen Sebastian's T.E.L.E. Productions

"minor PROPHETS"

"The cultural conflict is dynamic... and the Afro-European tension (resonates) beyond the play." California Magazine

Saturday, June 1, 8 PM

Admission \$5 LIMMOCA members, students, seniors \$7 General. Tickets available at U.C.S.D. Student Center and S.D.S.U. Aztec Center, and all TELESEAT LOCATIONS. Charge by phone—call 762-1077

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Presented by the Bank of America

Dancing in the streets of the Gaslamp Quarter

Saturday, June 1, 7-10 pm at Island Avenue

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For information call the Gaslamp Quarter Council 233-5227.

To Local Events

More Laughs: A. Whitney Brown will be at the Jolla Playhouse. The readings are free of charge.

Sports

Baseball: The Padres take on the

For Racers: The fourth annual 24-hour race will be held at the Jolla Playhouse. The readings are free of charge.

Baseball: The Padres take on the

Baseball: The Padres take on the

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THE COMEDY STORE

presenting the comedy of

DAMON WAYNS REX MEREDITH JACKSON PERDUE

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Wednesday, Thursday & Sunday 7:00pm with \$5.00 cover charge

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ROCKY FANILLO

A TOTAL OF 36 ACTION-FULL TRIP TICKETS

DOORS OPEN 5 PM

READER'S GUIDE

Storyteller Cher-Union will receive Vietnamese folk tales and other stories from the Far East, Thursday, May 30, 7 p.m. Union Square, 400 University Avenue, North Park, 560-9199.

Bilingual Readings of the works of Nobel Laureate Jaroslav Seferis will be offered by the Czech poet's close friend and translator (a scholar and poet as well) Ewald Oser, Friday, May 31, 7:30 p.m., Manchester Executive Conference

Center, USD, 176-6199 or 262-4620/4296.

"Anaisa of Blackbirds," Susan's Nocturne continues with the Nightlorie Theater production, a "performance sculpture" of the landscape of childhood, using puppets, film, music, video and other media. The performance will take place Friday, May 31, 8 and 10:45 p.m., South, 852 Eighth Avenue, downtown, 235-8406.

More Comedy, the Ego mania, a

noisy, farcical comedy and musical (Morgan Gille, Steve Glass, and Lawrence Nao) present improvisational comedy Friday, May 31 and Saturday, June 1, La Maison, 1683 Fifth Avenue, Hillcrest. For reservations and show times phone 238-6109.

More Poetry, the San Diego Poetry Forum sponsors an open poetry reading for all interested writers, Saturday, June 1, 7 p.m., South, 852 Eighth Avenue, downtown, 235-8406.

"minor Prophets," in this Performance Parameters offering, "designed to generate sociopolitical awareness, a young white open singer and an elderly black gospel singer share an eclectic spiritualism. The performance takes place Saturday, June 1, 8 p.m., Sherman Auditorium, La Jolla Museum of Contemporary Art, 320 Prospect Street, La Jolla, 454-2767.

"Mata," ancient and modern myths are employed in a series of

dance dramas to explore the question of femininity. Judith Quier Essex, Elizabeth Kolman, and Cheryl Lindsay are featured, Sunday, June 2, 8 p.m., South, 852 Eighth Avenue, downtown, 235-8406.

Poetry of the late scholar and author Jacob Bronowski will be read by his widow, Rita, Monday, June 3, 7:30 p.m., D.C. Wells Books, 7527 La Jolla Boulevard, La Jolla, Free, 456-1800.

Amateur Comedians are invited

Baha'i Faith
Lecture Series
World in Transition

Child Abuse: Causes, Culprits, Prevention
Susan Richardson has a Master's degree in Psychology and is the director of Casa de Armon, North County's receiving home for battered children.
Saturday, June 1, 8:00 p.m.

San Diego Baha'i Center
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Also, still showing Pink Floyd's "Dark Side of the Moon."

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Ellen Sebastian's
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"minor PROPHETS"
The cultural conflict in mysticism... and the Afro-Cuban... through the medium of the play... California Magazine

Saturday, June 1, 8 PM

Admission \$51. JMK Associates, 10400... Tickets available at USD, U.S. Student Center...
Admission \$51. JMK Associates, 10400... Tickets available at USD, U.S. Student Center...
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DANCING IN THE
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THE COUNT BASIE
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Admission \$10.00 available through
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232-0800. Rain or shine.

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For information call the Gaslamp Quarter Council 233-5227.

TO LOCAL EVENTS

on stage every Monday night, 8 p.m. The Comedy Store, 700 East Street, La Jolla. For information on what it takes, phone 434-9076.

More Laughs, A Whitney Brown and Jeff Glick, are billed for the next run at The Improv, beginning Tuesday, June 4 and continuing through June 9, show times are 8:30 p.m. on weeknights and Sunday, 8 and 10:30 p.m. on weekends. The Improv is located at 832 Garnet Avenue, Pacific Beach, 483-4521.

"Coming in Circled," the audience will be invited to join in the fun and through a series of madcap vignettes, conceived by David Kevel and Christopher Kevel, Wednesday, June 4, 8 p.m. South, 852 Eighth Avenue, downtown, 235-8406.

For Runners, the fourth annual 9K Fun Run in the San... sponsored by the Pacific Beach Town Council, takes off Saturday, June 1, 8 a.m., from the South

Sports

Baseball, the Padres take on the

Monday, June 3, and Saturday, June 1, 7:05 p.m. and Sunday, June 2, 1:00 p.m., then comes the Padres team to town for another three games, Monday, June 4 through Wednesday, June 6, all at 7:05 p.m., all at San Diego Stadium, 281 SEAT or 783-4494.

For Runners, the fourth annual 9K Fun Run in the San... sponsored by the Pacific Beach Town Council, takes off Saturday, June 1, 8 a.m., from the South

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For Runners, the fourth annual 9K Fun Run in the San... sponsored by the Pacific Beach Town Council, takes off Saturday, June 1, 8 a.m., from the South

Semi-Annual
International Bazaar



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Saturday and Sunday, June 8 & 9, 10 am to 6 pm

Rose Room, Sheraton Harbor Island East

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proudly presents the comedy of
DAMON WAYONS
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appearing May 29-June 2

SHOWTIMES
Wednesday, Thursday & Sunday 9:00 pm with \$5.00 cover charge
Friday & Saturday 8:00 pm & 10:30 pm with \$7.00 cover charge
Tuesday night—Potluck—No cover charge

Coming June 5-9



MORT SAHL

Tickets available in advance at the Comedy Store & through Ticketron. MasterCard & Visa accepted.

Must be 21, 2 drink minimum every evening.
For further information call 454-9176 - 916 Pearl St., La Jolla
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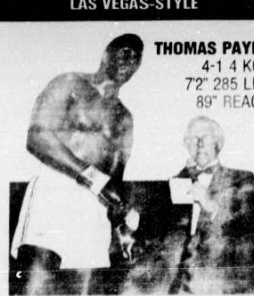
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24

READER'S GUIDE

You Should Hear Us Now!

THIS WEEK'S
Mendelssohn: The Hebrides
Overture
Blondahl: Sisyphos
Beethoven: Violin Concerto in D
David Atherton, Conductor • Mayumi Fujikawa, Violin

NEXT WEEK
Mozart: Overture to Le Nozze di Figaro
Schumann: Piano Concerto
Rachmaninov: Symphony No. 2
David Atherton, Conductor
Garrick Ohlsson, Piano

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GOOD SEATS STILL AVAILABLE
 TICKETS \$11.50 to \$19.50
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 • Thursday, June 2, 7 p.m.
 • Friday, June 3, 8 p.m.
 • Saturday, June 4, 2:30 p.m.

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FREE Retirement Planning Fair

- IRAs
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- Real Estate Programs
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- Money Markets
- Oil & Gas Programs

You can make your financial future secure by choosing the right investment program today. On June 14, at the FREE Retirement Planning Fair, you'll learn about a variety of investment options that are safe and reliable.

Seminars are scheduled throughout the day starting at 10 a.m. Call 299-7781 today to make your reservations for the FREE Retirement Planning Fair at the La Jolla Village Inn.

JUNE 1, 1985 10 a.m. - 4 p.m.

LA JOLLA VILLAGE INN
 3299 Holiday Court
 (Interstate 5 at La Jolla Village Drive)
 FOR RESERVATIONS CALL 291-7781
 This is a presentation of Private Ledger Financial Services.

America's premiere starts at 11 a.m., with the show starting at 7 p.m., La Jolla Theatre, 471 First Street, Encinitas 92024. Tickets: \$12-\$40.

Beethoven, all his works, who have had a diagnosis of cerebral palsy, or those who have some other disabling condition, are invited to participate in the tournament. Saturday, June 1, from 1 to 4 p.m., Kearny Mesa Road, 7585 Claremont Mesa Boulevard, Kearny Mesa. For more information phone 778-5420.

Races continue at Cañon Speedway this weekend, stock and "Powers" races are featured. Saturday, June 1, 7:30 p.m. The speedway is located near Gillespie Airport, take the Beatty off-ramp. For more information phone 468-0900.

Orienteering, beginners are invited to learn orienteering, the art of navigation through unknown terrain using only a map and a compass; the next outing will be Sunday, June 2, 10 a.m., at Laguna Meadows. For information and directions phone 286-7958.

"Games Women Play," the fourth annual benefit for the March of Dimes features female-only competition in sack races, football kicking, tug of war, leap frog, and a backward race. Sunday, June 2, noon, at the corner of Sixth Avenue and Laurel Street in Balboa Park. For registration and information phone 576-1202.

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

Frisee 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, Balboa Park. Free. 298-0920.

Special
 World War II Aircraft Show, the largest assemblage of wartime craft



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 Join the hundreds of successful TV-Media Arts students now earning great residuals and pay close to \$210 per day! The industry needs new faces. Call for free interview by appointment.

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St. Chinmoy offers free lectures, concerts and meditations throughout the world

Luring from 1939 to 1945 goes on public display from Friday, May 31 through Sunday, June 2. It begins at noon on Friday, at 3 p.m., look up because a squadron of fifteen vintage planes will be flying over the city for half an hour. Events on Saturday and Sunday begin at 10 a.m. Brown Field, Otay Mesa. Take either Highway 805 or I-5 south to state highway 117 East. Sign will direct you to the airshow.

Birthday Bash, the Old Globe Theatre celebrates fifty years with a show by celebrity-entertainer, musical entertainment by the Ducktail Revue, and food and drink supplied by area eateries. Friday, May 31, from 5 to 8 p.m., in the Spectacle Open Pavilion, Balboa Park. For ticket information phone 231-1941.

Public Auction, the San Diego County Department of Purchasing and Contracting will auction surplus vehicles and equipment. Saturday, June 1, from 7:30 a.m. to 4 p.m., Building 11, County Operations Center, 5555 Overland Avenue, Imperial Beach. For information phone 565-5474.

Nature Walks in the northern Tierrasanta Reserve are conducted every Saturday, 9 a.m., sponsored by the Southeast Wetlands Interpretive Association; meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

Parade of Champions, it's the first such parade for San Diego, honoring sportsmen, civic leaders, scholars, and other folks who have done well in their various fields. The parade takes place Saturday, June 1, 10 a.m., and follows a route-block route along El Camino Boulevard east from Thirty-third Street in North Park. For details phone 582-3516 x225.

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 231-5227.

Psychic Fair, more than twenty practitioners of astrology, palmistry, past-life regression, Tarot, etc., will be on hand to offer readings (for a fee). Free

Logo Contest, the Escondido Victims and Information Bureau is sponsoring this design competition, with a cash award of \$1000. For details (the deadline for proposal submissions is June 14) phone 745-4741.

Opportunities Week kicks off in October, and before that happens, the San Diego Advisory Board on Women 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 31, phone 256-6130.

FREE LECTURE SERIES
 Discover and practice meditation as the most powerful tool to gain access to your own vast reservoir of peace, joy and creativity. This course brings a synthesis of ancient Eastern mysticism and spirituality to the Western dynamic lifestyle. Learn how you can work directly with St. Chinmoy, spiritual teacher and well respected director of the Peace Meditations of the United States Congress and the United Nations.

Mondays: June 3, 10, 17 7:30 p.m.
 La Jolla Recreation Center
 615 Prospect, La Jolla

Wednesdays: June 5, 12, 19 7:30 p.m.
 North Park Recreation Center
 4044 Idaho, North Park

Sponsored by SRI CHINMOY CENTRE
 459-2002

admission and free lectures (offered every hour) are also featured. The event will be held Saturday, June 1 and Sunday, June 2, 11 a.m. - San Marcos Community Recreation Center, 149 San Marcos Avenue, San Marcos. Tickets: \$7-\$10.

Art Sale, Carmel Valley Artists will exhibit jewelry, fiber, wood, ceramics, glass works, and works in leather at their annual spring sale. Sunday, June 2, 10 a.m. - 2:44 Carmel Valley Road, Del Mar. 755-4637.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 1:30 p.m., meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 772-8622 after 5 p.m.

A Late-Afternoon Walk through Shepa's Canyon will be sponsored by the Camponet of the Natural History Museum. Saturday, June 1, 6:00 p.m. For information and directions to the free walking tour, phone 232-3821 x203.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday; the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcat Canyon Road. For details or information on group tours call 441-2998.

Italian Heritage Day, the Italian Cultural Commission sponsors this open house with photographic exhibits, documents and memorabilia, artifacts pertaining to the history of San Diego's Italian community on display, and presentations. Sunday, June 2, 2 p.m., in the church hall of Our Lady of the Rosary Catholic Church, 1654 State Street, downtown. 232-3101.

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To LOCAL EVENTS

For Kids

Films, children's films will be shown Friday, May 31, 1:30 p.m., Chula Vista Public Library, 3616 Street, Chula Vista. Free. 929-5069.

Puppet Show, McKay Puppets presents Here Comes Mother Goose. Saturday, June 1 and Sunday, June 2, 11 a.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

A Student Showcase of art, drama, dance, and music will be presented Sunday, June 2, from 1 to 4 p.m., La Jolla Country Day School, 9490 Genesee Avenue, La Jolla.

"Knots & Kids," a mime, puppet, song, and special guest entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown. Free. 232-6369.

"Kids on the Block," a special puppet presentation will be presented by the San Diego County Department of Parks and Recreation. Tuesday, June 4, 9:30 a.m. - Louis A. Steiner County Park, 14410 Wildcat Canyon Road, Lakeside. Free. 236-1800.

Galleries

"Baltimore Promenade," an environmental project by Helen and Newton Harrison opens Friday, May 31 and continues until June 30; an opening reception will be held Friday, 6 p.m., Wenger Gallery, 4681 Case Street, Pacific Beach. 454-4414.

"Symbols and Systems," Pat Tebbe-Horvath's drawings and paintings are on view through June 22; a reception for the artist is scheduled for Friday, May 31, 6 p.m., Spectrum Gallery, 126 Seventh Avenue, downtown. 232-9743.

"Pioneers in Paradise: Folk and Outsider Artists on the West Coast," thirty-nine artists were selected for this traveling exhibition, the first of its kind in our half of the country. The exhibition opens Saturday, June 1, and continues through July 1, at Mundeville Gallery, UCSD. 522-2864.

New Works on Canvas and Paper by Bill Grigsby go on view Friday, May 31 and continue through June

29; a reception is scheduled for next Friday, June 7, 7 p.m., Roque Graphics, 3805 Ray Street, North Park. 298-8924.

An Exhibition of Original Graphics by original members opens Tuesday, June 4, and continues through June 29; an opening reception will be held next Friday, June 7, 5 p.m., San Diego Print Club, 320 C Street, downtown. 232-4884.

More than Seventy-five Multimedia Artworks by patients in County Mental Health's various treatment programs are featured in an exhibit that continues through tomorrow, Friday, May 31 in the first-floor corridor of the County Administrative Center, 1600 Pacific Highway, downtown. 236-1381.

"Inflammatory Essays," hundreds of printed, colored essays by New York artist Jenny Holzer cover the walls of Salska Gallery through tomorrow, Friday, May 31. Salska is located at 852 Eighth Avenue, downtown. 235-8466.

"Harken USA," mixed-media works by Jean Cornwell remain on view through tomorrow, Friday, May 31, Earth-Bound Gallery, 815 G Street, downtown. 574-0833.

"The Whistle and the Laughter," new paintings by Renee Pitts go on view through Saturday, June 1, Patty Arndt Gallery, 660 North Avenue, downtown. 233-0242.

"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 Oceanography, 8602 La Jolla Village Drive, La Jolla. 452-3624.

"The Wedding," ceramics by Elizabeth Woolrich, Carol Harmon, and Julie Thompson, graphic works by Shirley Perkins, and flower arrangements by Ann Farnsworth are on view through June 3. Many Hands Arts Coop, 6350 El Cajon Boulevard, East San Diego. 487-7190.

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

"Collector's Series III," fiber miniatures by Diane Iiter, basketry techniques by Fran Kynock-Prince and Neil Prince, and wooden vessels by Phillip

Moehring continue on view through June 8, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9741.

Six Paintings by New Yorker Joan Michel Baskiat, who's twice as well known in some circles for what the La Jolla Museum calls his "cervical wall drawings," will be on 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, 3670 La Jolla Boulevard, La Jolla. 454-9600.

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

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

"European Edge: New Photographic Trends from Europe," the experimental works of thirteen artists from eight European countries are included in this exhibit, which continues on view through June 16, Museum of Photographic Arts, Balboa Park. 232-5262.

16" x 26" Landscapes, works by Jerry art. artists, Jay Johnson, Walter Corcoran, Richard Allen Morris, Rob Quigley, Faya Friedman, Patricia Patterson, Reese Shaw, Ernest Silva, and

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DAVID BAUMGARTEN
 Balladeer—see songs & shanties
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CA Carmel Valley Artists
 Exhibition and Sale

Bonnie Antler Ethnic Jewelry
 Wally Blodgett Blown Glass
 Steve Bitner Jewelry
 Carol Costarakis Fancy Stitches
 Dorothy Fenn Raku
 Ellen Gudmundson Ceramics
 Mary Gudmundson Wood
 Diane Hall Wearable Art
 Correen Kaufman Cloisonne
 Ridge Kunzel Decorated Gourds
 Linda McInnis Ethnic Dolls & Creatures
 Dulsea Myers Natural Basketry
 Melanie O'Hare Ceramics & High-Tech Wear
 Rick Pohlers Wood Objects
 Dennis Sharp Handwoven Scarves & Pillows
 Joanne Sharp Screenprints
 Pat Smiley Leather
 Marile Stone Fine Needle Basketry
 Joan Thorburn Ceramics
 Gretchen Wenzel Fibers

Sunday, June 2, 1985 10-4 2244 Carmel Valley Road, Del Mar
 Mastercard Accepted. In case of rain, sale will be held the following Saturday.

the Egomaniaacs
 former members of HOT FLAMES

16" x 26" Landscapes, works by Jerry art. artists, Jay Johnson, Walter Corcoran, Richard Allen Morris, Rob Quigley, Faya Friedman, Patricia Patterson, Reese Shaw, Ernest Silva, and

Theatre of Music and Madness
 Friday, June 7, 7:30 & 9:30 p.m. La Jolla Village Inn
 3881 Fifth Ave. • Hillcrest • 291-7781
 Call 299-0119 for reservations and information

Jason's Restaurant Provençale presents

"Gourmet Cooking Courses"
 June 3, 1985 & June 17, 1985
 If your interest is learning to cook great French cuisine...

Treat yourself to an epicurean dinner as well as an educational experience. Jason's own Chef de Cuisine Mario Cross will prepare a seven-course French dinner demonstrating gourmet techniques. And, to top it all off, Pastry Chef Beryl Byrd will create a glorious dessert. In addition, you will receive:

- * a complete menu and recipes
- * the opportunity to dine with the chefs upon completion of each menu item
- * wine selected specially for the meal being prepared

Each event only \$50.00 per person (includes tax & gratuity) • Cocktails extra
 Registration for each three-hour event begins at 6:30 p.m., with dinner starting at 7:00 p.m.
 Reservations must be received one week in advance. Space is limited. Your immediate response is advisable.
 For further information, phone 294-8053.

"Wine-Tasting Dinners"
 June 10, 1985 & June 24, 1985
 If you're the romantic type or simply appreciate fine wines...

Enjoy a complete wine experience by participating in a wine-tasting seminar. Special wines chosen by our host will be featured as well as a seven-course meal prepared by Jason's Chef de Cuisine Mario Cross and Pastry Chef Beryl Byrd.

- * June 10 — DeLoach Vineyards, located in the Russian River Valley of Sonoma County, area prized by winemakers for over a century
- * June 24 — Firestone Vineyard, Santa Barbara County, a multi-award winner internationally

the Old time CAFE

RESTAURANT FOLK CLUB

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Reservations Recommended

Thursday	CALYPSO-ROCK	7:30
Friday	BORRACHO Y LOCO	7:00 & 9:00
Saturday	MODERN DAY MISTRELL	7:00 & 9:00
Sunday	MIKE CROSS	7:00 & 9:00
Monday	FRENCH GUITARIST	7:00 & 9:00
Tuesday	DAN AR BRAS	7:00 & 9:00
Wednesday	RELEASE & REVIEWS	7:30
Thursday	OLD TIME MOUNT	7:00 & 9:00
Friday	FOLK SONGS, SEA SONGS & WORK SONGS	7:00 & 9:00
Saturday	DAVE BAUMGARTEN	7:00 & 9:00
Sunday	SCOTT WINTER • FOLK SONGS	7:00 & 9:00
Monday	MIMI FARINA	7:00 & 9:00
Tuesday	COVER CHARGE NIGHTLY • BEER & WINE	7:00 & 9:00

Neofest

May 3-31, 1985

THIRD ANNUAL FESTIVAL OF THE NEW ARTS

Nightletter Theater presents

"AUSPICES OF BLACKBIRDS"

A work which reveals a realm of dreams, distant memories, and wild imaginings with masks, puppets, projected images, live performance and sculptured sound.

The work of Nightletter Theater eloquently demonstrates the rich possibilities of a visual theater. "Auspices" is a work of grave, delicate, and thoughtful ambiguity exploring the world of childhood. Nightletter Theater puts you in the dreamer's seat. Gary Kamiya, Berkeley Monthly.

Friday, May 31 • 2 shows

8:00 & 10:30 pm

TICKETS: \$7 general, \$5 student members

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THE UNIVERSITY FOR HUMANISTIC STUDIES

June 8-9

9 am-6 pm

THE WAYS OF THE SHAMAN

with L.M. Garfield

who trained with a Pomo Indian Shaman (\$8)

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READER'S GUIDE

others in the exhibit, which continues through June 16, Quail Gallery, 664 Ninth Avenue, downtown. 239-8592.

Paintings, Drawings, and Prints by social-realist painter and printmaker Domingo Ullas of Mexico will be on view through June 22, Maple Gallery, downtown. Concurrent with this exhibition will be a showing of paintings and works in other media by the artist at the Centro Cultural de la Raza, in Balboa Park. The phone number for Maple Gallery is 234-2151; the number for Centro Cultural is 235-6135.

"Journey to Tao," recent works by San Diego, as well as a collection of contemporary crafts, continue on view through June 28, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

"Surreal-Solaboration," works by Dali, Ethel Greene, Kelly Lowe, and Cliff McReynolds are on view. Acevedo Gallery, 400 Goldsmith Avenue, Mission Hills. 286-8748.

"Beach and Town" oil paintings

by Argentinian-born artist Alfredo Antonini are on view through June 30, Gallery 5, La Mesa, 3861 Fifth Avenue, Hillcrest. 298-0119.

An Exhibition of Sculpted Works by Pal Kerpens, painting by Manolo Luis Escobar, and drawings by Constantino Lametras are on view through June 30, at the Centro Cultural de la Raza, in Balboa Park. The phone number for Maple Gallery is 234-2151; the number for Centro Cultural is 235-6135.

"Images of the Feminine: An Exhibition of the Goddesses," mixed-media works by Jim Hubbell, Beth Ames Swartz, Conchita Amara, April Katz, and Mares are represented in this thematic show, which continues through July 7, Multicultural Arts and Humanities Center, 423 Market Street, downtown. 235-8292.

Eighty-two photographs of the Indies in action — from the jaguars to the field — are on view at the Hall of Champions, Balboa Park. 234-2344.

Masters

(continued from page 1)

and tragedy, Japanese traditional music finds its themes in nature. And this makes perfect good sense. In a crowded country, one is all too aware of everyone else's passion and tragedy. If a husband and wife have a real rip-snorting lovers' quarrel, the folks next door don't miss much. Those wood and paper doors and thin walls muffle very little — enough already with some tam belting out "I Go My Way" in La Boheme; let's hear a nice composition about cherry blossoms.

So those looking for a quality change of pace should make a bee line to Sherwood Auditorium in La Jolla this Sunday. In addition to classical and contemporary renditions given by the three-world-renowned artists listed above, will be performances given by students of the San Diego Koto Group, headed by Madame

TO LOCAL EVENTS

Maasumi Mimmo — a branch of Madame Nakashima's Tokyo institution. Master Yute, by the way, has appeared in concert with the likes of Yehudi Menuhin and Ravi Shankar, and the others in the show have toured internationally as well. The show starts promptly at 7:00 p.m. this Sunday. For more information call 454-3541.

— Abe Opiner

Saturday night at the Royal Vista Inn in Chula Vista. We can only hope the enemy doesn't choose to strike while the boys are at the bar. For more information phone 698-6259.

— Stephen Heffner

In a contrast of mood, style, and subject, a brightly hued, satirical painting (Sweetheart Agreement, 1973). Cento depicts the marriage of a pig and a crocodile — business and unions — the ceremony conducted by a diminutive rat in judge's robes seated on a head of lettuce. The grinning, self-satisfied bride and groom and the bright reds, greens, and blues make an ironically festive, humorous statement. The Cento exhibit depicts the marriage of a pig and a crocodile — business and unions — the ceremony conducted by a diminutive rat in judge's robes seated on a head of lettuce. The grinning, self-satisfied bride and groom and the bright reds, greens, and blues make an ironically festive, humorous statement. The Cento exhibit also contains a series of politically inspired linecuts from the 1970s, among them a depiction of strikebreakers in a house painter's strike — makes with painter's bars and brushes, being turned loose by their employer.

Farm workers as subjects are represented frequently in both shows. At the Maple Gallery is a particularly fine painting, Picking Asparagus (1980). The work is in a strangely subdued palette of pale blues and greens, but achieves through form and composition a portrait of the fatigue and physical strain of harvesting. The figures are standing one in front of the other, each bending away from the other with back-arched and almost impossibly to reach the low-growing plants. The figures are all powerful, backs, and shoulders, their spines delineated, bending painfully, faceless, with caps obscuring any individuality or humanity. The cool colors lend a strange remoteness to the scene.

Ullas's versatility of medium but also the diversity of his subject matter and style. They range from family portraits and scenes of everyday life in the Latino community of Southern California and northern Mexico to searing allegorical works on themes of racism and human tragedy and satirical, political works.

One of the strongest of Ullas's works, a painted portrait of his mother (part of the Cento exhibit), demonstrates how subtle powerful his work can be. His mother's face is a study of vulnerability but is painted in thick, rounded strokes as if she were as strong and agile as a stone worn smooth by wind and sand. Her weathered hands are knotted in her lap. The warm browns of face and hands are enveloped in a near abstraction of grays, whites, and blacks of her sensitized coat and shawl. It

— Lydia McRae

is an arresting, emotional statement, simply and beautifully painted.

In a contrast of mood, style, and subject, a brightly hued, satirical painting (Sweetheart Agreement, 1973). Cento depicts the marriage of a pig and a crocodile — business and unions — the ceremony conducted by a diminutive rat in judge's robes seated on a head of lettuce. The grinning, self-satisfied bride and groom and the bright reds, greens, and blues make an ironically festive, humorous statement. The Cento exhibit also contains a series of politically inspired linecuts from the 1970s, among them a depiction of strikebreakers in a house painter's strike — makes with painter's bars and brushes, being turned loose by their employer.

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— Lydia McRae

Parade

(continued from page 1)

seventeen, and eighteen), won a team freshman engineering design award in college; and was awarded (are you reading this, Organizing Committee?) a full graduate scholarship.

To their credit, the planners were hopeful of including many more "champions" in other endeavors in town — a worthy aspiration, for next year, bien sûr. Will there be local representatives from the arts? Not this year, although the Marine Corps Recruit Marching Band and a mounted color guard were asked to and will promenade. Brainpower? Some youthful science fair winners (did I mention my sixth-grade third prize for a project on the heart?), and a 1985 champion cause: Civic leaders? Well, our mayor won't be there, but some of our championing, championing city councilmembers are coming, as are members of the fire, police, and sheriff's departments and representatives from many other civic groups.

The inaugural Parade of Champions starts this Saturday, June 1, at 10:00 a.m., from Third and San Diego Streets, moving eastward. For information on the parade phone 582-3516 x225. Information on next year's parade, which, if you play your cards right, will include anyone who's won a trophy, ribbon, or can of tuna, phone 582-3516 x225.

— Laurel Simms

Summer Pops on Mission Bay

OCEANSIDE 1111 N. Coast Highway LICORICE PIZZA 10:00 PM - 1:00 AM	ENCINITAS 1311 N. El Camino Blvd. LICORICE PIZZA 10:00 PM - 1:00 AM	STADIUM 1244 Pacific Street PADRES TICKET OFFICE 10:00 PM - 1:00 AM	CARLSBAD 1100 S. Highway 101 LICORICE PIZZA 10:00 PM - 1:00 AM	ESCONDIDO 1100 S. Highway 101 LICORICE PIZZA 10:00 PM - 1:00 AM
LA JOLLA Univ. Town Center LICORICE PIZZA 10:00 PM - 1:00 AM	CLAIMONT 5601 La Jolla Village Dr. LICORICE PIZZA 10:00 PM - 1:00 AM	Pacific Beach 1321 Gaiter Avenue LICORICE PIZZA 10:00 PM - 1:00 AM	FASHION VALLEY 1100 S. Highway 101 LICORICE PIZZA 10:00 PM - 1:00 AM	BALBOA PARK 1549 B Park LICORICE PIZZA 10:00 PM - 1:00 AM
DOWNTOWN 101 S. Broadway LICORICE PIZZA 10:00 PM - 1:00 AM	CHULA VISTA 520 Broadway LICORICE PIZZA 10:00 PM - 1:00 AM	COLLEGE GROVE 101 S. Broadway LICORICE PIZZA 10:00 PM - 1:00 AM	SAN YSIDRO 101 S. Broadway LICORICE PIZZA 10:00 PM - 1:00 AM	LA JOLLA 101 S. Broadway LICORICE PIZZA 10:00 PM - 1:00 AM

JEWISH SINGLES 25-38

Another superior party given by Jewish Interactions... not affiliated with any formal religious organization...

Good music... great food. A great way to meet other Jewish singles. Still only \$6.00

Not only do we want you to join us, but this time we need your help. A minor catastrophe has struck our computerized mailing list which caused us to lose everybody whose last name starts with A-E. So as a public service, we need each one of you to think of at least one or two friends whose last names begin with one of these letters. If each one of us calls just one Cohen or Addison, we should be able to reach just about everyone.

By the way, if you weren't at our party, you should try to join us on the 1st. The room is spectacular. You'll find us in the Rose Garden Room on the northeast side of the building. Do try to come early if you want a good parking spot. And Don't Forget to Call a Broderick.

HANALEI HOTEL

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READER'S GUIDE TO THE MUSIC SCENE

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

This promises to be a wild and varied week of music in San Diego. It would be so even if the only group appearing locally were **Fishbone**. I still haven't seen this band live, but the time or two that they've performed at area clubs, I've been charmed by friendly (I think) musicians for not putting their gigs at the top of my crowded calendar. Now that I've had an opportunity to hear the group's mini-album, I can better appreciate what I've been missing. **Fishbone** is a rollicking, high-flying, private soirée thrown by and for a sextet of crazy brothers who rock like they've been in solitary confinement for years and must play their way out. The band's music airs equal portions of rock and roll, ska, punk, and Sixties-style soul into a charged concoction that brings to mind a jam session featuring members of the Police, the Specials, and the Bus Boys.

All six members of **Fishbone** are between the ages of seventeen and nineteen and hail from inner-city L.A. How they came to play their funky, high-energy mash of styles says more for legislated integration than all the political testimonials and rhetoric of the last twenty years put together. Having been bussed to schools in the San



FISHBONE

Fernando Valley over a period of time, the eventual members of **Fishbone** gradually became familiar with the white music of that area's clubs (mostly rock and punk), which they incorporated into their own black funk, ska, and rhythm and blues music by the late fall, beginning in 1979. Six years later they are the rage of the L.A. club circuit, their off-the-

wall lyrics, bad-ass horn parts, and gravity-defying stage shows earning them a critical and cult following that could mushroom into something much bigger and that Columbia Records is pushing the act. Even though I haven't seen them, I can practically guarantee that **Fishbone's** gig at the Spirit this Friday is going to be memorable. Joining them will be

the **Joyce Rooks Band**, **Playground Slap**, and **Bowling for Lava**.

In other concerts this week, **Jimmy Buffet** and the **Coral Reefer Band** are at SDSU's Open-Air Theater tonight. Thursday, while across town the great jazz violinist **Stephane Grappelli** will be swinging with his trio at Sherwood Auditorium in the La Jolla Museum of

Contemporary Art. Friday's shows include **America** at Humphrey's for two shows; acoustic musician **Mike Cross** at the Old Time Café for two shows; and the **Meditations** and **Unity** at the La Paloma Theater for an evening of terrific reggae harmonies.

On Saturday, the **Count Basie Orchestra**, under the direction of Thad Jones, will perform a special street concert in the Gaslamp Quarter, downtown. Later that night **Animation** will appear at the Distillery in Solana Beach. Acoustic jazz guitarist **Earl Klugh** will be at Humphrey's for two shows on Sunday, and is so popular that a second evening of shows has been added on Monday night. On Tuesday, a pop/punk of jazz ensembles housed at UCSD will present "Jazz Bash" in that school's Mandeville Auditorium.

Featured will be **Just Five**, performing experimental, traditional, and midstream jazz; the **Cam Weir Quartet**; the **Experimental Jazz Improvisation Duo** (Cam Weir on alto sax, Steve Schultz on bass sax); and the **UCSD Big Band**, interpreting compositions by Count Basie, Duke Ellington, Thad Jones, and Sammy Netteco, as well as chart arrangements by Gershwin and Cole Porter. **Animation** pops up again when they join headliner **Howard Jones** for a Wednesday concert in SDSU's Open-Air Theater.

CONCERTS

Jimmy Buffet and the Coral Reefer Band: SDSU's Open-Air Theater, tonight, Thursday 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

The Stephane Grappelli Trio: Sherwood Auditorium, tonight, Thursday 7:30 and 9:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 283-SEAT.

America: Humphrey's, Friday

May 31, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Mike Cross: Old Time Café, Friday, May 31, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4700.

The Meditations and Unity: La Paloma Theater, Friday, May 31, 8:30 p.m., First and D streets, Encinitas, 234-8462.

Fishbone, the **Joyce Rooks Band**, **Playground Slap**, and **Bowling for Lava**: Spirit, Friday, May 31, 9 p.m., 1130 Buena Vista, 276-3993.

The Ducktail Revue: Sprechel's

Organ Pavilion in Balboa Park, Friday, May 31, 5-8 p.m.

The Count Basie Orchestra: Gaslamp Quarter, Saturday, June 1, 7 p.m., between Fourth and Fifth avenues, downtown, 233-5227.

Animation: Distillery, Saturday, June 1, 9 p.m., 140 South Sierra Avenue, Solana Beach, 755-6733.

Harvey and the 52nd Street Jive: The Gaslamp at Seaport Village, Sunday, June 2, 1-4 p.m.

Peter Sprague's String Concert: Le Maison/Gallery Five, Sunday,

June 2, 7:30 p.m., 3681 Fifth Avenue, Hillcrest, 298-0119.

Earl Klugh: Humphrey's, Sunday, June 2, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

"**Jazz Bash**" featuring **Just Five**, the **Cam Weir Quartet**, the **Experimental Jazz Improvisation Duo**, and the **UCSD Big Band**: UCSD's Mandeville Auditorium, Tuesday, June 4, 8 p.m., University of California at San Diego campus, La Jolla.

Howard Jones and Animation: SDSU's Open-Air Theater,

Wednesday, June 5, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Taj Mahal: Belly Up Tavern, Thursday, June 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The KOOL Festival, Part 1, featuring the **Gap Band**, **Jeffrey Osborne**, the **Dazz Band**, **Evelyn King**, and the **Commodores**: San Diego Stadium, Friday, June 7, 7:30 p.m., Mission Valley, 697-2215.

Dire Straits: SDSU's Open-Air Theater, Friday, June 7, 8 p.m., San

TONIGHT **UCSD-FM 94.1** welcomes jazz legend

STEPHANE GRAPPELLI TRIO
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RALPH TOWNER

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Sherwood Auditorium, La Jolla Museum of Contemporary Art
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June 20 Jerry Limpic July 11 Bob Bennett

A Summer Evening With

GEORGE WINSTON
Solo Pianist
Windham Hill
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SATURDAY, AUGUST 3, 1985
8:00 P.M.

San Diego Civic Theatre
202 C Street, San Diego
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Charge by phone 236-6510

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THEIR HUMPHREY'S DEBUT AMERICA
May 31

PIECES OF A DREAM
FRIDAY, JUNE 14

RONNIE LAWS
SATURDAY, JUNE 15

DONOVAN & DAVE MASON
SUNDAY, JUNE 16

MAYNARD FERGUSON
FRIDAY, JUNE 21

WYNTON MARSAIS
MONDAY, JUNE 24

David Brenner's June 1 Appearance Has Been Cancelled. Refunds Available at Point of Purchase.

Humphrey's Shelter Island Drive "by the bay"

TICKETMASTER CHARGE (619) 232-0800

SOUTHLAND CONCERTS

Diego State University campus.
265-0947 or 232-0800.

Max Strom: Spirit, Friday, June 7,
8 p.m., 1110 Buena Vista, 276-8903.

The KOOL Festival, Part 2,
featuring Luther Vandross, Patti
LaBelle, Midnight Star, Shalamar,
and Klymaxx: San Diego Stadium,
Saturday, June 8, 7:30 p.m.,
Mission Valley, 697-2215.

Wayne Johnson Trio and Ralph
Towne: Sherwood Auditorium,
Saturday, June 8, 7 and 10 p.m., La
Jolla Museum of Contemporary Art,
700 Prospect, La Jolla, 283-SEAT.

Mimi Farina: Old Time Café,
Saturday and Sunday, June 8 and 9,
7 and 9 p.m., 1464 North Highway
101, Encinitas, 436-8030.

New Marines: Spirit, Saturday,
June 8, 9 p.m., 1130 Buena Vista,
276-8903.

Smoky Robinson: Champagne
Ballroom, Sunday, June 9,
8:30 p.m., Sheraton Harbor Island
East, 283-SEAT.

"Jazz Live" featuring Roadmap:
San Diego City College Theater,
Tuesday, June 11, 8 p.m.,
Fourteenth and C streets,
downtown, 230-2481.

The Turtles, the Grass Roots, the
Backin'haus, and Gary Lewis
and the Playboys: Champagne
Ballroom, Thursday, June 13,
8:30 p.m., Sheraton Harbor Island
East, 283-SEAT.

Johnny Copeland: Belly Up
Tavern, Thursday, June 13, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022.

Pieces of a Dream: Humphrey's,
Friday, June 14, 7 and 9 p.m., 2303
Shelter Island Drive, 232-0800.

Ronnie Laws: Humphrey's.

Saturday, June 15, 7 and 9 p.m.,
2303 Shelter Island Drive,
232-0800.

Donovan and Dave Mason:
Humphrey's, Sunday, June 16, 7
and 9 p.m., 2303 Shelter Island
Drive, 232-0800.

New Riders of the Purple Sage:
Belly Up Tavern, Sunday, June 16,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

Tower of Power: Monks, Monday
and Tuesday, June 17 and 18, 9 and
11 p.m., 10475 San Diego Mission
Road, Mission Valley, 563-0000.

Patsy Montana: Old Time Café,
Saturday, June 22, 7 and 9 p.m.,
1464 North Highway 101, Encinitas,
436-8030.

Spro Gyra: La Jolla Village Inn,
Thursday, June 20, through
Saturday, June 22, 8:30 p.m., 1-5

and La Jolla Village Drive, La Jolla,
283-SEAT.

Maynard Ferguson: Humphrey's,
Friday, June 21, 7 and 9 p.m., 2303
Shelter Island Drive, 232-0800.

B.B. King, Bobby "Blue" Bland,
and Albert King: La Jolla Village
Inn, Sunday, June 23, 7 and
9:30 p.m., 1-5 and La Jolla Village
Drive, La Jolla, 283-SEAT.

Wynton Marsalis: Humphrey's,
Friday, June 24, 7 and 9 p.m., 2303
Shelter Island Drive, 232-0800.

"Jazz Live" featuring Gordon
Grinnell: San Diego City College
Theater, Tuesday, June 25, 8 p.m.,
Fourteenth and C streets,
downtown, 230-2481.

The Smiths: SDSU's Open Air
Theater, Tuesday, June 25, 8 p.m.,
San Diego State University campus,
232-0800 or 265-6947.

Bar-N Ranch House, 119 East
Broadway Vista, 724-0510; Red
Lane and Ramblin' Fever, country,

and La Jolla Village Drive, La Jolla,
283-SEAT.

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TUES - JULY 9 - 8 PM
TICKETS \$14.75 - \$17.75

RANDY NEWMAN
SATURDAY - JULY 13 - 8 PM
TICKETS \$15.00

GROVER WASHINGTON, JR.
TUESDAY - JULY 23 - 8 PM
TICKETS \$14.75 - \$17.75

ADAM ANT
WEDNESDAY - JULY 24 - 8 PM
TICKETS \$14.75 - \$17.75

SANTANA
SUNDAY - JULY 28 - 8 PM
TICKETS \$15.00 - \$17.00

UB40
WITH SPECIAL GUEST
MIDNIGHT OIL
THURSDAY - AUGUST 8 - 8 PM
TICKETS \$14.75 - \$17.75

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Dance to the music of the '50s & '60s with *SHOTGUN TOM KELLY* from K-BEST radio



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The New York Latin Sound mixed by Master McCoy from N.Y.C. featuring an exciting blend of Salsa, Pop, Funk and New Wave

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254 beer from 9-10 pm



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FUNK • POP NEW WAVE

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TUESDAY

Live music from NOXUSE

WEDNESDAY—51 well drinks all night

Friday and Saturday

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 92082. The Mar Dels, vintage rock. Thursday: Private Domain, rock, and the Reflections, rock. Friday: the Rebel Riders, rock and reggae. Saturday: Sancho Barnard, pop, rhythm and blues and rock. Sunday: the Rock Wits Band, vintage rock. Monday: the Twinkle Brothers, reggae. Tuesday: the Paladins, rockabilly and rhythm and blues, and the Heartbreakers, rockabilly and rhythm and blues. Wednesday: Afternoon Concert. The Chicago Six, Dixieland jazz. Friday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 92008. Doc James, Mc C and Company, jazz and contemporary. 1 p.m. - Saturday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2671 Via de la Valle, Del Mar, 92036. Mark Ingels, jazz piano. 8 p.m. - Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 92054. Midnight Delight, contemporary. Tuesday through Saturday: jam session. Sunday.

The Country Side Restaurant and Lounge, 150 Douglas Drive, Oceanside, 92086. New Country, country. Wednesday through Sunday: Lone Star Country, country. Monday and Tuesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 92083. Five Lines Up, rock. Thursday and Friday: Private Domain, rock. Saturday: Rockola, Beatles music and older. Sunday: Cat Tracks, rock. Tuesday: the Beat Club, rock. Wednesday.

El Comal, 12845 Poway Road, Poway, 92060. Rick Riens, contemporary. Friday happy hour. Ambition, contemporary. Wednesday through Saturday.

Firebird Lounge, 439 West Washington, Escondido, 92025. The Force, rock. Thursday through Saturday: Robyn Bax, rock. Wednesday.

Full Moon (formerly Bobby O's), 485 First Street, Encinitas, 92036. 7397. The Heaters, rock. Wednesday through Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 92219. Don Tension, country and contemporary. Monday through Saturday.

Henry's, 204 Elm Street, Carlsbad, 92008. Tony Soraci and Co. with July Ames, contemporary. Tuesday through Saturday: the Road Runners, vintage rock. Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 92025. The Sounds of Magic, contemporary. Tuesday through Saturday: Double Trouble, contemporary. Sunday and Monday: Piano Bar: Kevin Green, Monday through Friday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 92363. Sally, Saton, contemporary. Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 92060. Ed Cunningham, contemporary. Thursday and Wednesday: Dave Smith, contemporary. Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas, 92036. Sean McVicker, Irish and contemporary. Thursday through Saturday: with Paul Dunn. Friday and Saturday: Moxie Indigo, jazz standards. Sunday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 92219. Ivan Shulman, contemporary. Thursday through Saturday: Chuck Showalter,

HALCYON

4258 W. Point Loma 225-9559

Thursday, May 30

REFLECTORS

Friday, May 31

DANCE CONCERT



Saturday, June 1

Five lines up



Sunday & Monday, June 2 & 3

91X FM & THE HALCYON

"The alternative to boredom"

ORIGINAL MUSIC SHOWCASE NIGHT

This week featuring:

THE CAPTURED HEARTS & THE LONDONERS

Hosted by 91X FM's Bryan Jones of the Breakfast Club
91X HAPPY HOUR FROM 6-9 PM
Free taco bar
914 Long Island Icee tent, 914 Schnapps shooters
\$1.91 potato skins
The "BITCHEN TRIVIA CONTEST" conducted by Bryan Jones for prizes, tips, dinners, movie & concert passes

Wednesday, June 5



No cover charge on Wednesdays
Little Kings Night • Great specials

Saturday, June 8—BAXTER ROBERTSON THE MONROES

Tuesday, June 11—THE ELECTRIC SONS

Tuesday, June 18—THE ELECTRIC SONS WITH JOEY HARRIS



GREAT DINING AT THE HALCYON

Serving from 5:00-10:00 pm nightly
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We feature San Diego's hottest bands. Between sets, enjoy the latest music videos mixed by our VJs on San Diego's biggest screens.

TONIGHT

Thursday, May 30

KGB-FM 101 NIGHT

with guest VJ Mike Berger
Drink specials & surprises—\$1.25 margaritas
1/2-price admission with KGB-FM card or student I.D.



Lehr's Greenhouse welcomes the THURSDAY NIGHT CLUB
5:30-8:30 Cocktails • Hours of ouenurs • Dancing

ROCKIN' WEEKEND

Friday & Saturday, May 31 & June 1



Two bands
Two dance floors
Three bars
Three video big screens
with music videos mixed by Lehr's VJs

SUNDAY

Sunday, June 2
Featuring 101 duets 11:00 pm • \$1.25 karimatas



TUESDAY & WEDNESDAY

Tuesday & Wednesday, June 4 & 5



60 MINUTES
\$1.25 margaritas
\$1.25 beer
8:30-9:30 pm

Dress code & picture I.D. strictly enforced
CABARET DRINK SPECIALS
Thursdays—Margaritas \$1.25
Sundays—Karimatas \$1.25
Mondays—Close 4
Tuesdays & Wednesdays—60 Minutes

2025 Camino del Rio South, Mission Valley 439-2820

contemporary. Wednesday.

Jolly Roger/Solana Beach, 937 Loma Santa Fe Drive, Solana Beach, 92083. Mike Stone, adult rock. Thursday through Saturday: Charlie, contemporary. Wednesday.

La Costa Hotel and Spa, Costa del Mar Road, Carlsbad, 92008. Gloria Michaels and Spring Fever, contemporary. Tuesday through Sunday.

La Tapalia, 340 West Grand, Escondido, 92025. Latin Soul. Top 40 dance music and Latin music. Friday and Saturday: live music. Sunday: call club for information.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 92444. The Kesse. Daniele Band, country. Wednesday through Sunday: Coyote, country. Monday and Tuesday: Free chugging lessons. Monday and country dance lessons. Tuesday through Thursday.

Leo's, 1963 East Valley Parkway, Escondido, 746-7038. Ron Bell, country. Monday through Saturday.

McCabe's, 1145 South Temont, Oceanside, 439-6646. The Mystics, rhythm and blues. Thursday and Wednesday: the Road Runners, vintage rock. Friday and Saturday.

Millie Fleurs, 6009 Paseo Delicias, Rancho Santa Fe, 92085. Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474. Charlie, contemporary. Thursday through Saturday: Snak Previews, contemporary. Wednesday.

Mulhoney's, 340 East Grand Avenue, Escondido, 741-0635. 440 (Kenneth Rice, Richard Cedarberg, Brian Barnock, and Chris Matthews), contemporary rock. Thursday through Saturday: audition night. Wednesday.

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

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

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614. The Rick Wells Band, vintage rock. Thursday through Saturday: King Biscuit Blues, blues and rhythm and blues. Sunday: Ella Ruth Pigeon, jazz and blues. Monday and Tuesday: Private Domain, rock. Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Bornachy & Loco, calypso rock. 7:30 p.m. - Thursday: Mike Cross, folk, country, and traditional music. 7 and 9 p.m. - Friday: Dan Ar Bras, French guitar. 7 and 9 p.m. - Saturday: Ranch Party, bluegrass and newgrass. 7:30 p.m. - Sunday: Old Time Hoedown. Tuesday: Dave Baumgarten, folk songs, sea songs, and work songs. 7:30 p.m. - Wednesday: Sunday brunch concert. Catherine Espinoza, Irish harp.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 436-0886. Doc James, Mc C and Company, contemporary and jazz. Wednesday through Sunday: Defiance, contemporary. 5:30-8 p.m. - Thursday and Friday.

Pomeroy Club, 12217 Pomeroy Road, Poway, 748-1135. The Savory Brothers, country. Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. Cat Tracks, rock. Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 727-2146. Karen Casanigh and the Plus Ones, contemporary. Tuesday through Saturday: David Watson and the Gathering, contemporary. Sunday and Monday.

Belly Up

PROUDLY PRESENTS
TONIGHT, Thursday, May 30 9 pm



THE MAR DELS

Friday, May 31
5:30 pm—Dixieland Jazz—CHICAGO SIX
9 pm—Rock 6 not with



PRIVATE DOMAIN



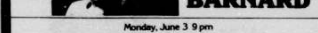
& THE REFLECTORS

Saturday, June 1 9:30 pm
Caribbean Rock & Roll



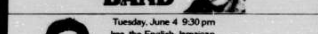
REBEL RIDERS

Sunday, June 2 9 pm



SANCHO BARNARD

Monday, June 3 9 pm



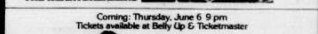
RICK WELLS BAND

Tuesday, June 4 9:30 pm
Live, the English-Jamaican



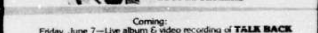
THE TWINKLE BROTHERS

Wednesday, June 5



THE PALADINS

Thursday, June 6 9 pm
Tickets available at Belly Up & Telemaster



TAJ MAHAL

Friday, June 7—Live album & video recording of TALK BACK
Saturday, June 8—PETER D'AMICO & THE CROCODILES
Sunday, June 9—PLAYING BROTHERS featuring Sneezy Pete
G. Cash (Hedley)

Monday, June 10—TOM GRANT BAND
Tuesday, June 11—JOHNNY COPELAND
Wednesday, June 12—NEW BURGERS OF THE PURPLE SAGE
Thursday, June 13—NITCH HYDER & THE DETROIT WHEELS
Friday, June 14—JACK PACK & THE HEART ATTACK

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BELLY UP MAILING LIST
Call 411-8145 or write to:
Ask about the Belly Up Discount Card

BELLY UP CAFE

Open 7 days to midnight
MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99
TUESDAY NIGHTS 6-8 PM • BEER KABOBS \$2.95
Includes salad and rice

FOR INFORMATION CALL 481-9022
143 NORTH CEDROS AVE • SOLANA BEACH, CA 92075

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: The Agents, rock, Tuesday through Saturday; Mr. Wilson, rock, Sunday and Monday.

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

San Luis Rey Downs Golf Course Country Club, 31471 Golf Club Drive, Bonsall, 758-3762: The Excendos, big band dance music, 8 to 12 p.m., Friday and Saturday, and 6 to 10 p.m., Sunday; Bob Long, jazz piano, 7-11, Thursday.

Stage Coach Inn, 1865 Vista Way,

Vista, 724-9090: Firecracker, country, Wednesday through Saturday.

Sykes, West of 15 on Via de la Valle, 1st Mar, 753-7955: JJ Frank The Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday.

Tequila Patis, 3296 Mission Avenue, Oceanside, 757-7757: The Keep, rock, Thursday through Saturday; Messenger, rock, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171: Brass Tux, 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, 749-1866: Ricochet, country, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7331: Jerry Bane and a Touch of Country, Wednesday through Sunday; Tony Dockum and Red Fox, country, Monday and Tuesday.

Whiskey Flats, 1200 West Valley Parkway, Escondido, 743-8649: The Beat Club, rock, Thursday through Saturday; Voyeur, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6304: Ron Morin, country, Thursday and Wednesday; CW Express, country, Friday and Saturday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Mike Lamy, contemporary, Thursday through Saturday; Joey Chess,

contemporary piano, Tuesday and Wednesday.

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: The California Transfer, contemporary, Thursday through Saturday; the Jets, vintage rock, Tuesday and Wednesday.

"Bahia Belle," at the dock, Bahia Village Drive, La Jolla, 457-4170: The Procrastinators, rock and rhythm and blues, Thursday through Saturday; live music, Wednesday, call club for information.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mark Meadows, jazz, Tuesday through Saturday; Chatham's Jazz Quartet,

jazz, Sunday; Piano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Voyeur, rock, Thursday through Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 454-5325: Sakura, jazz, Thursday through Saturday; live music, Wednesday, call club for information.

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

1081: Deborah Raye and Aria, contemporary, Thursday through Saturday; Strut, contemporary, Tuesday, live jazz, Wednesday, call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Sakura, jazz, Thursday through Saturday; live music, Wednesday, call club for information.

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

Halcyn, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Reflectors, rock, Thursday and Friday; with the Electric Sons, rock, Friday; See Lines Up, rock, Saturday; live rock, Sunday and Monday; call club for information; the Lendons, rock, Tuesday and Wednesday, with the Captured Hearts, rock, Tuesday.

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

Hotel del Coronado, 1550 Orange

Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Islands Hotel, Super Club Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Bogart, contemporary, Thursday through Saturday; Stu Shames, jazz piano, Tuesday and Wednesday; A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Siens Brothers, rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; the Horrocks, rock,

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Messenger, rock, Thursday through Saturday; the 15 band, rock, Sunday through Tuesday; Thrillseeker, rock, Wednesday.

Le Sainte Maxine, 1250 Prospect Street, La Jolla, 454-2434: Pepper and Salt, Latin, salsa, Top 40, big band, swing, French, Italian, and Greek music, Tuesday through Sunday.

Wind rose

1935 Quivira Rd. - 223-2335



THE HEROES

Wednesday through Saturday

Coming June 5-8
IPSO FACTO

DRINK SPECIALS

Sunday: Orange Crushes 75¢ Tuesday: Iced Tea \$1.25

Monday: Watermelon 75¢ Wednesday: Kamikaze 75¢

JOIN US FOR OUR

SUNDAY CHAMPAGNE BUFFET BRUNCH

The best of live rock & disco in San Diego
At Windrose, we serve full
banquet facilities available.



Puerto Nuevo Lobster House
presents the



Thurs.-Sat.,
May 30, 31 & June 1

Every Wednesday evening
The secret's out—Bia's back in Bonita with
the best music in town!! Your favorite songs
all night long.

4014 Bonita Rd., Bonita • 479-3537
(one mile east of 805)

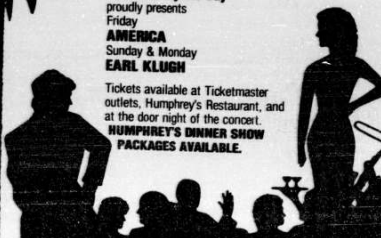
Better than a 'Casablanca Night' "Humphrey's Bogart Hour"

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

"Humphrey's Bogart Hour" Menu
MON. CARVED ROAST BEEF SANDWICHES
TUES. PEEL YOUR OWN SHRIMP
WED. HOMEMADE PIZZA
THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL
Giant Margarita (16 oz.) with a Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

Humphrey's, home of
"Concerts-by-the-Sea"
proudly presents
Friday
AMERICA
Sunday & Monday
EARL KLUGH

Tickets available at Ticketmaster
outlets, Humphrey's Restaurant, and
at the door night of the concert.
HUMPHREY'S DINNER SHOW
PACKAGES AVAILABLE.



HUMPHREY'S

2241 Shelter Island Drive
224-3577

Mony Mony's

Thursday-Saturday, May 30-June 1, 9:00 pm-1:30 am



Sunday & Monday
June 2 & 3
BLITZ BROS

Sunday, June 2 and every Sunday
SHORTS, SHOTS & ROCK & ROLL

Wear shorts for no cover.
Enjoy 25¢ draft beer 8:00-10:00 pm & \$1.25 shooters all night.

Wednesday is

91% HAPPY HOUR with BRYAN JONES; 25¢ draft beer

Thursday is

FANTASY FASHION AUCTION NIGHT

Friday is

KGB NIGHT with PAT MARTIN, drink specials & surprises

Live music 7 nights a week!

3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena

San Diego's finest jazz at



Mike Garson Quintet

Featuring Shelby Flint
and Peter Sprague

Thursday through Saturday
9 pm-1 am

Papa John Creach

Starting Wednesday, June 26
No cover charge

Bob Long at the piano

Sunday through Wednesday, 8 pm-12 am

Summer House Inn

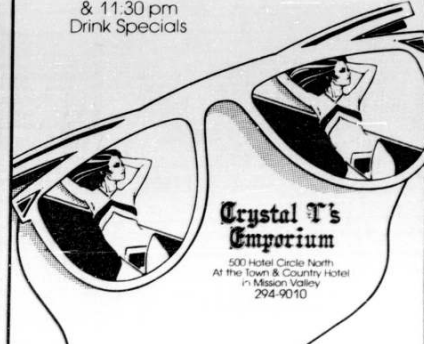
7955 La Jolla Shores Dr. 459-0541

COME SPLASH INTO SUMMER WITH US...

CRYSTAL T'S
PROUDLY PRESENTS

Fashion International BIKINI AUCTION

Every Wednesday
Shows At 10:00
& 11:30 pm
Drink Specials



Crystal T's
Emporium

500 Hotel Circle North
At the Town & Country Hotel
in Mission Valley
294-9010

Loma Portal formerly Redway Inn, 2901 North Boulevard, Loma Portal, 221-0400. Scenic White Pine, contemporary. Friday and Saturday.

Mary & the Pops, 2100 Sunset Avenue, Pacific Beach, 483-7841. Live, Latin, funk, reggae, rock, funk through Sunday.

McP's, 1107 Orange Avenue, Coronado, 435-5280. Soft, contemporary. Thursday-PM.

contemporary. Friday and Saturday live music. Sunday through Wednesday call club for information.

Mexican Village, 220 Orange Avenue, Coronado, 435-5282. Mike O'Meara, rock, Friday and Saturday. Piano bar, Kevin McLean, Sunday through Thursday.

Many Mom's, 3595 Sports Arena Boulevard, Loma Portal, 223-5096. Automatics, rock, Thursday.

through Saturday; the 180s. Brothers rock, Sunday and Wednesday. Rock, rock and Wednesday.

Mulvaney's, 6101 Orange Avenue, Coronado, 435-5282. Mike O'Meara, rock, Friday and Saturday. Piano bar, Kevin McLean, Sunday through Thursday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7883. Robin Hendel, jazz and blues guitar, contemporary. Thursday through Saturday.

Old Pacific Beach Cafe, 1287 Mission Boulevard, Pacific Beach, 270-7522. Hollis Gentry and Patti Borge, jazz. Thursday through Saturday. Ella Ruth Piggee, jazz and blues. Sunday. The Reflectors, rock, Monday and Tuesday. King Biscuit Blues, blues and rhythm and blues. Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711. Mel Gort, jazz piano. Tuesday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Pyramid, contemporary. Thursday through Saturday. The Little Big Band, top 40 and swing. Tuesday and Wednesday.

The Salmon House, 1570 Quincea Road, Marina Village, 223-2234. Sally Saxton, contemporary. Tuesday, Friday and Saturday. Happy hours.

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

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7696. Robert Wetzel, classical guitar. Wednesday through Saturday.

Steamer's, 1105 Garnet Avenue, Pacific Beach, 274-2323. T.M.J. (Dean Davidson and Bob Mors), jazz, 7:11 p.m. Tuesday, Wednesday, Thursday and Saturday.

Tablas Flamenco Nightclub and Restaurant, 1567 Del Rey Street, Pacific Beach, 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m. Wednesday, Thursday and Sunday, 7:30, 9:30, and 11:30 p.m. Friday and Saturday.

Texas Teahouse, 3970 Voltaire Street, Ocean Beach, 224-0995. Tom "Cat" Courtney, blues. Thursday. The Dragonly Ladies of the Crystal Wing Band, rock, 4 p.m. Sunday.

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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-6660. David and Francesca Soraglio, light classical music. Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Inn, Mission Bay, 274-4630. Marley Days' Panama Nights, with the Bob Campbell Trio, Latin and contemporary jazz. Thursday through Saturday. Four's Company, contemporary. Tuesday through Wednesday.

Victor's, 1413 Rosecrans Street, Point Loma, 226-1471. Eugene Paul Landrum, Top 40 music. Friday and Saturday. The Bob Campbell Trio, Latin and contemporary jazz. Thursday through Saturday. Four's Company, contemporary. Tuesday through Wednesday.

Windrose, 7105 Quincea Road, Marina Village, Mission Bay, 223-2234. The House with Blues. Thursday through Saturday. The House with Blues. Thursday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 509 Hotel Circle North, Mission Valley, 291-1111. Country, country, Tuesday through Saturday. Country dance lessons, Tuesday through Thursday.

The Alamo, 1893 Claremont Drive, Claremont, 276-2240. Floyd, rock, Tuesday through Saturday.

Bachanal, 8022 Claremont Mesa Boulevard, Kearny Mesa, 568-8022. Everett Kings Modern Rhythm, blues and rhythm and blues. Thursday, the Heat Farmers, rock. Thursday, the Heat Farmers, rock.

Blarney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Brian Connolly, Irish music. Wednesday through Saturday.

The Blue Bayou Lounge, 2537 Camino del Rio South, Mission Valley, 296-6929. Zazz, jazz. Thursday through Saturday. Eric Foster, classical guitar, early evening. Thursday and Saturday through Tuesday. John Lewis, classical guitar, early evening Friday and Wednesday. Mike Zimmig, classical guitar, Friday lunch, Mark Agostini, jazz guitar, 6-11 p.m. Tuesday and Wednesday.

Carriage House, 7943 Balboa Avenue, Claremont, 276-2297. Jim Moore, contemporary. Thursday through Saturday. Live music. Tuesday and Wednesday. Call club for information.

Gold Coast Lounge, Town and Country Hotel, 509 Hotel Circle North, Mission Valley, 291-2431. Pano bar, Sharon Skidgel, Tuesday, Sunday, Monday, and Wednesday. Kevin McLean, Friday, Saturday and Sunday.

Haji Baba, 101 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and

entertainment. Wednesday through Saturday.

Islands Lounge, Hunkley Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. The Acts, vintage rock, Thursday through Saturday. Bobby O'Hara, contemporary. Sunday and Monday. Danc'N'Jamaica and Melrose, contemporary. Tuesday and Wednesday.

Holiday Inn/Mission Valley, 395 Hotel Circle South, Mission Valley, 291-5770. Heart and Nightclub, contemporary. Tuesday through Saturday. Country Justice, Sunday and Monday.

La Hacienda Casino, Mission Valley, 828 Hotel Circle South, Mission Valley, 298-8281. Trade Secret, contemporary. Wednesday through Saturday.

Leh's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Londoners, rock. Thursday through Saturday. With Dark Debonaire, rock, Friday and Saturday. Dark Debonaire, rock, Sunday. Automatics, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. Recorded music with M. Goodrich, Wednesday through Sunday. Live music. Saturday through Sunday. Call club for information.

Monk's, 10425 San Diego Mission Road, Mission Valley, 561-0040.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873. Bro. Higgins' Preservation Band, Protestant jazz, swing, and oldies. Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 509 Hotel Circle North, 291-2431. Jim Gales and Sound Investment, contemporary. Tuesday through Saturday. Dinning Room, Kathy Lind, contemporary harp. Friday and Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. The Rose Trio, top 40 dance music. Thursday through Saturday.

Smuggler's Inn, 102 Fashion Valley Fashion Valley East, 291-7170. Terry DePue, contemporary. Friday and Saturday.

Schriety Sam's, 824 Camino del Rio North, Mission Valley, 299-2642. A-E-I-O, rock, Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0920. Kansas, contemporary and top 40 dance music. Wednesday through Saturday.

Spirit, 1130 Buena Vista, Bay Park, 276-5993. Opal, rock. Tuesday, ska and rhythm and blues. Wednesday. The Four of Us, swing and group vocals. Tuesday through Thursday.

Standard Hotel, 950 Hotel Circle North, Mission Valley, 298-6511. Coral Frons. The Four of Us, swing and group vocals. Tuesday through Thursday.

Springfield Wagon Works, 2275 Kearney Valley Road, Kearney Mesa, 965-2272. A-Treasure, piano bar. Thursday through Saturday.

Standart Hotel, 950 Hotel Circle North, Mission Valley, 298-6511. Coral Frons. The Four of Us, swing and group vocals. Tuesday through Thursday.

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Blarney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Brian Connolly, Irish music. Wednesday through Saturday.

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Springfield Wagon Works, 2275 Kearney Valley Road, Kearney Mesa, 965-2272. A-Treasure, piano bar. Thursday through Saturday.

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Holiday Inn/Mission Valley, 395 Hotel Circle South, Mission Valley, 291-5770. Heart and Nightclub, contemporary. Tuesday through Saturday. Country Justice, Sunday and Monday.

La Hacienda Casino, Mission Valley, 828 Hotel Circle South, Mission Valley, 298-8281. Trade Secret, contemporary. Wednesday through Saturday.

Leh's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Londoners, rock. Thursday through Saturday. With Dark Debonaire, rock, Friday and Saturday. Dark Debonaire, rock, Sunday. Automatics, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. Recorded music with M. Goodrich, Wednesday through Sunday. Live music. Saturday through Sunday. Call club for information.

Monk's, 10425 San Diego Mission Road, Mission Valley, 561-0040.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873. Bro. Higgins' Preservation Band, Protestant jazz, swing, and oldies. Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 509 Hotel Circle North, 291-2431. Jim Gales and Sound Investment, contemporary. Tuesday through Saturday. Dinning Room, Kathy Lind, contemporary harp. Friday and Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. The Rose Trio, top 40 dance music. Thursday through Saturday.

Smuggler's Inn, 102 Fashion Valley Fashion Valley East, 291-7170. Terry DePue, contemporary. Friday and Saturday.

Schriety Sam's, 824 Camino del Rio North, Mission Valley, 299-2642. A-E-I-O, rock, Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0920. Kansas, contemporary and top 40 dance music. Wednesday through Saturday.

Spirit, 1130 Buena Vista, Bay Park, 276-5993. Opal, rock. Tuesday, ska and rhythm and blues. Wednesday. The Four of Us, swing and group vocals. Tuesday through Thursday.

Standard Hotel, 950 Hotel Circle North, Mission Valley, 298-6511. Coral Frons. The Four of Us, swing and group vocals. Tuesday through Thursday.

Springfield Wagon Works, 2275 Kearney Valley Road, Kearney Mesa, 965-2272. A-Treasure, piano bar. Thursday through Saturday.

Standart Hotel, 950 Hotel Circle North, Mission Valley, 298-6511. Coral Frons. The Four of Us, swing and group vocals. Tuesday through Thursday.

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Blarney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Brian Connolly, Irish music. Wednesday through Saturday.

The Blue Bayou Lounge, 2537 Camino del Rio South, Mission Valley, 296-6929. Zazz, jazz. Thursday through Saturday. Eric Foster, classical guitar, early evening. Thursday and Saturday through Tuesday. John Lewis, classical guitar, early evening Friday and Wednesday. Mike Zimmig, classical guitar, Friday lunch, Mark Agostini, jazz guitar, 6-11 p.m. Tuesday and Wednesday.

Carriage House, 7943 Balboa Avenue, Claremont, 276-2297. Jim Moore, contemporary. Thursday through Saturday. Live music. Tuesday and Wednesday. Call club for information.

Gold Coast Lounge, Town and Country Hotel, 509 Hotel Circle North, Mission Valley, 291-2431. Pano bar, Sharon Skidgel, Tuesday, Sunday, Monday, and Wednesday. Kevin McLean, Friday, Saturday and Sunday.

Haji Baba, 101 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and

entertainment. Wednesday through Saturday.

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Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge. 280-9944: Joe Stewart,
contemporary, Wednesday and
Thursday; Costa V. contemporary,
Friday and Saturday; Frank Dexter
contemporary, Sunday through
Tuesday.

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

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779; Stu

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety.

The Coo-Coo Club, 4383
University Avenue. 283-8213:
Jonathan the Texas Flash, honoring
variety requests, Friday and
Saturday; J.R. Robles, honoring
variety requests, 5-9 p.m., Sunday.

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: The San Diego Storytellers, tall tales and folk stories, 7 p.m., Thursday; the Perfect Cure, traditional and contemporary music from the British Isles, Friday; **Pagde Tuggle**, traditional, jazz, and swing, Saturday; Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time

**Holiday Inn/Embarcadero, Port
of San Francisco** 1355 North Harbor

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday; Gail Beni,

Lucky Lady Club, 455 Sixteenth Street, downtown. 233-9319: *Siglo*, Latin and Top 40, Thursday through Sunday; *Los Ruff*, Latin

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7660: Eamon Carroll, Irish music, Thursday; Kitty Kieffer, contemporary music, Friday and Saturday; Robin Hendel, blues and jazz guitar, 2-6 p.m., Sunday; the



**TRADE
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Tuesday through
Saturday beginning
at 8:30 pm

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Valentino's is now offering an evening of excitement at one of the top night clubs in Southern California. We will take you and your friends from San Diego to "Chippendales" and back in one of our elegant limousines. This memorable package includes your tickets, complimentary champagne, hors d'oeuvres and red carpet service all night long! Package available Wednesday thru Sunday evenings. Groups of up to 8 easily accommodated. Call your friends now, then call us!




The illustration shows the side profile of a white limousine. The rear window is dark, and a hand is visible inside holding a glass. On the side of the limousine, there is a circular logo featuring a man and a woman in formal attire. Below the logo, the text "Valentino's" is written in a large, elegant script, and "Limousine Service" is written in a smaller, simpler font below it.

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Marina Inn
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Pop, contemporary, Wednesday.

Sheraton Harbor Island. Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2800. Live music, Thursday through Saturday, call club for information; local contemporary, Tuesday and Wednesday.

Sheraton Harbor Island West, 1500 Harbor Island Drive, Harbor Island, 291-6400. Michael Pritchard, classical piano, Sunday through Wednesday.

Sternwheeler Showboat, at the dock, 1000 North Harbor Drive, downtown, 298-8086. The Sacramento Trio contemporary, Tuesday through Saturday.

Tom Ham's Lighthouse, 7150 Harbor Island Drive, Harbor Island, 291-9110. Duane and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Trojan Horse, 6129 University Avenue, East San Diego, 582-1070. Part-time rock, Thursday through Saturday; Endeavor, Sunday.

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, 698-6412. Live music, Saturday, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-8855. The Samba Guel Celi Band, Irish music, 8 p.m., Friday; Mike Rogers, folk and rock, Saturday; Rick Saxton, folk and

rock, Sunday.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-9206. Piano Bar Bob Cowins, Tuesday through Saturday; Palm Grill, Kathy Lind, contemporary, 11 p.m., Sunday.

East County

Antonio's Hacienda, 200 North Johnson, El Caim, 442-9827. Lonnie Hudson and Dore Best, contemporary, Friday and Saturday; Wednesday through Saturday.

Blarney Stone Inn, 2009 El Caim Boulevard, College area, 463-2263. Jim and Theresa Horton, Irish music, Thursday and Sunday; Kaitum Carroll, Irish music, Wednesday, Friday and Saturday.

The Bonadocci Restaurant, 8320 Parkview Drive, La Mesa, 465-3600. Randy Kecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Dale Pearson, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Caim, 440-5757. Ricks, contemporary rock, Wednesday through Saturday.

Calypsa Lounge, 925 Greenfield Avenue, El Caim, 440-9526. Ron Morris, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200

Imwood Drive, San Jose, 448-4242. Colin and Karen, contemporary, Friday and Saturday.

Case Don Diego, 8542 Cucamonga, San Jose, 448-7926. Gary Remus, top 40 blues and country, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Caim, 444-7443. Country, Casanova, country, Tuesday through Saturday; live country music, Sunday, call club for information; changing lessons, Monday and Tuesday.

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

Duck's Landing, 1185 East Main Street, El Caim, 442-0208. Jerry Burdard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

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

Don's West, 5286 Baltimore Drive, La Mesa, 462-4533. Southern Comfort, country, Tuesday through Saturday; the Belairs, Fifties and Sixties rock, Sunday.

El Amigo Plaza, 1340 Broadway, El Caim, 442-0517. Linda Bar and the Grand Canyon Band, country, Sunday.

Hill Springs Inn, 1500 Highway 90 El Caim, 443-9608. Duane and Melissa, contemporary, Wednesday through Saturday.

Hanley's, 8852 Magnolia Avenue, San Jose, 448-8487. Tommy Ray, country, light rock, and easy listening, Wednesday through Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591. The Shadow Bakers, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640. Stampede, country, Wednesday through Saturday.

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

Live Oak Springs, Old Highway 90 Boulevard, Twinsburg, 796-4288. Live country music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Caim, 442-9806. Pitch N' West with Gernie West, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Duetland jazz, Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Jose, 448-8500. Robin Davis, rock, Friday and Saturday.

Mama's Mink, 533 East Main Street, El Caim, 442-5571. Rocky Revolver, 10 p.m., Tuesday through Saturday, Wednesday through Saturday, and 6:30 p.m., Sunday.

Marie Callender's, 6950 Arroyo Road, La Mesa, 465-1900. Acoustic music, popular and American folk music, Tuesday.

Mr. Billy's Backroom Saloon, 399 North Magnolia, El Caim, 447-4500. Duane and Melissa, country and blues, Thursday and Wednesday.

Nite Owl East, 667 North Mollison Avenue, El Caim, 442-3854. The Rags Straps, top 40 dance music, Tuesday through Saturday.

Sergeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Magnolia, Gage Road, San Jose, 449-6240. Bob Scullion and Key Largo, contemporary, and others, Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley, 664-9007. John Ross, country, Thursday and Wednesday; Country Justice, country, Friday and Saturday.

The Os Bow Inn, 9816 Campo Road, Spring Valley, 469-9616. Andy and Donna, contemporary, Tuesday through Thursday; Alton

contemporary, Friday, Saturday, and Sunday, 7:30 p.m., 11:30 p.m., Sunday.

Kentucky Stud, 11177 Woodside Avenue, San Jose, 448-3402. Martin Kelly and country three, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591. The Shadow Bakers, country, Friday and Saturday.

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The Outpost, 652 Grand Avenue, Spring Valley, 664-9007. John Ross, country, Thursday and Wednesday; Country Justice, country, Friday and Saturday.

The Os Bow Inn, 9816 Campo Road, Spring Valley, 469-9616. Andy and Donna, contemporary, Tuesday through Thursday; Alton

contemporary, Friday, Saturday, and Sunday, 7:30 p.m., 11:30 p.m., Sunday.

Kentucky Stud, 11177 Woodside Avenue, San Jose, 448-3402. Martin Kelly and country three, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591. The Shadow Bakers, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640. Stampede, country, Wednesday through Saturday.

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

Live Oak Springs, Old Highway 90 Boulevard, Twinsburg, 796-4288. Live country music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Caim, 442-9806. Pitch N' West with Gernie West, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Duetland jazz, Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Jose, 448-8500. Robin Davis, rock, Friday and Saturday.

Mama's Mink, 533 East Main Street, El Caim, 442-5571. Rocky Revolver, 10 p.m., Tuesday through Saturday, Wednesday through Saturday, and 6:30 p.m., Sunday.

Marie Callender's, 6950 Arroyo Road, La Mesa, 465-1900. Acoustic music, popular and American folk music, Tuesday.

Mr. Billy's Backroom Saloon, 399 North Magnolia, El Caim, 447-4500. Duane and Melissa, country and blues, Thursday and Wednesday.

Nite Owl East, 667 North Mollison Avenue, El Caim, 442-3854. The Rags Straps, top 40 dance music, Tuesday through Saturday.

Sergeant Slaughter, variety rock, Sunday and Monday.

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CLUB i-D PRESENTS
"DUPLEX"
MONDAY, JUNE

and the Old Country Lane
country, Friday and Saturday.

Park Place, 1280 Fletcher
Avenue, El Cajon 92021-4111. 1280
Fletcher, rock, Thursday through
Saturday. Rock, rock, Sunday and
Monday; the Beat Club, rock,
Tuesday and Wednesday. Dr. Jim
Downs, hipnotist, Monday.

Pizza Plus, 764 Jamacha Road, El
Cajon 92021-3300. Coward, country
swing, Friday; Ranch Party,
bluegrass and newgrass, Saturday.

Too Much Saloon, 9563 Mission
Gorge Road, Santer, 962-4399.
Linda Sherwood and Sirens,
country, Friday and Saturday.

Turquoise Lounge, 5975 Severn
Drive, La Mesa 963-1525. Three-
D, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission
Gorge Road, Santer, 449-0900.
Crosby, contemporary and
country, Friday and Saturday.

Win Cody's Saloon, 210 West Main
Street, El Cajon 449-0247. Forest
Esters, Top 40, line music, Friday
and Saturday.

South Bay

Bull N' Stick, 108 Palm Avenue,
Imperial Beach 425-5239. Live
rock, Wednesday through Saturday;
club for information.

China Five Restaurant, 569 H
Street, Chula Vista 426-5951. Juan
Robles, contemporary, Thursday
through Saturday.

Columbus Restaurant, 829
Seacoast, Imperial Beach 425-
0300. Jeff Williams, contemporary,
Thursday through Saturday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach 429-1161.
Call Lee and Go for Broke, country,
Wednesday through Saturday;
Dusty West, country, Sunday and
Monday.

Dance Machine, 1862 Palm
Avenue, Imperial Beach 429-1161.
Troy rock, Tuesday through
Saturday; Serious Gase, rock,
Sunday and Monday.

Da Vine's, 620 F Street, Chula
Vista 427-8880. Top and
country, Wednesday through
Saturday.

Duck's Guckdicks, 311 Third
Avenue, Chula Vista 427-7496.
Thurs Latin, country, blues and
various pop rock, Wednesday through
Saturday.

Hungry Hunter/Imperial Beach,
1341 Palm Avenue, Imperial Beach
425-0953. Ed Cunningham,
contemporary, Thursday through
Saturday.

Hutch's, 1463 Palm Avenue,
Imperial Beach 425-3479. Grand
Central Station, country, Friday and
Saturday; free country dance
lessons, 7 p.m., Saturday.

Joe's, 415 Broadway, Chula Vista
425-4828. Louie and Louie
Change, contemporary and oldies,
Wednesday through Sunday; J.C.
and Company, contemporary and
oldies, Monday and Tuesday.

La Maze, 1411 Highland Avenue,
National City 474-3222. Bruce
Robbins, contemporary, Tuesday
through Thursday; East Coast
contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511
Sweetwater Road, National City
475-7313. Four Star Country,
Friday through Sunday.

Little Las Vegas, 1720 Palm
Avenue, Imperial Beach 424-3754.
The Kings Men, ballroom dance
music, Friday.

Marisol, 1680 Broadway (at Main
Street), Chula Vista 429-8445.
Colour Latin, Thursday through
Saturday; with Los Lapes, Mexican
cosby music (norteco), Thursday;
Musica, Latin and Top 40 dance
music, Sunday, with Los Lapes,
early evening Sunday.

Oasis Bar, 1121 Third Street, Chula
Vista 426-2977. Cow, country,
Friday through Sunday.

Old Bonita Store Restaurant,
6011 Florida Road, Bonita 479-
3737. The Two Tones, rock, Friday
and Saturday.

Sancho Barnard, 1121 Third Street, Chula
Vista 426-2977. Cow, country,
Friday through Sunday.

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Vista 426-2977. Cow, country,
Friday through Sunday.

Sancho Barnard, 1121 Third Street, Chula
Vista 426-2977. Cow, country,
Friday through Sunday.

PERFORMERS

*Performers, listings are compiled by
Ron Ammons. If you wish to be
included, please call 263-8382.
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.*

Rock & Roll

The Agents: Red Coach
Imperial Beach

Automatons: Joe Murphy's, Lele's
Greenhouse

Sancho Barnard: Billy Up Tavern
The Beat Club, Imperial Beach

The Beat Farmers: Rockham
Belair House, Mary's by the Pier

The Belairs: Don's West
The Blitz Brothers: Momp's

The Blits Brothers: Momp's
Bottom Dalls; Monterey Whaling

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7 NIGHTS A WEEK
Wednesday
NITE LIVE

WEDNESDAY NITE LIVE: Join the fun with contests, prizes and live in sync acts every Wednesday.
DANCING 7 NIGHTS: Djs playing your favorite hits and big screen videos. Every night 9:30 pm to close.

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 MARILLION—new LP
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 WEATHER—new LP
 DANNY & DUSTY—(Brian Synthesis)—Green on Red—(Long Riders)
 KNITTERS—(Excess)—John Doe—(Blasters)
 EXPLOSIONS—LP
 YEARS FOR YEARS—New LP

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ON FRIDAY, MAY 31 - 4:00 PM

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 JOY DIVISION • BOWIE • TALKING HEADS • MOTORHEAD
 CRAMPS • SEX PISTOLS • IDOL POP • LED ZEP • U2
 KILLING JOKE • PLUS MANY OTHERS

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Has Something Special For You!

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 During happy hour, Monday-Friday, 4:30-7:30
JOE AZARELLO
 Mondays, Wednesdays, 7:30-11:30
JOSE CARABA
 Tuesdays, Thursdays, 7:30-11:30
JOE AZARELLO & POEMS
 Fridays, 7:30-11:30
Harry's BAR
 339 W. Broadway
 between State & Union, San Diego
 Open 7 days a week, 11:00 am - 2:00 am

Jim Gates and Sound Investment:
Pavilion Lounge
Kevin Green: *Hotel Encinitas*
Hearsay: *The Spookshow*
Heart and Soul: *Midway*
Jim's House Valley
Lionie Hutson and Dusty Best:
Antonio's Hacienda
The Invaders: *"The Invaders"*
Doc James, Mr. C. and Company:
Betty's Burger Garden, Pita Soup
Anderson's
Jaretti: *Barnacle Bill's*
J.C. and Company: *Avoy's*
The Jeds: *Montezuma Whaling*
Company
Kitty Kieffer:
Mulvaney's Coronado, Ruse
O'Drady's
Mike Lamy: *Amey's*
Little Big Bands: *Rusty Pelican*
Loose and Loose Changer: *Avoy's*
Main Street: *"Toby's"*
Gloria Michaels and Spring
Feuer: *La Costa Hotel and Spa*
Midnight Delights: *Bonelli's Back*
Room
Jim Moore: *Carnegie House*
Musical: *Marcel*
Music Magics: *Blue Ragon Lounge*
Nightshift: *Mongolian*
Gil Palacios and Linda Parra:
Gilby's Cocktail Lounge
People Movers: *Hilton Hotel*
Pitch N' Woo with Gerrie Woo:
Lovers
P.M.'s:
Pyramid: *Rusty Pelican*
Tommy Ray: *Harley's*
Deborah Raye and Aris:
Catamaran Hotel
Gary Rayner: *Casa Don Diego's*
Steve Reynolds
Mulvaney's Coronado
Rick Rivers: *El Comal*
Bruce Robbins: *Encinitas*
Restaurant, La Mesa
Juan Robles: *China Five*
Restaurant
The Rosie Trio: *Papa's*
The Sacramento Trio:
Santa Monica Shores
Sally Saxton: *The Salmon House*
Hungry Hunter/Oceanside
Chuck Showalter: *Jolly*
Roger's Oceanside
Evan Shulman: *Jolly*
Roger's Oceanside
Dave Smith: *Hungry*
Hunter/Rancho Bernardo
Sneak Preview: *Montezuma Bay*
Carmen
Schoe, Mr. P's:
Tony Soraci and Company:
Henry's
Bob Sorrells and Key Largo: *Our*
Favorite Place
The Sounds of Magic: *Hotel*
Encinitas
Spanky White Faces: *Luna Portal*
Laura Springer: *Vacation Village*
Hotel
Joe Stewart: *Tio Leo's/Mission*
Gorge
Strut: *Catamaran Hotel*
Don Tension: *The Flying Bridge*
Tito and Augustine: *De Vito's*
Bert Torres: *Stardust Hotel*

Trade Secret: *La Hacienda Cantina*
Triple Play: *Hilton Hotel*
David Watson and the Gathering:
Rancho Bernardo Inn
Bon Wheeler: *O'Higgins/Mid*
Room
Jeff Williams: *Tio Leo's/Mission*
Columbus Restaurant
Xpression: *Tio Leo's/Mission*
Mesa

Country/
Country Rock
Alton and the Ox Bow Country
Lada: *Ox Bow Inn*
Jerry Base and a Touch of
Country: *Whiskey Creek*
The Best Farmers: *Bachman*
Ron Bell: *La 3*
Cindy Lee Berryhill: *Bachman*
Big Sky: *Don's*
Bramble: *Abalone Country Saloon*
Chavari: *Pima Springs Inn*
Cimmaron: *Whisper's Room*
Country Canaan: *Circle D Cornal*
Country Justice: *Mongolian*
Outpost
Cowjazz: *Spirit, Pizza Pie/El*
Capon
Coyotes: *Lois Little Bit of Country*
Crossfire: *Van Winkle's*
Crown Oass Bar
CW Express: *Wooden Nickel*
Dakota: *Thorn Runes*
Jesse Daniels Band: *Lois Little Bit*
of Country
Tony Deckman and Red Eye:
Whiskey Creek
Dusty West: *Country Dampkin*
Martin Fiddy and Country Breeze:
Kentucky Stud
Firecracker Stage: *Catch Inn*
Four Star Country: *Landmark*
Cocktail Lounge
Gold Coast: *Dance Machine*
Grand Central Station: *Harley's*
Rocky Krever and the Big Cat:
Ranch House
Red Lane and Rambler: *Feuer*
Bar's Ranch House
Sally Saxton: *The Salmon House*
Gail Lee and Go for Broke:
Country Bumpkin

Lone Star Country: *The Country*
Solo Restaurant and Lounge
Ron Morin: *Caliente Lounge*
Wooden Nickel
Linda Rae and the Gravel Canyon
Band: *El Amigo Plaza*
Biochem: *Valley Center Inn Saloon*
John Ross: *The Outpost*
The Savory Brothers: *Panoramic*
Club
Shadow Riders: *Lakeside Hotel*
Linda Sherwood and Sirettes: *Two*
Black Saloon
The Smith Brothers: *Horseshoe*
Tavern
Southern Comfort: *Don's West*
Stampede: *La Posada del Sol*
Steer Crazy: *Wampler's Room*
Don Tension: *The Flying Bridge*
Texas: *Outrigger Lodge*
The Unstrung Heroes: *Old Time*
Cafe

Folk/Ethnic
Acoustic Music: *Marie*
Collender/Mesa Mesa
Dave Baumgartner: *Old Time Cafe*
Cindy Lee Berryhill: *Bachman*
Bluegrass: *El Amigo Plaza*
Borracho y Loco: *Old Time Cafe*
Eastman Carroll: *Blarney Stone*
Tio Leo's/Mission
Brian Connolly: *Blarney Stone Pub*
Mike Cross: *Old Time Cafe*
Jim and Theresa Hinton: *Hinton*
Solo
Roland Klotz: *Cafe Vienna*
Latin Soul: *La Tapatio*
Los Ruffi: *Lucky Lady Club*
Los Lupen: *Married*
Lois and Louise Changer: *Avoy's*
Sean McVicker: *Island's Own*
Mimette: Choccolato Affaire
Norman Robinson: *Island's Own*
The Perfect Cure: *Deputy*
Noggin's
Ranch Party: *Old Time Cafe, Pizza*
Place
Blake Rogers: *Upstart Cafe and*
Company/Sacramento Village
Rick Saxton: *Upstart Cafe and*
Company/Sacramento Village
Siglo: *Lucky Lady Club*

TICKET EMPORIUM
 Jimmy Buffett, May 30, Randy Newman, July 13
 Phil Collins, June 3, George Washington Jr., July 20
 Bruce Springsteen, June 5, Neil Young, June 10
 Rod Stewart, June 15, The Police, June 20
 The Rolling Stones, June 25, The Who, July 10
 The Clash, July 15, The Jam, July 20
 The Pretenders, July 25, The Smiths, August 10
 The Cure, August 15, The Verve, August 20
 The Cranberries, August 25, The Dixie Chicks, September 10
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CURRENT MOVIES

to start the tears to flow, and who never no longer has their hand on the upstart, the deadbird and try up the tears possible. The tactical cases of the story, concerning a California teenager, afflicted with a deformity, known colloquially as "hombie," or the lack of the lion, is both a strength and a weakness. It is the second of those things in the trapeze artists and the weakness of the narrative. But it is a strength, at the same time, in its supply of eccentric details that rescue the movie from medical and allegorical genericity. Something in director Peter Bogdanovich understands full well the value of individuality, of idiosyncrasy. But something in him, too, drags him back into a dampening, deadening conventionalism. The strange thing about it is that these two something may very well be the same thing: the auteurist taste in old movies. Bogdanovich the former film critic and curator appreciates to the fullest the cult of personality, the individual stamp, the distinguishing detail, the "Whod" touch. But that same part of him that has learned so much from the on-the-old movies now tends to filter an experience through those same movies. Thus he transforms a motorcycle gang — hell on wheels but heart on wheels — into the later-day incarnation of a John Ford cavalry troop (with old Harry Carey, Jr. veteran of eleven Ford campaigns, as the leader). But consider the auteurist affinity that stands by here above all others is the one of Gary, auteur Bogdanovich resembles even down to physical appearance, Jerry Lewis. The whole subject of the societal male, not forgetting the pretty girl who sees through to the belly of his soul, might well have been sanctified by Lewis's movies. But the treatment seems to go beyond that. Just as one might speculate that



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auteur at isolation of Orson Welles had led Bogdanovich to take up cigars (no doubt he truly enjoys them). It is conceivable that he has here followed Jerry Lewis all the way, past the movie and into the telephone. Cher Sam Elliott, Eric Roberts, 1985. (Carnegie Cinema, Claremont; College Point Theater, San Jose)

Village 8, Studio 3 Cinemas, LA Cines, Vista 6, LA Cines, Vista 6, Moscow on the Hudson — Paul Mazursky's movie about a Russian circus musician who defects in Bloomington is his most thematically even-tempered, tangy to date. In the long run, it is perhaps

too intractably thematic in conception. But not in the short run, nor even in the middle-distance run. It goes along quite well and quite far as a series of jokes (it is a cultural chemistry the Russian and his talent girlfriend, the Russian and his Cuban lawyer, the Russian and his FBI "shadow," the Russian and the Columbia University

Pol. Sci. professor the Russian and the Texas businessman, the Russian and the homosexual). The film's ultimate, however, the shortcoming of the movie — and there always seems to be one of those in a Mazursky movie — is that the personal story never really comes up to the thematic level, the events that it, never rise on as large a personal meaning as a cultural one, and the movie loses its drive and its inventiveness and its novelty when it begins to work out narrative resolutions. With Robin Williams, 1984. *** (Ken 6/5)

A Nightmare on Elm Street — Irritating idea: a group of American teenagers share the same dream, from which they wake up dead. Why and how this is happening, especially at this particular time, remains obscure to the end, and the mention of Baines' "dream skills" is no help. (And speaking of obscurity, the photography throughout is about two shades too dark.) The idea is further devoured by the deliberate cheating of the transitions from waking to dream, and by too many slobbering, cackling pursuits. With John Saxon and Renee Blakely, directed by Wes Craven, 1984. * (Ken 6/5)

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, stinging telephone receivers, pig-faced masks, more blood, vomitous

CURRENT MOVIES

animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs not. With Bob Geldof, directed by Alan Parker, 1985. * (Ken 6/5)

Places in the Heart — The anxious question beforehand was whether or not the alleged autobiographical origins would produce something a

little more firsthand and free of formula than Robert Benton had given us in the past, something a little more detailed and individual, more expansive and at ease. Or to move a step nearer the rub, whether or not the inherent truthfulness of the material would lessen that string-pulling urge that has carried all through Benton's movies, from his not too bad worst (THE LATE SHOW or STILL OF THE NIGHT) to his not very much better best (KRAMER VS. KRAMER). The answer, in a few short words, is an eno-bie. The setting and

period — Wasmacha, Texas, in the mid-Thirties — take Benton back to his roots, but the lack of deviation from or embellishment of the commonplace (the tornado, the harvest time race for prize money, the inevitable arrival of the Ku Klux Klan, but not so soon as to spoil the race) would tend to argue against the personal intimacy which is supposed to be Benton's trump card, or in other words, is supposed to justify the HEART in the title. And in an odd way, this ostensibly modest and small scale move has as bad a case of monumentalism (the worse for its

meatiness) as any move of its time. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the bleakness of modern movies can be summed up in the drift from a life. With Sally Field, Lindsay Crouse, Amy Madigan, Ed Harris, Danny Glover, and John Mahoney, 1984. * (Cinearea)

A Private Function — British social comedy, more than a little mannered

than the old Ealing Studio ones it has wisely been skewed to, centered around the post-war food shortages and austerity programs. A small-town misqu Coast chippopot ("Mrs. Roach's ingrown toenail seems to have turned the corner"), egged on by his social-climbing wife ("I want a future that'll live up to my past... My father wore a carnation in his buttonhole every day of his life"), concocts a plan to kidnap a black market pig. "It's not just pork, Gilbert. It's power." The accents and idioms, on top of the basic issues, do not exactly turn the movie half into a

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CURRENT MOVIES

pride function (or private joke) but they do rather limit the seating capacity. The animal noises, on the other hand, and the tactical complications of having a live pig in the house, are open to it, not everyone at least a common element. With Michael Pate, Maggie Smith, and Denholm Elliott, written by Alan Bennett, directed by Malcolm Mowbray. 1985. (K) (Cine)

The Purple Rose of Cairo — A movie by, but not with, Woody Allen. And the inevitable question to ask with any Woody Allen movie — who's the inspiration this time, Fellini or Bergman? — can be answered as follows: Fellini, specifically *The Shogun*. *SHEIK*, the one about the provincial honeymooner who gets to meet his wife in a room from the Lumière photo-

novels. But more obviously, the big moment here is a reversal of the moment in *SHEIK*, LOCK, JR. who, Buster Keaton descends from the projection booth and enters the movie screen, as if through that window on the World we have always heard so much about. Here, rather than a ridiculously whacked and out-hinged character in a black and white 1935 RKO programmer steps down from the screen, viewed and in full color and feels out the exit with a movie mad mad-house waitress who is seeing the movie for the first time. And even further unlike the Keaton, it is no mere dream. With a fantasy well every bit as high as in *ZELG*, it is unavoidable that the question should come up in the viewer's mind about being put down on screen. Little matter *SHEIK*, LOCK, JR. is open to nothing too, but, either more nor

here can enough into be picked to undermine the overall brilliance of the screen. And in sharp contrast to *ZELG*, where the joke wore out long before movie's end, here it doesn't. You might want to squint while waiting for it to arrive. After that, the movie changes direction often enough to keep things fresh. It's perhaps too often to pursue its ideas at any length. And the ending, given what comes before, is both logical and touching. Mia Farrow, Jeff Daniels. 1985. (La Jolla Village)

Rambo: First Blood Part II — Sylvester Stallone returns as a Vietnam veteran out to rescue missing American POWs in Southeast Asia, with Richard Crenna, Julia Roberts, Charles Hallahan, and Steven Berkoff.

directed by George Cosmatos (Bullock, Fashion Valley, Flower 44, Crenna, Frontier Drive in, Harbor Drive in, New Valley Drive in, Oceanside 8, Rancho Bernardo 6, Santee Drive in, UA Costa Vista 6, UA Cinema 3, UA Glasshouse 6, University Towne Centre, Vineyard Tarn)

Repo Man — A "different" movie comedy, with a real feel for life at the fringe (a public bus is found for someone called Edge City), where everybody subsists on only generic brands (a tin can labeled "Food" and a top labeled "Drink") and says "Fuck you" a lot. An automobile recession out of sight seems a likely enough launchpad for such a comedy, and a literally hot Chevy Malibu, with some decomposing entrepreneur in the trunk, seems an

unlikely enough plot complication. The movie has no real center, though it throws off some funny bits as it weaves its way along. And if there is a cult-revolving quality about it, the pointed photography of Robby Muller keeps it from sinking too far into an inaccessible underground. With Emilio Estevez, Harry Dean Stanton, and Tracey Walter, written and directed by Alex Cox. 1984. (UA Glasshouse 6, 531 and 611 midnights)

Requiem — Polanski's brilliantly crafted and profoundly morbid thriller about a London maniac who harbors a consuming hatred of sex and who, when her stable rider leaves town, goes to a romantic holiday, goes spectacularly insane locked inside her flat, the walls turn to pulp, the caricatures multiply, and the outside

world won't keep away. Catherine Deneuve is for the first time used to her own screen, blank appearance. 1985. (K) (Ken 6/4)

Return of the Jedi — Another geological revelation, very much in the same line as the sole revelation in *THE EMPIRE STRIKES BACK*. Numerous other pursuits and skirmishes and creatures and contraptions — again in the same line as those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals ties up all loose ends, but the initial chapter, *STAR WARS*, remains the only one of the three that can stand on its own. Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and executive produced by George Lucas, directed by Richard Marquand. 1983. (Vogue)

Rustler's Rhapsody — A sequel of the Saturday matinee cowboys of the Forties, starring Tom Berenger, Fernando Rey, and Patricia Wynne, directed by Hugh Wilson (Cinema, Plaza Bonita, Santee Village 8, Village from 5:31)

Starman — Imagine the shock, a young Wisconsin widow, sleeping off an overdose of wine and home movies, wakes up to find the living room all aglow and a naked infant on the floor, who metamorphoses before her very eyes into a simulacrum of her dead husband. She promptly passes out and wakes up again. Was it a dream? No. An extraterrestrial has accented the mutation of *Wager II* (go on! Please come and visit our planet Earth!) and has effected a "symbolic transformation," using a look of hair in the family photo album, to change himself from a Trixball like (nearly into

teen and blond. That the heroine soon falls in love with this look-alike may denote a theory about the physicality of what we call love, or it may denote nothing more than the superficiality of the heroine. But that's not the main thrust of the movie; an educational literary that's mostly dull (feeling how to eat with a fork, learning how to kiss from the beach scene in *FROM HERE TO ETERNITY*) and intermittently bright. Jeff Bridges, in a performance that suggests either a borderline motion or an unjoined automaton, can be very funny when parading the accents and idioms of American rednecks. With Kevin Allen, Charles Martin Smith, and Richard Jaeckel, directed by John Carpenter. 1984. (K) (Ken 6/5)

Stick — Diminutive of Stickley, but perhaps just as well of Stick-in-the-

head. A middle-aged ex-convict hopelessly out of step after seven years in the slammer. Burt Reynolds plays the part in a near silence, to denote weary sensitivity, or, on specific other occasions, concerned fatherliness and assured sexuality. He sometimes slips into his talk-show "quintessential" persona, too, with rolling eyeballs, sideling smirks, and so forth. He never, however, slips into chauvinist. The bad guys, in contrast, are well recognizable by their bad makeup and bad costumes; the sassy epine Charles Durning, in shoulder-length orange wig and tinted-Asian Hawaiian sports shirt, and his black cowboy hat and blonde hair. Other more promising characters — George Segal's single-saving "come group" and a woodcock practicing drug dealer — are merely badly acted. With Candice Bergen, directed by Reynolds. 1985. (Studio 2 Cinema)

A Sunday in the Country — Exactly that and no more. The Sunday is somewhere in the calendar year 1905 or thereabouts, and the country is French, more precisely that patch of it owned by a venerated artist whom artistic fashion has long since left behind, and who struggles now with the big decision of whether to put yet another cat upon yet another draped duvet in yet another corner of his atelier — or rather, same cat, same duvet, same corner. The intention of the cinematography, plan to any but a bird man, is to evoke the Impressionist vision that has showed aside the laborious Chardin-esque still lifes of the protagonist, and it must be counted a minor triumph that this Impressionist grand-magnolia remains fluid, unforced, a total environment rather than a handful of Art History flash cards. But the legitimate complaint here is that the initiative visual style — Impressionist

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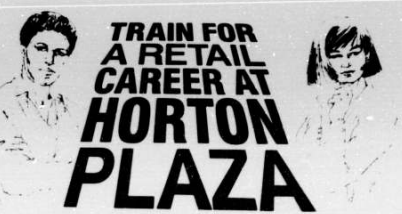
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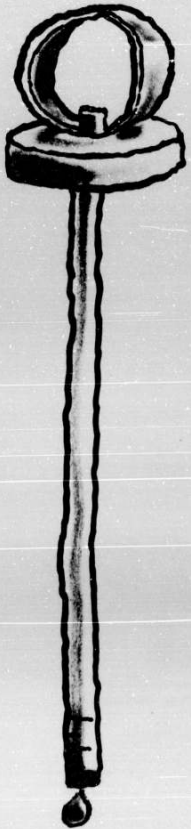


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not just in the sense that Renner or Monet is, but also in the sense that it is — carries the ball and leads the impressionist train was there for all to see, at home again, but a friend and where does that leave our Turkish protagonist? Bertrando's answer does not mean to drive "viewer" a point. New Wave filmmaker and like several of the "chic" New Wave's former film critics as well, he has occasionally taken up the cause of the "literary" drama which the New Wave sought to wash away. And *A SUNDAY IN THE COUNTRY*, based on a novel by the old guard screenwriter Pierre Bost, can readily be seen as a valentine, or at least a sympathy card, to the artistically unfashionable. With Louis Duxieux, Michel Aumont, and Sabine Azema. 1984. *** (Ken 6/1)

The Sun Thing — Only a poster of THIS IS SPINAL TAP on the dormitory walls will remind anyone that this movie and that one were directed by the same man, Rob Reiner. That other movie must indeed have been a very special match-up of people and ideas. This, on the other hand, is nothing very special. There is some good writing and playing within the self-imposed limits, but those limits are hardly wider than the horizons of weekly television. The "good playing" by John Cusack as a conceited college freshman is admitted derivative of Bill Murray. Dan Aykroyd, John Belushi, Dustin Hoffman, et al., but after all, a lot of college freshmen in real life must draw on the same sources. With Daphne Zuniga. 1985. * (Cinema Cinema 4, Sports Arena 6, UA Chula Vista 6)

Swann in Love — It has been well publicized that Luciano Visconti was the first filmmaker some twenty years previous. To have been approached by producer Nicole Stéphane to adapt Proust, and though that arrangement would not be hard to imagine, it is hard to imagine that the outcome would have been as good as this. Thinly characterized, but thickly carpeted, "upstaged" gloved, scarved, top-hatted, smoking-jacketed, mustached etc. the movie at best, like a Visconti move at worst, is a monument to the combined arts of the interior decorator, the haberdasher, the barber, et al. Oh, and the comic surgeon, Ornella Muti, as any who have watched her take off her clothes over the years cannot fail to notice must not be added to the lengthening roll of actresses who appear to have had some of their anatomical furniture restored and repackaged. With Jeremy Irons, Alan Delon, and Fanny Ardant, directed by Volker Schlöndorff. 1984. (Ken 6/1)

The Tenant — A meek Parsian clerk takes over an apartment whose previous occupant leaped out the window, and he gradually comes to suspect there is a conspiracy among his neighbors to drive him out the same window. It is tempting to see Roman Polanski's black comedy of urban paranoia as a companion piece to his *REPUSSION*, only in the masculine gender, with Polanski himself playing the heifer, pitiful little hero. Really, though, it has as much in common with Neil Simon's *PRISONER OF SECOND AVENUE*. The main similarity between the two Polanskis is in the mechanical — and very skillful — management of tight gimmicks. This one, however, presents such a snake pit of queer characters and bizarre occurrences that there is no standard by which to gauge the hero's sanity, and all it adds up to is simply some nasty, kinky capades for the viewer. A classy and lousy piece of work, with crowded, claustrophobic, delectable and chilly, grainy color (Bert Nykqvist, photographer), but a bit of a miscalculation. With Isabelle Adjani, Shelley Winters, Melvin Douglas, and Jo Van Fleet. 1976. *** (Ken 6/4)

The Terminator — Unpretentious and fast-moving science fiction, not at all swelled up or stowed down by the Biblical overtones of its plot. A half-human, half-robot assassin (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Herold's orders, to kill the woman destined to give birth to a "deliverer" who will lead the rebellion against the genocidal mechanocracy, so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the nice side-effects has yet to come: it was destroyed, and he is, instead of the person on the trail of his

new sort of serial killer, targeting everyone in the L.A. phone book with the name of Sarah Connor. The future more than ever is now. What could have been a repetitive situation (you can't win a good cyborg down) has been worked out with some clever variations, and the parallels that come with all true-travel stories are in this one, squarely faced up to. Or at least, "God, a person could go crazy thinking about this." Within the precept of such stories, this one is as neatly tied up — and in that unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future becomes retroactively much more than just a loud disciple of humanity's savior, it is also as romantic a use of this sci-fi staple as anywhere outside of SOMEWHERE IN TIME. With Linda

Hamilton and Michael Biehn, directed by James Cameron. 1984. *** (UA Glasshouse 6, 5/31 and 6/1 midnight)

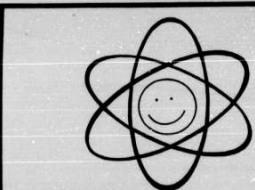
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War Games — Doodad thriller neatly adapted to fit the home-computer and video-game craze. A high school low-achiever (the highly likable Matthew Broderick) attempts, from his bedroom keyboard, to tap into the intelligence center of a video-game company, but unwittingly taps into the missile defense system.

Indeed, the opposing computer, nicknamed "Whopper," offers him a choice of games from Checkers to Global Thermonuclear War, and once he has chosen the latter, won't let him resign. Are subsequent developments real or simulated? To get to this point, a couple of small hurdles of disbelief have to be leapt over, but any basic comprehension of computer procedures will go with the general air of distrust. The action never stagnates, as it easily might have, in front of computer terminals and print-out screens, and there are some nice, small human moments strewn throughout (a corn-buttering technique, for instance, that lives in memory for all time). There is also, of course, some sure fire plot to say the least, a horse-drawn buggy in automobile traffic and of a young Amish boy's first trip to the big city.

which equates nuclear war with the fact that despite everything in its favor, director John Badham seems determined to make the movie as visually unattractive as possible, with lots of large, fly-eyed heads aloft in soupy gray space, and with a fundamental belief that anything, to have any impact, must be pushed right up into our faces. 1983. *** (Aero Drive-In)

Witness — Peter Weir takes up his interest in Culture Clash and sets it down in modern-day Pennsylvania, where the Amish community assumes the "primitive" role previously filled by Australian Aborigines. It is not necessary to know a people intimately in order to satisfy one's curiosity. The early scenes, of a horse-drawn buggy in automobile traffic and of a young Amish boy's first trip to the big city,

maintain a nice wide-eyed quality, right up through the witness murder in the train station men's room. But the thriller plot goes dead, or into a coma, almost as soon as it comes to life, and it only belatedly re-awakes for a HIGH NOON finale (with one of the villains dispatched by a method out of D.W. Griffith's *A CORNER IN WHEAT*). In the interim, a wounded Philadelphia policeman, hiding out in Mennonite country, integrates a cultural-exchange program in which City Slicker learns to milk a cow, and teaches Pretty Amish Wookie to dance to Sam Cooke. And the inevitable question of what an Amish man will do when the local ruffian slices an ice-cream cone on the end of his nose is answered, or rather dodged, by having the disgraced policeman (in his "civil" clothes) step forward like Billy Jack and beat the bully to a pulp. So much for pacifist

philosophy! With Harrison Ford and Kelly McGillis. 1985. * (Claremont College, Mira Mesa Cinema, Parkway, Sports Arena 8, Studio 3 Cinema, Sweetwater 8)

Witness — Science fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Trinkerbell elves and ladies the latter a group of Nazis and reptiles). At best the conception is rather sloppy. But its mythic possibilities are brought even lower by Ralph (FRITZ THE CAT COOKING) Baskin's deeply ingrained funkiness (e.g., the good wizard, Austin, is a Disneyish dwarf with W.C. Fields' round red nose and Peter Falk's Columbo voice). 1977. * (UA Glasshouse 6, 5/31 and 6/1 midnight)

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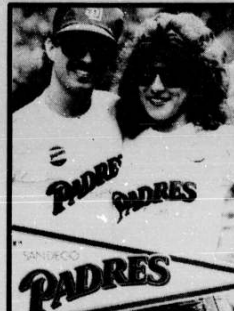
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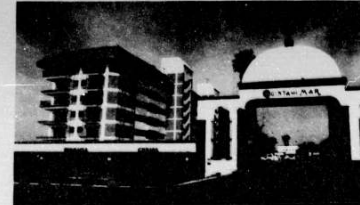
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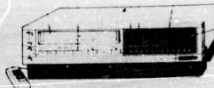
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