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Mr. Coffee set for morning.

Neighborhood lawn sprinklers turned off. Dogs inside. Air dry
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bare feet, worn-out jeans. Not awake
eneugh to read, not wound down far
enough to sleep. Switch on TV. under the
dail: Rait, Joker, The Jeffersons,
Faithline. Turn to \$1, or 2 on Cox Cabelle. Find. Rod. Serling's socker. ble. 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 Sacra-mento. Go to the good old black-and-

white Zone.
The screen effloresces into a scraggly scarecrow frame, most than six feet in height, draped in 6m slacks, a black sleeveless V-neck cardigan, pale blue shirr, striped tie, two watches strapped on his wrist, tan poplin porkpie hat tugged down over his fore-head. The ectomorphic wick figure squeezes through the set door. His wide mouth draws up to a half-smile. One ear - the ears at presses against a casset hand, against which he his head the rhythm with "I'm living in a material I'm a material girl." as spreads from one car to of a face past middle-n brown eyes, twinkling si schoolboy about to co-

lute, 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,

A faithful sewer III always be.

Anowww-right!

The grin fades: the long face falls. The grin fades: the long face falls. The soles, and the camera pulls in tight, filling the screen with his face. The voice rises in breathy, bysterical half tones. "Forgise me, no laughing now." He gazes deeply into the camera and slips into the King James version cadence favored by precedents." I get carried away. The Creed is a very get carried away. The Creed is a very get carried away. The Creed is a very serious part of my sacred and a very serious part of my life and the show, and I hope you do

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 seri-ously. Let's be happy. Let's watch to-

and night's Twilight Zone."

nile This is KUSI-51's Uncle Ed, a fifty

banana phone

two-year-old refuges from Midwest-ern blizards with a name born to glee of headline a longer as — Ed Museare

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Late-Night

even 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, Faithline. Turn to 51, or 3 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 andwhite Zone.

The screen effloresces into a scraggly scarecrow frame, more than six feet in height, draped in ton slacks, a blue shirt, striped tie, two watches feet in height, draped in tan stacks, a black sleeveless V-neck cardigan, pale blue shirt, striped tie, two watches strapped on his wrist, tan poplin porkpie hat tugged down over his fore-head. The ectomorphic stick figure squeezes through the set door. His wide mouth draws up to a half-smile. One ear - the ears an resses against a cassel hand, against which he his head the rhythm with "I'm living in a materi I'm a material girl." spreads from one car to of a face past middle-n brown eyes, twinkling schoolboy about to

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"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. Wacky local He sobs, and the camera pulls in tight, filling the screen with his face. 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 faored by noweekers. sion cadence favored by preachers. "I get carried away. The Creed is a very as the old sacred and a very serious part of my life and the show, and I hope you do

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This is KUSI-51's Uncle Ed. a fifty Out two-gra-ok refuge from Midwestpeer plee of heading a lounge a. — Ed Muscare By Judith Moore

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An Ave For An Eye

After reading your "City Lights" article in the May 23 issue ("Our Special of the Day Is a Broken Arm"), 1 felt compelled to write

On March 3 my son returned On March 3 my son returned home from a camping trip with an eye injury. Not knowing how serious it was and since it was a Sunday evening, we immediately went to the Health Services clinic in Pacific Beach. My son was promptly examined and y crossed. A promptly examined and x-rayed. A specialist was called for reference to what was happening. Concluding that there would have as be further treatment, we transported our sun to the would have as be further treatment, we transported our sun to the Hoopital, where the speculist med us and admitted our son. As the result of the Health Services clinic's efficient and Services clinic's efficient and principles of the services of injury, he has made of contraction clinically to the eye. I feel that your reader deserve a possible comment about a nuch-ment of the beach area. Areific Broach onsultation and we were kept

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 25138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Luck Be A Clinic

BE A CHIFIC
Due to a risidiagnosis by two
area physicians, my son became
seriously ill. He went to Dr.
Nathaniel Rose at Sharp Health
Services on Garnet in Pacific
Beach. Dr. Rose correctly
diagnosed his problem and treated
it effectively.
We were so impressed with his
treatment of this difficult situation
that our family now uses him as

that our family now uses him as our family doctor. We find him to our family doctor. We find him to be an unusually talented doctor who not only knows medicine but has a true feeling for his patients. We feel very lucky to have his clinic in our community. Marge Fetture Pucific Beach

The Name Of The Great Tchaikovsky

I am Ninotchka Siderova, a citizen of the Soviet Union. Since have been in your country I have witnessed many disturbing things However, none of them could ever However, none of them could ever compare to my rage when I read Jonathan Saville's "review" of a recent Technicost's featured. What gives him or your paper the right to defile the name of the great Technicovsky? Obycousty Mr. Saville is unaware of the meaning of the wood "Laked" if the finded to the promit him, you insult Russian culture.

And how dare he refer to the 18/2 Overture as "contemptible junk"? I don't think he even knows junk." I don't think he even knows the meaning of the piece. It criebrates Russia's victory over Napolean's army, and he was proud to compose it. Earn aware that the people in this country feel that it is their "right" to say whatever they want, but when it defiles a musical legend, I feel that opposing thoughts should

be kept to oneself.

As for Mr. Saville's comment on

Sour Lake, I don't feet that he knows any hing about it. I am a dancer and I have performed this piece several times. The medelies are beautiful and may be enjoyed at any time: the soon need not be confined only to the ballet. As a loyal member of the U.S.S.R. I am disgusted at this display of 'jogranalism.' Please forgive me for exercising my 'freedom of speech.' Swan Lake 1 don't feel that he

"freedom of speech." Ninotchka Siderova

Siberia

Quarter Notes The Beth El operatic recital in La Jolla, a talk by music critic Walter Bachauer, and a concert by the La Jolla Civic-University Symphony. By Jonathan Saville Sports APBA Major League Baseball is a highly complex table game for baseball buffs with this thing for statistics.

By John D'Agostino... More Theater Jonathan Saville reviews the Marquis Public Theater's production of Christopher Durang's Beyond Therapy

Clout Cover

Siberia
With Surshine
Patl Krueper's "Inside Story"
(May 23) only touches upon the
profit of San Diego and the
enigma of the Democratic Party of
Sat. Diego. San Diego and the
enigma of the Democratic Party of
Sat. Diego. San Diego. San Diego.
Holey San Diego. San Diego.
Holey San Diego. San Diego.
Holey San Die

Democratic Party to become a political force it must stop being the echo of ME TOOISM and offe the voters of San Diego an alternative platform which will

reference to the design of the control of the contr

for all.
The other Americans must The other Americans must emerge and vote in this election, thus exposing that there is discontent or quiet desperation for the unemployed, minorities, senior citizens, homeless, persons on welfare, in this "Siberia with Sunshine". Sunshine." Art Salzberg San Diego

Enough! Support I just can't bear it anymore! The letters of Art Salzberg and Hans Jovishoff (April 25 and May 16) have softened my once so callous heart may a blob of red, puising jelly. I promise never again will refer to a burn or a sugrant as anything other than a "homeless person," an "unfortunate." How silly of me, an 'unfortunate. How silly of me I should have realized long ago that the greasy-barred, filthy, aggressive panhandlers who scour San Diego are really the victims of our city's tight-fisted policy. How

our city's appreciate points, from inconsiderate of us!

We definitely should head Jovishoff's complaint (*) it would appear that we really don't care enough? and construct Single Boom Occupancy units of that the vagrants, er, homeless will have a place to call home after a based does of enobandling in the hard day of panhandling in the sun. Really, this would be an excellent way to spend city funds. even, perhaps, to achieve fame and glory. If we carry out this admirable, humanitarian plan, we

(continued on page 31)

Highlights of Upcoming Events Japanese music in La Jolla, a parade of champions, the art of Domingo Ulloa, and warbirds from WWII at Brown Field Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries. Guide to the Theater Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory.

The Set un

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and fitness. Life In Hell Kids' greatest hits. By Matt Groening 33 Ernie Pook's Comeek The set-up. By Lynda Barry 35 The Reader Puzzle Up right. By Don Rubin ... Off the Cuff What's the most unsettling thing that has happened to you in a foreign country? By Lin Jakary...

EDITOR ASSISTANT EDITORS

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The Late-Night Lunacy of Uncle Ed Muscare
Who is this guy, anyway? By Judith Moore.

City Lights The "Hot Summer Sounds" concert series gets somebody steamed, vandals in Olivenhain, no view from Rancho Bernardo, thirty-five acres of parkland-again,

Straight from the HIp Sing along with Matthew Alice this week, but watch for signs and beware of red tape

Movies Film comedy does flow outside of the Hollywood mainstream: Comfort and Joy and The Brother from Another Planet. By Rick Geary Theater Jeff Smith assays the essays in critic Jan Kott's book The Theater of Essence

The Last Wrestling Piece New packaging for the old crowd pleaser. By Richard Meltzer Restaurants If a good meal is hard to find, then Sylks in Del Mar is certainly worth the search. By Eleanor Widmer

Letters

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City Lights



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 ed innocent enough. And

according to a lawsuit the Abbates filed jointly with nir 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

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

In fact, all eight of his neighbors on the east side of his street, Via Embeleso, are making similar claims; the homeowners say that their costly views (for which the 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

But what the salesmen

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 Patton," Abbate

members, and shortly after

the family's arrival, the view for which he had paid so dearly

had become a thing of the past

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 plans 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. Ponderosa Homes' parent corporation, has yet to respond to the homeowners' suit, and its president. Tom McCloud. spokesman for the corporation declined to comment on the

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 snakes his list 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."

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 everal 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 pience benches. But committee member Jim Kelly-Markham is already talking about how the acreage "is ideal for public access," and says he's



Are You People Zoned For Smokey?

Fans of light jazz and mellow rock may well be wondering whatever became of the "Hot Summer Sounds" concert eries at the La Jolla Village Inn. In early April, veteran promoter Marc Berman and the notel's management, Great Pacific Hotels, announced a line-up of about twenty acts, including David Sanborn, Smokey Robinson, and Roberta Flack, scheduled to appear throughout the summer in a

facility - on the site of the hotel's former tennis courts seating 1850 patrons. Ads heralded the arrival of the series, modeled after a similar one started by the same Berman/Great Pacific alliance at Humphrey's on Shelter Island three years ago and still going on there today, albeit under a different promoter. Indeed, the Hot Summer Sounds series began as planned

with two late-April concerts featuring pop-jazz saxophonist David Sanborn and guitarist Al DiMeola. But for more than a month the La Jolla facility has sat vacant; the ads were pulled from newspapers and radio stations, and only recently have they started to appear again. this time featuring only some of the originally booked acts and listing different venues. The reason for the admittedly odd disappearance of one of San Diego's major summer concert series, says Great Pacific's Larry Gardner, is an ongoing fight with city hall that he says is the result of complaints by May Centers, which operates two shopping centers next door, in regard to traffic and parking.

When plans for the series

were still being finalized back

notified the La Jolla Village Inn's neighbors along La Jolla Village Drive, and all but one ed complacent enough "But the management of May Centers, which runs La Jolla onvenience center, reacted very negatively, and basically told us they would do everything they could to stop the concerts," Gardner says. Then in early April. Gardner says, he was told by the city's zoning department that the series could only proceed if a conditional use permit were obtained, a process that requires sixty days from the ime an application is made. What that meant is that ever if approval is given, we could only start having shows by mid-June at the earliest, hal/way through our planned schedule Gardner says. A meeting was



City Lights

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 lement of good of American 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 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 ntroductory evening for nterested parents and their

1000



children at which students already in the program give 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 lers who have a B average In fact, it is Mitchell's

Committee on Integration. He spoke of his growing frustration with trying to

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 Advis

maintain a comprehensive program at his own high school when there are other successfully specialized schools, Chula Vista in particular, that draw students way. 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 dram teachers asked him to cancel the program. Where were all the young actors and actresse At Chula Vista High's School for Creative and Performing Aris, 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

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

The Vandals Check In

Downtown redevelopment projects are routinely guarded by round-the-clock security 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.



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

to keep an eye on things all the time." The renovation project's expected completion date, originally set for 1988, has been delayed until five year from now, Buckel says, and it the vandalism is not severely curtailed, the actual completion date may be set back even further

-TKA

STRAIGHT FROM THE HIP By 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 though about that red tape. Where does it come from? Is it on a roll? Is the stapply source the federal gov-renment? What is this red tape, and where did this term originate?

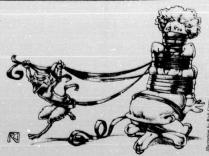
Mike Mangan

Mike Mangan
Ciry 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 stran-gled us yet, I guess we have a chance. The Oxford English Dictionary lists the first use of the term from about 1725, in a ref-erence to the red ribbon commonly used to secure legal or official documents in seventeenth-century England. Bits of rib-bon are still used to tie such documents on bon are still used to tie such documents on that side of the Atlantic, but our more in-formal society has abandoned the prac-tice. The red tage is still figuratively om-nipresent, though, and Washineton Irving's observation of a nineteen,but 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 Cocoanuts," Snatches of this melody have

years.
Devi Derick
San Diego
Normally I wouldn't answer such a trifling question. But something strange has



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 stilly little coconut song. I looked around, startled, and saw up on the wall the legis on the wall the legis on the same I turns out. ococci around, startted, and saw up on the wall the lyries 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 swal-low 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 loverly bunch of cocoanuts. There they are standing in a row. Big ones, small ones, some as big as your

Give 'em a twist, a flick of the wrist.

who put it there? And why is it so far from the coast in the first place? Frank Arnold

Print Articla
Point Lorin
How do you expect out-of-towners to
find No Surf Beach, Frank? Or Shell
Beach, Wipcout 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

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

The act also declares that the public has certain rights of access to the shoreline. 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 testing and a blue logo of a wave and testing and a shoul tooly ayasi inland fabout the distance from Catalina to the occast).

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

I've got a loverly bunch of cocoanuts Every ball you throw will make me rich: There stands me wife, the idol of my life.

This immortal tune sprang from the pen of Fred Heatherton in 1944, at a time when England needed such cheery meloies. The words describe a carnival game, a "coconut shy," in which the object is to a coconit off a stand by throwing a ball at it. The prize for an accurate toss is the dethroned coconit — 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

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San Vaidro 727 E. San Yish'an Bixi, McChondid's Trolly Station 428-4590
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Uncle Ed

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

Perhaps unwittingly Muscare 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, singalongs, 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 regu-lar character, Muscarean aiter ego Lee Cucarachi ("I don't know how to name," says Muscare, "but it sounds like Liberace"), 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 arpeg-

Some viewers hate him. A few complain that Muscare, who frequently addresses women callers as "Honey" and has been heard to re-spond 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 view-ers — what Muscare fondly calls hate mail." But the pro-Muscare response 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-andone-half-year-old independent station (owned by a corporation whose mem-bers 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 Ittleson, KUSI's director of program and news development. Ittleson, with credits as sident and executive produc 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," Ittleson recalls. "Mike re-membered 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 Mus-

"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.' "Ittleson remem-

bers the interview as being "peculi-arly 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 subse quently has made several appearances on Night Time Live. Ittleson 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

"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

t's two in the afternoon, and already hot in East San Diego, be-fore 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 Forms 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 con-tends, to explain what he looks for. 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 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 dur to remember, before he heads for the studio, to set his VCR to record Taxi, which, right now, is his favorite halfhour 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 Caion Boulevard - where the owner keeps Muscare's photograph on the wall. But now he takes his coffee out lights a cigarette. The yard disap-points him. 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 he says. When he cooks lunch, it's steak thrown on the electric skiller on top of the counter that divides the kitchen and living room, but he won't meet his oldest friend for an early din ner. 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 lenely. He's close to his family, and as for children,

there are the twenty-six nieces and

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 Ed-die 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 Muscar 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 wait-ress 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 crimi-nal 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 out-

not much octier than Gong Show out-takes? Muscare guesses that it's be-cause 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 wants sometime 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

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 Kan-sas journalist, he guessed he didn't have enough stick-to-itiveness to stick

He landed his first television job in

1970 as host of a Kansas City kiddy show called 41 Treehouse Lane, and doubled as "Mr. Mummy" on week-day 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 colin 1984, after two and a half years as ringmaster for this successful noctur-nal circus, Muscare found himself early one morning changing a tire in twenty-degree-below-zero tempera-tures, 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 want to live in Kansas anymore. He lax, to play cards and bet the horses, do a lot of gardening, and sit in the

San Diego was the perfect place to do this. Muscare already knew the town, having come here during a hia-tus 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 Broad-way 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 about money. "But nobody else would do the show for that little." He lzughs softly. "Perhaps it's the principle of

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

t 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 direc tor, 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 vast room where at one end sits his desk. The remainder of the space is storage; jumbo



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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 Mus-care's mail on his desk, and he opens it, standing up to plug his Hitachi cassette player into an outlet on the far wail. 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

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

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

behind him.

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 un-known woman, a rack of antlers draped with a fox fur wrap and Muscare's Invader Cruises cap. (Invader



sors). 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 emer-ald 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 be-hind 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

civilian radio job in Osage Beach. Missouri. Why Missouri? "Broad-casting Magazine. In the back they have help wanted. In fact I got my ra-dio job in Kansas City that way, too.

The Osage Beach station broadcast from sunrise to sunset. Muscare did everything. "I did pop music, country-and-western, news. I was Ed-die Stone, the country-western DJ, Ed Roberts the newsman, Ed Muscare the regular DJ. I did farm reports off the wire, and added sound effects chickens and hogs. I swept up the stachickens 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. 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

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 Maude we will talk, and then invite viewers to telephone and ask questions. All of it," he smiles, "will be taped and played af-

ter 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 huddy"

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

(continued on page 12)









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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 emer-ald green frog, and a toy duck so that they muster around a clock he bought

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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



Uncle Ed

night and we think you're great. Where you calling from?

"San Diego State."
"I'll mention it on the air, pardner."

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 "Aww-right, USD. I'm glad I've got some good nephews out there."

some good nepnews 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 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



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 view-ers 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 cam-

At II:20, while one of the two cam-eramen chares a moth through the stu-dio 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

grouses.

At 11:35 the guest spot is taped while Maude plays for the home audience. "Hey, aww-right, 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-

says, "I just love [actor] Don Gordon

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 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

The commercials end and the Twilight Zone resumes. The phone con-tinues to ring, "Uncle Ed?" asks a girlish voice, "are you going to be fired? Is Twilight Zone going off?"

"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 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.

Petulantly, 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

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

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 . .

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

This caller, sputters Ellie, is her This caller, sputters Effe, 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 fore-head. "That's all there is to tha-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 kiddy 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 tinny-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 op-

shows, study them and their hosts?
"Noooo," he laughs. "I watched cartoons." And laughs, again, even louder. What were the qualifications for doing a children's show? "Just be-

ing there. And liking kids."

Talking about 41 Treehouse Lane year he moved to San Diego for the first time. A corner of the arcade along Broadway was empty. The ar-cade's owner, he tearned, also owner 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 doe

stand for me.
"You see," Muscare says in his tella-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? 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! soon learned that when you own your

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

It 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 affirma-tive. "You have cigarette breath," she

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 any-Muscare smiles as the woman reaches toward the Banana Phone and asks, "Is this your Banana Phone?

Cops, office workers, and Broad-You can always touch my banana. way hookers were the most loyal con-sumers of Muscare's seventy-five-cent dear," Muscare responds in a Big Bad Wolf voice. hot dogs and knackwursts. "But I

"Is yours like this?" she asks.

duces the woman, whose name is Patty, to the two cameramen, who, wide eved have observed her entry About Face runs, they will do com-mercial 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

After a pause he asks, "And what are you honey? What do you do?"
"Singing telegrams for Eastern On-

"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

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

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





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"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

precooked. Venna Brand — they were really good — and knackwurst, too. So you just warm them up. I nad a microwave for the buns. Give them five seconds and you we got a nice soft warm bun, a delicious hot dog, fresh

Muscare insists that he started the

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Uncle Ed

"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 roguishly as a camera-man moves in toward the desk. "Are we ready?" Muscare asks Patty.

Wrinkling her nose, Patty com-plains, "Aren't you going to take off

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

Then the movie resumes and the

set's lights are turned off. "Now, since we won't be doing this for an-other 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.

dred 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 as-sures Patty, who looks away, mouth agape. "Are you a coffee drinker, honey?" She nods a yes.

Muscare comes back carrying a pa-per 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 camera-men, 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, say-

ing, "I just don't believe this."

Muscare tells Patty, when she asks, that he taught himself to play the gui-tar 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 Great-

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 Capobiance of the capability of the microphone Capability o

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

"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 care, 'One minute, Oncie 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."
inally, at 1:15, Muscare tells viewers he will read the hate

mail. Holding a sheet of pa-per as if it were distasteful, Muscare reads, "'My friend and I have totally that ierk you have on your station lat 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,

"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 broad-cast 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 cam-eraman says, "Yes, Muscare has a

couple of 'you damn well betters.' "
"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 seg-ments, 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 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 enus. "We are

back." Muscare punches on the cas-sette 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

"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 years. Back to our good movie in just

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!"

minutes. "Capobianco warns through the microphone, wanting to get Mus-care and Patty in their places at the desk. "You look even thinner on tele-vision," he says 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 and as the theme song fades, the couple twirls slowly into a fading spotlight. "Isn't she a great dancer or what?" Muscare, smiling wistfully,

"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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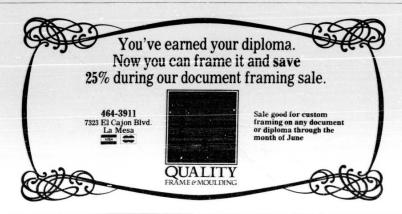
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TO SAY IT'S FAKE IS TO MISS THE POINT, YOU PENCII -NECK GEÉK

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.

I can beat anyone up. And I can walk and talk too. - Hulk Hogar

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.

 By plugging right smack into the Master Program, wrestling has gone from being something uniquel 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! 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 oompah, chiseled its swagger, to coalesce with the twin towers of topical cowpoop 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 annums: Hulk Hogan, Set Slaughter, Superfly Snuka and saddest of all - Lou Albano (Reagan Era culture death at its most

chilling.) 6. With its own entertainmen L.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 Quite Bad but recently born again Good ("We Are the World"; Cyndi

Lauper for Cystic Fibrosis), the festering megacorpse of mainstrea rock. Underlining even more than 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 the medium's birthing, wrestling 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 gestalts: seamed and seamy - but such (ah!) is Life. Today, TV-ized to the gills and snout, it is seamless, sanitized, canned-featured, digitally animated color commentated, sio-mo'ed and SLICK — as suffocatingly awful as Wide World of Sports (or the blood

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 oneup on all-American athleto-monistic hooey - 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 wrested 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 Boises, your Buzzard Creeks — the WWF plankets 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-televised wrestling cards, once the quasi-lifeblood of the whole dang whatsis, 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

il. Okay. Here's one for laughs. Time was muscles, make that muscles without accompanying fat, were the exclusive domain of "narcissists," sissyboys — 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. ose to whom strength was their ne, had about as much flab sticking out their trunks as your verage beer slob. * Nor was there ever the faintest need for flabless abs, pees 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 s like a case of the hives, inpe Olympic dipshits, hundreds of grab the national scrotum thour subtlety or mercy.

Only exceptions: those rare bozos ose not-half-bad overall the siques were really no more than general echoes of acceptably veloped anatomical marks - Antonino Rocca and his "educated" bare feet; Pepper Gomez and his stomach that could withstand Killer Kowalski's claw

pics 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 Beefcake) to principal good guys (Hogan, Snuka) to peripheral stiffs (Ricky Steamboat) to even — wouldja

believe it? — announcers (Jesse
"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 Pshaw!

12. By shilling for itself on priorly occupied turf (Letterman, aturday 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 that practiced by the essentially repugnant World Wrestling Federation, formerly the World Vide 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-nosering 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

During the hype hoedown which preceded MTV's "Rock & Wrestling Connection" whizoff between Roddy Piper and Hulk Hogan, for inst, while everyone from Little Richard to Gloria Steinem was delivering cheesy well-rehearsed cliche in support (mostly) of Ms. Lauper's cultural sugardad Hogan, Classy Fred. nonpartisan to a fault went straight for the corporate jugular, bellowing a mothereffing gem of from-the-hip truth & concision: "WHAT GOOD IS MTV???!!! THEY NEVER PLAY STARDUST OR THE RUSSIAN NATIONAL ANTHEM!!!" Indeed. indeed, and howzabout a couple months back when, prodded to explain how as a loyal 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

Grand Wizard, and the long-gone John Tolos and Killer Kowalski)

exclaimed simply, "I support WINNERS!!!" — inspirational

what? (Up there, in the author's opinion, with Ron Dellums' voicein-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 interviewe 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 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 beer 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 hev)

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 banker 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 purt near transcendent. The Wedding collaborative improv/sequentia pluralism on a par with some of your better Battle Royales, or Ornette Coleman's Free Jazz (for instance) And Kamala, the three-hundred

BY RICHARD MELTZER



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Raymond Chandler.

The Long Goodbye

- Barthes, ditto

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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 the medium's birthing, wrestling 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 gestalts: seamed and seamy — but such (ah!) is Life. Today, TV-ized to the gills and snout, it is seamless, sanitized. canned-featured, digitally animated color-commentated, slo-mo'ed and SLICK — as suffocatingly awful as Wide World of Sports (or the bloody

Super Bowl). 8. With the WWF ramning. basically, the whole entire show, and the NWA. AWA, etc. reduced collectively to less than a sliver of

as announced that Stan "The Man" Stasiak had wrested 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 Boises. your Buzzard Creeks - the WWI-"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. once the quasi-lifeblood of the whole dang whatsis, tend to suffer most (proportionally) of all. especially with the goddam Hulk so unassailably entrenched as the Big Cheese-Designate and coast-to-coa hogger of hype. The Hulkster and his immediate foes can only fight's

no longer a "town" to

. Here's one for laughs. muscles, make that thour accompanying fat, exclusive domain of sts." sissyboys — in any me kind of weirdos - and Muscle creeps were hideous good guys never had tamiy not the swollen rap you'd see in muscle out their trunks as your faintest need for flabless any sort of mat-tempered Metaphor, for what was at the sick joke of joegers g iconographically fair to ital slob in Everyman. So opens but Fitness Chic the a case of the hives, in

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 Beefcake) to principal good guys (Hogan, Snuka) to peripheral stiffs (Ricky Steamboat) to even - wouldja believe it? - announcers (Jesse "The Body" Ventura). Add to this

Disenfranchisement of the most

nefarious ilk. Pshaw! 12 By shilling for itself on priorly occupied turf (Letterman Saunday Niela 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 benef structure re Everything, to effect the removal of the Master Program ring from a

a whopping 87 per cent of U.S. TV homes — and climbing — and is so Johnny-on-the-nosering it even puts out its own wrestling mag, kind of the equivalent of a hit sitcom

all those hokey creatz training tapes (" pumping iron with Dick Wazoo in his Gym") and what we're faced with is Slob

inst, while everyone from Little Richard to Gloria Steinem was delivering cheesy well-rehearsed cliche in support (mostly) of Ms. Lauper's cultural sugardad Hogan, Classy Fred, nonpartisan to a fault went straight for the corporate jugular, bellowing a mothereffing gem of from the hip truth & concision: "WHAT GOOD IS MTV?" THEY NEVER PLAY "STARDUST" OR THE RUSSIAN

marketing its own TV Guide; Freddie Blassie (for instance) does

During the hype hoedown which preceded MTV's "Rock & Wrestling Connection" whizoff between Roddy Piper and Hulk Hogan, for

members of Congress to refuse to endorse, as "hysterical" — Grea Moments in Keeping the Faith.)

Then there's master interview Roddy Piper, he of WWF insert

Auditorium, a likable back whose principal shtick never amounted to much more than aggressive covardice, Rosidy has finally graduated to a fask that suits hern, beating out-of-ring good gays (qua-naive, unsuspecting talkshow guests with chairs, smashing bananas in their face. "Sympathy" he's been quoted as saying, "comes after either tener of scale — from Old Wresting to New, from local dungeon to national slick — which seems to have been worth the effor-the gamble, whatever the hey)

Actually, though, to be really fair Vince McMahon's macro-talkshow INT formerly Tuesday Night Tituns, has also had its moments. trains, has also had its mornells, including probably the big world is watching chandreds of thousands? over USA Cables moment of 'em at the Burcher Vachon wedding. While the WWF kingpin's sense of Manifest Bombast has too often of

BY RICHARD MELTZER

WRESTLING

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 boonies 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-vour-mom), wrestling's genetic accident (in the ultimate genetic accident (in the hands, no less, of the mad, postscientific WWF) and master of the 5-count pin (3 is for simps, 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 ated, this guy (?) with stupid hair and face paint called the Missing Link, no idea where he wrestles but I'd bet he's alright. would bet ten bucks.

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 o' sheep hair — otherwise, and I've been watching this junk 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

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 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 additionally notice (in sequence) football, hockey, basketball, baseball, etc. (Where the author is "coming

(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 urn-of-the-20th Russia he historical for each be himself had wrestled, or so he claimed, taking on smalltown bullies (Greco-Roman style) for a bottle of vodka. As half a century later wrestling could not help remaining a matter of honor, this almost-an-anarchist nobody's-fool would yell at the screen, "Use your hammerlock!" — affairs of honor can scarcely be faked. [Germplasmic source of a cultural postulate.1 Independent of gramps I hooked into the whatsis somewhere during

my first semester of junior high — 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 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 alternating weeks. Which meant, in one typical stretch, them 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 wrestlin' 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-mai

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whoosis they weren't gonna televise

— Lewin, Curtis and 601-lb. Haystacks Calhoun vs. the Grahams and Johany Valentine - and iesus was it a lulu. In the second fall the Grahams refused Valentine's tag, he wasn't their brother so they let him get his ass beat. He got pinned and some stretcher guys carried him out but then midway through the third fall he came running back out with a bandage around his head swinging this long fucking pipe at all five of the rest of 'em, eventually pinning Haystacks (kayoed by a chair) while the others were busy swinging stuff at each other, the only time (though could be wrong) the big fatso was actually counted out, shoulders to the mat 1-2-3 - and I was there And I was there, 1974, seventh row ringside, Madison Square Garden, when Freddie Blassie actually punched Bruno Sammartino in the balls — without (hey hey?) a script? — and I'm such a sap I've even gone to, and sat through, midgets in Texas. [Evidence of abiding affection.]

And I've seen Blassie, '71 at the O'ympic Aud., biting John Tolos's head for must've been 10-15 minutes of just bitting — nothing else! — until he just kind of relinquished his grip and the bloody bit-up Tolos fell over flat 'n' inert like so much dead red meat, ONLY TO COME BACK STRONG AND COP THE THIRD AND DECIDING FALL - so I know comebacks. And this current whatever it is Wrestling Writ Large is supposed to be undergoing is not

(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 Olympic's LeBells 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 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 wasn't 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 hauls ass 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 gungho 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 late '75 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 cinch - and we're not even talkin' those hundreds of thousands of weird



fucks who're so beyond cycles of interest they (and their families) go interest they (and their families) go every every time. And you want availability of product? These guys still wrassle 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 dum 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 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 equal competitors - many of whom his dad even played quasi-friendly his dad even played quast-trong ball with — cringing, sighing, crying in his New Age mega-capitalist wake. Which, apropos of comebacks, is akin to Columbia Records buying out WEA, MCA and Polygram (or undermining th promotion, distribution, etc. 'til they're down 'round the scale of India Navigation and SST). prodding Springsteen, Michael Jackson and whoever-the-fuck to Jackson and wnoever-tuck to record five albums/each a year and listing them at \$22.50 (everything clse, \$18.95) . . and hailing that as a glorious comeback for American

THE FUTURE OF AN ILL

until winter. Saturday Night's Main Event, subbing monthly for Saturday Night Live reruns, spring/summer, NBC; a Hulk Hogan cartoon (isn't he one already?), Saturday mornings come fall, CBS. But a backlash may be brewing.

The entertainment-industrial complex is not, as a unit, all that firmly behind its new partner-inschlock's center stage aspirations David Letterman seemed ten times as snotty with Mr. T the "wrestler," guest-promoing WrestleMania, as he'd conceivably have been — at his existentially most ill-tempered — with T the "actor," promoing 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 walkons, showing up in no skits except as themselves, even though Hogan in particular, in spite of all the bug-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 Crystals therefore use him but suba

And then, the topper so far, the belated foofaraw 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 b phone the following day over Stanle Siegel's America Talks Back, Belzer presumably stumped 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 tha 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 pattycake with Andre the Giant, he really hasn't got dick to square off with. Even Piper, as delightful 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, whoevers 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 White Sox owner Eddie Einnorn's Pro Wrestling USA. Okay: WWF bailout Sgt. Slaughter, 310, physical enormity plus sado-military oompah — perfect. Only he's a good guy now, and will be as long as soldiers now, and will be as long as soldiers of the red/white/blue are regarded by schooltots as he-ros. He'd never pull a First Strike on the Hulker, and how else could the thinning blond Come Back in all his bug-eyed,

Okay: Ric Flair, Jerry Lawler. Baaad guys, fine — at least the last time I looked — vainglorious muhfuhs to the frickin gills . . . bu 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 covly solicits the 6-6, 270 lb on-aff 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 windup stooge from Dynasty or Matt 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 maimer of the human spirit (on the income from which they would wine, dine and toot 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 automatons do not have their pride, and after this one even Babwa would not be around to

How role-playing robots behave under sudden fire is hardly the issue. though. Nor is the "veracity" of newsman Stossel's presentation (fixed! fixed!) before getting whapped. As umpteen-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

Come on, indeed; some targets are too fat even for a laugh. The are too fat even for a laugh. The nightly news, for instance — show me a more malignant forcible orchestration of metarealities. 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, howev, and get all testy about is Letterman's treatment of T in

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WRESTLING

sequence with the rest of that night's show. Right after T they had this newcomey 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 big wide silver screen — anything's poss — although nothing like that ever stopped him from lickety splitting for obvious jocular jugulars, 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 purt 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-(wresting-as-acad being to Andy the selfsame matter of Honor that wrestling as primal grope had been for my gramps), affable enough on a de facto co-insiders' plane for his brother-in-spirit not to betray him (a 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 (b) he'd already opted to become

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

ANDY KAUFMAN: the Rosebud in rassling'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 treatment I'd done years before with my pal Nick for a blaxploitation wrestling pic called Soul Stomper, and Arkush thought Andy'd be interested. Would've beer
— maybe — only the thing (7 sketchy pages) didn't stress, quite to his satisfaction, didn't underline enough that wrestling was f-fixed. A structural purist, he wanted things right-on correct from the gitgo, nothing a neophyte could read as ambiguous. So my own initial read on his getting piledrived by Lawler was he'd either (a) misread the extent to which the other guy's "knowing that he knew the code" would make things functionally palsy-walsy (wrestling-as-dealt being to Andy

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-guess of (a) became more and more a vanity of cranky Empiricism. With his neckgrudge 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 shtick. Like I've seen this tape of what's gotta be his own greatest public moment, something so amazing that Richard Foos 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 Culturedeprived 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, paces aimlessly outside the ring paces amnessly outside the ring during a tagteam throwaway involving some Hart-managed local bozos when suddenly Lawler himself emerges from the wings to wantonly hurl "fire" in the face of our carpetbag anti-hero. He writhes on the ground. Hart's boys leave the - to selflessly come to his

stance. He writhes some more, hands covering his face; (first rule of First Aid) they strategically restrain him. After much delay a stretcher arrives to bear him away. "Hospital reports" are flashed over subsequent matches. Finally at card's end the hospital-treated Kaufman appears,

burn marks (cum mutant-film radiation festers) here and there on his never-exactly-handsome mug. ntionally 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 naybe he never did get to make

another pitcher.

Anyway 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 coldreading class, a craft-honing reading class, a crain-tomage actperson workshop — or even a more radically advanced waiter gig at the Bagel Nosh. That sort of hooey might have had meaning for the Andy Kaufman of Breakfast with a place of the state of the st Blassie, a journeyman bloke (with a strong sense of irony) role-priming his licks as Stanislavskian setups for rants by the Great One. Taking the plunge, committing to Wrestling as IT, he became Blassie — or 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



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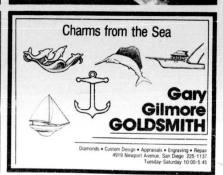
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ELEANOR WIDMER

The Restaurant: Sylks
The Location: 550 Via de la Valle, Winner's Circle Beach and Tenuis Resour,
Del Mar (755-7955)
Type of Food: American and Continental
Price Sange: Dinners, 5795 to 522-95
Hours: Open daily Brackfast, 7-00 a.m.
to 11-50 a.m.; hanch, 11-00 a.m. to
3-00 a.m.; dinner. Sundaw through

to 11:00 a.m.; burch, 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 betweenward as if to say. "How can a gourner restaurant possibly exist in this location?" But if does.

The ruth is that as soon as we turned

The truth is that as soon as we turned off 1-5 to Via de la Valle and headed toward the ocean, we were confronted first busy parking lot can give even the calmest person a mild nervous breakdown, and then immediately next to it, with the then immediately next to it, with the cqually crowded parking area for the Winner's Circle complex. On that partic-ular 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 share trailer of figures as Salk occurring. 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

Sylks is identified only by a small sign done in elegan 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 cat?" So I was much relieved to discover that the bar and music area were completely separated from the dining

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 iself is luxurous, 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 hanquettes are raised, rose colored, and with backs flued 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 win-dows of the surrounding lanni. The room is attractive and if you ever at here in the old days, when Fournos leased the place for dimers and it had as much style as a roadside diner, you will be in for a surprise.

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 lim-ited 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

fine.

The three of us began by wolfing down two lowes 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 Sils. 95) and chicken in wine sauce (\$8.95). One of my friends ordered the choster, I had the chicken, and my friend towards the chicken and my friend treated himself to rack of lamb (\$14.95). Before the centres arrived, we each had a treated himself to rack of lamb (\$14.95). 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

crab was a line 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. 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 sophisticated wine list. As we left and re-traced our steps to the car, we realized that we had quite forgotten our original anxiety while searching for a parking

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

fact that you can't see the piace or its sign as you drive by. In spite of my carlier resolve to order a say out free by. In spite of my can't disposition the 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 buryundy, an '83 Louis Latour that was smooth as "west" a "commitments of the house."

"sylk" – 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 fishermen, but it is highly extermed 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 scannager), it is sometimes called "sea devil." But it provides us with unusual texture and taste, is not the least bit fishly, and it is sore-what antalgous to lobster, and it is sore-what antalgous to lobster had been supported to the preparation and the quality were highly successful.

My friend had a nicely done half rosst duck prepared with oranges and Grand Marrier (\$13.95). Each of us was served a giant-size posto to that had been boiled

a giant-size potato that had been boiled and sliced, herbal rice, carrots, and

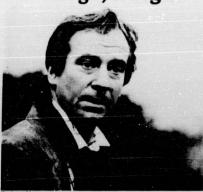
Sylks offers fish and seafood, chicken. duck, lamb, and beef, with prices ranging from \$7.95 to \$22.95 (for a combination of prawns and roast beef). There are also light à la carte entrées such as Cobb salad (55.95) and pasta with vegetables at 65.00. My own preference, when I'm try-ing to save money, is to eat the least ex-pensive 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 \$795 (which comes with a fine salad and a whole loaf of bread) than to order an elab-rorate shring lish at the same price in some lesser restaurant. Sylks does pro-duce fine cooking at reasonable prices. A final word about the music. The lounce does have a piano bar and there is (\$5.95) and pasta with vegetables a

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





Laugh, Laugh



RICK GEARY

The peculiar genius of Scottish writer-director Bill Forsythe is difficult to clas-sify, 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 mechani-cal. 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 teeling. 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-

his mental health. But Bird perseveres, and not only uncovers the real reason be-hind the wor but, in a flash of inspiration, nary sketch), may at first, feel the timest bit disappointed by his newest comedy. Comfort and Ion. finally getting a three-day run at the Ken Cinema. Limited in scope, it has little of the insecent charm of the former, and none of the breadth and devises a peace plan. At film's end his material position is unimproved — his apartment is still barren and his prized au tomobile has been slowly and steadily de-molished — but he has reached a state of diversity of the latter. Likewise, those un-familiar with his work might see it and ask what's the big deal about Bill For-sythe. It's a closed-in, somewhat narcis-The ending may seem a bit pat; the whole story, in fact, is a little too cute and contrived. The comic juxtaposition set up sistic film, with a narrative line that takes us over no really new territory. Yet it is made with the same relaxed and scamless 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 dise jeckey Alan Deckey' Brid (Bill Paterson), who brings his own brand of insanity to the usual middlife crisis. Each meruing, as host of The Farry Room, the wakes the city

up and walks out ("I meant to tell you

tween two rival ice cream companies, whose conflict has escalated to the point

out to more it is an upstart instrance inps 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 mys-

center of his life, and he wraps it in mys-tery and intrigue, sending cryptic mes-sages over the airwaves to the warring parties. He burbles 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

of vandalism and terror. Mr. McCool is run by a passionate Italan family very concerned with honor, while Mr. Bunny ("formerly Mr. Softy, but no more") is an upstart fish-and-chips

between the frivolity of ice cream and the between the frivolity of ice cream and the cutthroat methods behind it is too easy to make. But Forsythe leans on nothing, Most of Confort and Joy looks as if it were caught from the corner of his eye. It is filled with odd, offland bits of human behavior, most as fleeting and inexplica-tions of the confort of the confort of the conble as that moment when Bird peeks into his boss's office to find him and his secre tary sharing a ribald laugh over some up with all the forced cheer he can mus-ter, for his life off-mike is miserable and chaotic. At the film's beginning his live-in lady friend of four years suddenly packs tary shating a risonal saugu over thing on the computer screen, and imme-diately sobering up when they notice the introde. Foreshe creates no hereas or villatis: each character is just as be-foulded as the real. Most breddown train-ages so delineate unexpected complexities hereach his chirply local celebrity exte-tior. Also adding immensely to the gen-eral atmosphere of good feeling is the softly focused photography of the gra-phown Glaspow cityscape, and its coxy, golden interiors, by the talented Chris Menges (who received the cinematogra-phy) Oscar this year for his work on The Killing Fields). Warm and inventive. Comfort and Jor goes by agreeably, but it has no special charge or chaelinge. It's better than most connectes around these days, but decidedly aminor curry in Forthing on the computer screen, and imme ages ago." she explains), leaving Bird in a state of personal limbo. But his life is transformed when he accidentally be-comes involved in a territorial war bedays, but decidedly a minor entry in For-sythe'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 ar-listic; he knows how to make a low budget work in his favor, and he chooses small ople-oriented subjects, two factors that people oriented subjects, two factors that mean little in terms of quality and have caused his work to be wildly overpreised. Sayles's skill at spare comic dialogue was first put to use in script doctoring assign-ments on such genre entries as Bantle Be-sond the Stars and The Howling: he went subsected in his first feature. The New York erboard in his first feature. The Return of the Seacaucus Seven, filling it with un-natural, overly clever speech that made most of the characters irritating to be around. Likewise his lesbian love story Lianna — although with the likable youth romance Babylt's You, he seemed to be movinto slicker, more commercial terri-But Brother (released last year, and only now receiving an engagement at the Guild) is a return to shoestring, outside-the-mainstream filmmaking and, though it's not without its structural problems,

Sayles's touch is more assured than ever. Sayies stouch is more assured man ever.
Hitting town as it does after E.T., Sturman, 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 conunfamiliarity with our world and our con-current 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 vulnera-bilities 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, risk proposed. a simple fable here that comments on, rather than embodies, everyday reality. But the only reality we're given is a skindeep tourist's-eve-view as Sayles follows deep to...rst/seyev-tiew as Saytes follows the exploits of his title character, a fright-ened black man from outer space who lands, appropriately, at Eliis 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 unburden 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 piayed by Sayles himself). The only ele-ment in the film played for all-out laughs rather than pleasant chuckles, these two guys prance about with beautifully chore-ographed awkwardness and speak dia-

logue out of Fifties TV ("Just the facts

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 wander into the bar in which the Brother hangs out, and remain for a drunken rev-eric, emphasizes — in reverse — the ali-enation of all minority cultures within American society.

The tone falters here and there and Say-les fails to bring his fairy tale to a satisfy-ing conclusion, but as writer he fills it ing conclusion, but as writer he fills it with invitingly loony 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 diplays a sense of style and whimsy hereto-fore unseen in Sayles's work. He may yet get his act together.

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The Essence of Kott



adopted tongue. But unlike Conrad, whose sentences often resemble a wresting match between competing syntaxes, Kot's prose reads as if he were discourse for the first time. In als three critical works for the first time. In als three critical works (1966), The Enting of the Gold (1974), and his latest, The Theater of Essence — Kott About once a decade, critic Jan Kott publishes a book. This dilatory habit makes the interim seem long but the wait all the more rewarding. Like Joseph Conrad, the seventy-one-year-old Kott is a Polish exile for whom English is an

that characterizes his style, and with the same open-minded, comparative scrutiny of a nomad forced by circumstances to ex-

same open-minused to explore foreign lands.

I first came upok of swint work through a
minor act of rebeling upok of swinded shakspeare as a graduate successful and the speare as a graduate
speare as a graduate summone would mention forth views on this or that play inclass, professors would diminish him with
hasty pejoratives like "too impressionistie" or "a lively mind, but wrong."
Though I very much respected, and still
do, the wisdom of my mentors, I found
myself continually stealing off to a remote
corner of the library. There, like a gradeschool kid sneak-reading a copy of Lady
Ontarterly's Laver, I would crack open
A.C. Bradley's massive volume on Shakespearear tragedy, inside which I would
slip Kot's forbidden book on the Bard.
Kott isn't impressionistic, necessarily,

Kott, one needs to make an imaginative kosp, such as accepting that Grepe Samsa could actually become a giant bug in the first sentence of Kalfa's Memoraphosis. That leap made (and it gets easier after a while), Kott can open up brand-new wenues and possibilities. Some are way out there. Kott's writing always sprints toward extremes. The collection of essays in The Theater of Exeme has no middle ground. He stands either at the edge of the purely concrete — as in his detailed descriptions of Borges giving a lecture on Shakespacer, and seeing Grotzowski Laboratory Theatre in Poland for the first time-or the purely theoretical. At each extreme

or the purely theoretical. At each extreme he can soar and swoop with the abandon of a kite set free from its string.

And when he lands, it's often on the mark, Martin Esslin's useful introduction to The Theater of Essence recalls a famous instance. When Peter Brook read

Kott's controversial essay "King Lear or Endgane" in 1962, the British director tore up all his previous notes for a production he planned of Lear, and recast his clear to the bone of the words themselves.

clear to the bone of the words themselves.

And he devised an existential Lear—
"Waiting for Samuel Beckett," critic
Stanley Kauffmann said with dismay—
for the Royal Shakespeare Company. That
production, Esslin reminds us, "has come
to be regarded as a major turning point in
the theart of our time."

to be regarded as a major turning point in the theater of our time."

The Theater of Exsence (Northwestern University Press) comprises seventeen essays, written between 1968 and 1984. They are, at the same time, a sweeping chronicle of world theater (and world excuts) in the Venniteth Century, a mine of a thought the control of the Co

Kantor's stage a theater of essence." Kont says. "In Sartre existence precedes es-sence. In Kantor's vision (where the dead are the final outcome of the children], es-sence is the affermath. Existence is freely-created through a series of choices, but essence, as final as the Last sudgment, is what remains of us. Essence is the human drams freed of accident and the illusion that there are choices. Essence is a trace, like the still unlesslowed imprint of a crus-tacean on a stone."

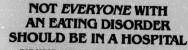
tacean on a stone.

The title essay does not conclude the collection, though, and the pieces that immediately precede and follow it articulate what Kott sees as a theatrical decline in the midst of his discoveries. Kott prefers

appreciation to condemnation. But in the book's chronological treatment of twentieth-century sheater, Kott concludes that the experimental works of the late shies and seventies— and the rise of the postmodern era in general—have gone too far. Where he once found essence, Kott now sees "aping," excessive "self-with the postmodern of a theater too concerned with "in-water and poetry, in paining, and music, and theater are more and more generally defined by the term "postmodern." For me it sounds like post mortem."

assertions. Kott makes his points fairly, and aiways aims above the belt. And even when you think he's dead wrong, or has scared too far into some unchanted ionosphere of thought, he'll still force you either to reconsider your own views or to firm them up to do just battle with his. The essays in The Theater of Essence know no middle ground this jt np from Sarrean philosophy to crustaceans being one example), and he never allows his readers to remain safe and uncommitted for long. It must be said that The Theater of Essence is no easy read. Aside from his love

shooting non sequiturs pointblank across the page, the book is repiete with the ter-



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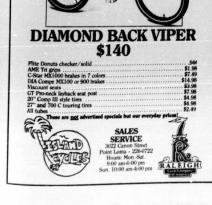
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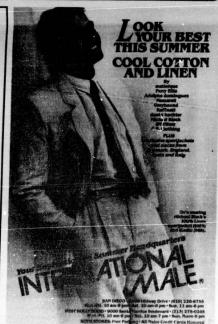




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OUARTER NOTES



100

LA JOLLA CIVIC-SYMPHONY The La Jolla Civic

University Symphony completed its 1984-85 completed its 1984-85 subscription series with a concert of music by Dvorák, Vaughan Williams, and Hovhaness. The Dvorák Seventh Symphous energetically and skillfully played, gave evidence of what an exceptionally good amateur orchestra this is. But it was the less familiar pieces that carried orchestra this is. But it was the less familiar pieces that carried the greatest interest. Alan Horhaness's Magnificar 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 sourpoine-chattering effects (as harmonies, its use of massed scurrying-chattering effects (as in Penderecki), 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 see a work has 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

way about the Hovhaness Magnificat, which was splendidly performed by orchestra, chorus, and soloists under the direction of David Chase. Mr. Chase also conducted Vaughan Williams's conducted Vaughan Williams's Serenade to Music, a gorgeously dreamy setting of various passages in Shakespeare dealing with music. I am used to this piece in its version for sixteen solo singers and orchestra. Mr. Chase, apparently not having sixteen soloists easily at his disposal, chose instead the version for full chorus, in which the histened restures. version for full chorus, in which the thickend textures somewhat muddle one's perceptions of how hose luceious, luminous weal sounds are put together. No matter — the beauty of the music transcended everything, as the text of the piece indicates it is music's nature to do. (I have not heard the version of the Serenade for orchestra alone, though there is now a lone, though there is now a alone, though there is now a recording of it. I just cannot see how .t could be as effective as the versions with Shakespeare's words and employing God's most refined instrument, the human

WALTER

voice.)

WALTER
BACHAUEP.
Walter Bachauer, a music
critic and composer from
Berlin, gave an informative talk
at the Center for Music
Experiment on some radicul
Experiment of the Fifties and Sixties

— Nono, Boulect, the
Darmstadt school,
Stockhussen, Ligett,
Penderecki, Xenakis — has
become conservative and
academic; it continues to be
supported in Europe by the
clitist 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

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 hall but for the audiences of rock music. These musicians are influenced by the American minimalists (Phillip 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, water conversation), with water, 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

such; unlike its
"establishment" cousin, this
avani-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.

great rigures 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 Einstürtzende Neubauten ("Crashin, New Buildings"), and the French electronic non tare Jean-Michel 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 sounds (electronic

sounds, distorted environmental sounds, bits of confused or meaningless language), followed by a longer section with rock rhythm and in a more traditionally pop mode. How different these pieces sounded from Boulez or Penderecki! Behind the familiar electronic bubbing and familiar electronic bubbing 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

rock-beat sections until at an arbitrary point the recording engineer finded 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 poor quant-ande 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

BETH EL **OPERATIC** RECITAL

RECITAL

Beth El Synagogue in La

Jolia, as part of its music

series, presented an evening of

operatic music at Sherwood

Auditorium, with soprano

Starleigh Goltry, mezzo Fredda

Rakusin, inoro Albento

Mizrahi, and bass-baritone

Giorgio Tozzi; John Dare was

the versatile and accomplished

accompanist. This was, so to

speak, a family gathering,

reached to the series of the series of the series

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 thrown in. 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 East Coast. He evider.ly 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 cantif and usen insect on the Met. Such an outcome would not be at all superior would not all superior would not superior wo

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 Onegin

this fall. Miss Rakusin is of that rare breed, the dramatic coloratura mezzo-soprano. Hers is a heavy, covered voice with a thick contralto quality, with a thick contratto 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 repertory, from the pyrotechnics of Rossin's Arsace (the spectacular trouser-role in Semiramide) to the lash volunteresseement the lush voluptuousness of Saint-Saëns's Dalila. Her singing was exquisitely

nuanced and expressive, attentive to the dramatic

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 starting appearance. A very beautiful young woman with luming tech thirs, the was with luming tech thirs, the was pown, at the provided and provided gown, at the colors of the gown and the hair vibrated like a major seventh. If one shut 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 smoothness from bottom to top. A brave woman, Miss Goltry even attempted Norma ("Mira o

Norma." with Miss Rakusin) Norma," with Miss Rakusin), whose must she sang with surprising authority, considering that her voice is in fact too light; the voice seemed best suited to Thats, Gilda, and the coloratura-parody of Cunégonde in Bernstein's Candide. Miss Goltry was less impressive in matters of impressive in matters of voice, and the coloratura properties of the coloratura properties of the coloratura properties of the coloratura properties of the coloratura properties. The properties of the coloratura properties of the prizes and within the net, and in none of the roles are assayed did she roles are assayed as a she role are a same as a same as a same a s

within the note, and in none of the roles see assayed did she seem fully identify d with the drama of the character and the situation. At the beginning of her career, Miss Goltry has any annually concentrated on quite naturally concentrated 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 star 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

different from the soprano's appearance.
Giorgio Tozzi, a great singer in his time, has kept many of the characteristics that endeared him to opengoers for so many years. His voice retains its power and its bold masculine resonances quite uninquired by time; this was and creamins, a wonderfully active that the proposal propos

fact that was particularly noticeable because of the buffo and character roles he confined himself to at this recital. How himself to at this recital. How marvelously he put across the humor, the personality, and the drama of Leporello's "Catalogue" aria, of "La Calonnia," and of Tony's scene "Mama, Mama" from The Most Happy Fella. But something dreas,"[c] seems to have happened to Mr. Tozzi's sense of pitch, a process that — as even his most loyal fans must have noticed — has been ooine. 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 hasehall 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. Padre television audience in San Diego. Padre 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-mitted shortstop Garry Templeton. But only minutes after Gossage recorded the final out in that hard-won game, and far from the prving 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 basemen 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

wer their Gotham counterparts.
You didn't hear about this intriguing. interleague game on the late-nigh edition of the news because it wa witnessed by only five people. It wasn't played in the Gothic confines of old Yankee Stadium nor in the Padres' nt-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 illu and reality, in the smoky twilight zone of Kyle Obermeyer's dining room in



"Shake 'em up good," barks Dean "Shake 'em up good,' barks Dean Medroas aO bermeyer plays maracas with a plastic cup in which two dic a rattling around liks 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 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 Mary Jeffries, who puffs quietly on a pipe and occasionally glances at a scorecard in his left hand. In 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 Suseball, a table game that combines actual major league players' statistics with the laws of probability to approximate real-life baseball situations and their resolution 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 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, solitaire-like rows. Each of the 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 oack in his chair. Jeffries ente 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 II, 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 rightfield fence." It has taken me nearly halt a minute to ascertain what these veterans of APEA baseball knew 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 Padres stretch drive toward into Nationa League pennant and Padreniania was reaching fever pitch, so I forgave my otherwise mature pal his breathless excitement over having purchased a table baseball game. He, of course, insisted that this was no ordinary table game, and invited me over to learn the same from "Sompone who understands" 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

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 both a player's and a team's game was graded. Pitchers, for example, are rate from A to D, with A being the highest grade. 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 Templeton is a 9), and for an outfielder is 3 (on the Padres, and for an outrielder is 3 (on the Padres, Tony Gwynn is a 3; Kevin McReynolds a 2; Carmelo Martinez 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 black numerals printed in sequence from 11 to

66, representing the thirty-six possible combinations that can be rolled with a pair of diez. After each row of black merals is either a single or a double row of red numerals that correspond

Power hitters generally have a single

row of red numerals on their cards, while those not known for their homerun punch have the additional column of ed numerals to reduce the likelihood of their hitting four-baggers. It works this way: let's say that home runs are resented 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 frequently, even power hitters belt them out only on occasion. In the cas of the Padres' Templeton, who is not nsidered a home-run threat, there are o red numerals after II, 33, and 66— gero followed by a I. When the first d numeral is a zero, the APBAer must roll the dice again, and the unlikelihood of rolling doubles twice in a row is emote 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 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 eam 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 dience of being a single aspirals a Correlation of the interest of the control of hance of being a single against a C or Doncher, 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 goes at least five innings without allowing a run, he automatically becomes an A or B pitcher for the remainder of the game. pitcher for the remainder of the game, mirroring the real-life possibility of a mediocre pitcher occasionally having great "stuff" and hurling a tough game These were just a few of the myriad of subtleties of the APBA game as they were explained to me in one sitting. I left my friend's marteness with the sort it my friend's apartment with the sort of headache I used to get in high school

had pretty much forgotten about APBA baseball (remembering only the curious fact that Templeton's nickname is "Jump Steady") until very recently. n this same friend called to tell me hat he'd gotten the new batch of 1984 s (because APBA bases its players on the official records during 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 the 1934 Detroit Figers, and was preparing at that moment to pit that legendary line-up against last year's World Series Figers. The idea of such a "fantasy" match-up piqued my interest, and I began asking questions. It turns out that in my friend's home town in norther Califerin in. 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 the company's headquarters in Lancaster, Pennsylvania. "It's company policy not to divulge exact sales figures, but I can sell; out to out of the millions of games we've sold since 1990, many exists have been shipped to San Diego." assumed, wrongly, that the perplexing maze of state, numbers, symbols, and maze of state, numbers, symbols, and maze of state, numbers, symbols, and maze of state, may be combinations of APBA each in backet arrived at by computer. "No way, laughed the spokesman." There are simply too many variables for a simply too many variables for a laugned 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 consumer 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 random rolls of dice – to actual, reallife 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 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 nictures.

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 seen or neard, 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' hard-throwing Ron Guidry. 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 lock 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 ininking 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 lewly acquired Padres pitcher LaMarr]
Hoyt. Before the real season even
began, I pitched him against each of the began, I pitched nim 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 the attorney. When I neard intain the Padres had gotten [Tim] Stoddard 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 Ballard [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 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 sordard 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 Jackl McKeon had been playing APBA, they could have saved [owner] Mrs. Kroc millions of dollars. Tarot cards. Foretelling the future. A

game that's really a science. Numbers game that's reany a science. Numbers on eards 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 watch Weiner and Obermeyer play the fourth and final game of the night, I remember something Jeffries had said 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 must design to play his eleanue. aseball 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



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 comical acting style, treats the script as it deserves

neting 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 Predence have met through a 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 to-gether in the traditional scene of the "horgener in the traditional scene of the only rible dinner party." Bruce and Bob quar-rel 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 Bob (whom Randy Greene has taken over the edge) 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 mar-riage. Bruce (played nimbly by James Johnson) rushes about the stage, vainly transitions are with those multiple 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 modern American tendency to rely on 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 batty disorder of children's drawings, dying plants, and piled-up junk) stage left; the scenes bringing Bruce and Pru-dence together take place in between these two centers of incompetent interfer-ence. "Incompetence" is the right word. Dr. Framingham (vigorously played by James Johnston — note the "t") 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 make matters worse, he is a premature ejaculator. Mrs. Wallace is an unalloyed loonie, stuffing herself with potato chips and cookies, holding a Snoopy doll on her lap. forgetting common words (she refers to her secretary as a dirigible) so that she has to fall into a frenzy of word association to recover her wocabulary, mitaking all her patients (a group eventually consisting of all the other characters, including Dr. Framingham) to express their irrational feelings freely and to cat as spontaneously and muttly as she does her should be supported to the consistency of all the other characters, including the consistency of all the other characters, including Dr. Framingham and Mrs. Wallace has much more to do with the invariably successful commonplaces of this comic tradition than with a sharp-yest satiried observas charge. The properties of the confict of the con

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

The element that gives Beyond Therapy an effectively satirical flavor is its lan guage. Everyone speaks in a bubbling goo of psychopop cliches; the patients quote their therapists; the therapists quote themselves; and any authentic emotions or re-actions 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 im-possible (and this is also perfect for the possible (and this is also perfect for the genre) to take the associated social issues with any seriousness at all. One hardly notices that the play's material includes loneliness, confusion, inadequacy, fail-ure, abuse of authority, homosexuality, loneliness, confusion, inadequaey, taulrue, abuse of authority, homeswality,
adulery, callous egocentricity, jealousy,
hearbreak, potential suicket, and potential murder. At times, especially in the
Marquis production, the central theme of
Berond Therupy seems to be bad service
in restaurants. Several scenes take place
in a restaurant. Several scenes take place
in a restaurant several
in a separance only to set up the props,
and then disappears — seemingly forever
— into the kitchen. Of all the aspects of
modern life touched upon in Beyond
Therupy, only this one seems to connect
with the audience's real experience.
A funny play — and a production bursting with details to bring out the funniness.
Miss Granger (Prudence) is an expert comedience, with a sure sense of timing.
Mr. Greene (Bob) administers a puri-down
to Dr. Framingham with an absolute perfection of intonation. Mr. Olmetad (the
waiter mutters to himself with delightful
seeming-spontantly, and his reddition of
seeming-spontantly seem

seeming-spontaneity, and his rendition of the song "My Analyst Told Me" is ab-surdly stylish. There is a ridiculous erotic print on the wall at Bruce and Bob's house. For those with hawk eyes, on Mrs. Wallace's cluttered desk there is a photo-graph of the actress, Miss Lynn, and her family. Detailed comic realism has always been the strong point of Minerva Mar-quis's productions at this small but trea-surable theater, and *Beyond Therapy* keeps up that tradition as well.





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City Lights

Smokey

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 concerts 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 concerts proceed as planned as long as a use permit application was promptly filed, but the city has emained steadfast in its refusa 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 source of the complaint, and May Centers manager Scott armicutt simply stated "I'm not in a position to discuss thi ssue." A May Centers source who asked not to be named, wever, admitted his compan selped launch the fight agains

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 someplace else."

- T.K.A.

Movers

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 Arnhym, director of COMBO. Arnhym, 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

commendations - due next)ear — must be approved by the park and recreation board and by the city council. But the city attorney's office ha already opined that 22.5 of the 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 se such nonpark uses, the city attorney says. Ironically, that thirteen acres covers Inspiration Point, the hernmost tip of the park hich commands a view to San hego Bay, the Coronado and Tijuana.

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

city's park and recreation department, which will provide staff assistance for the new LETTERS committee, makes no secret about its desire to retain some of the parcel's buildings for its

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 precumpendation ureging that may be certain that other burns and may be certain that other buns as good-for-nothing scum, excuse me, homeless unfortunates, will find their way here. bus giving us the opportunity to prove that San Diego is "Americas" Finest City Besides, posterity will laud sa "The City with the Big Heart— lawersely Proportionate to Its Brain." recommendation urging that some buildings be retained as city offices.

Brain."
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 nouth and akick in the head. Jovishoff says, "The

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What Pamela Likes

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

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

Hike Eleanor Widmer's column, but would like to hear

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 column. column.
Pamela Pederson







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Section 2 Events, Theater, Music, Fil



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 teathcole comparison of international teathcole comparison of internationally known boto artist Shinichh Yuire and America's native son, Liberace, Japanese sensibility—it's the difference between two little twin shrimp napping in clear both at the bottom of a Jacquered bowl and port nost; between ikebana artinagements. between ikebana arrangements between haiku and Alexander Pope's Essay on Man. Japan developed a refined Zen aesthetic; we gave the world est. See some monk sitting silently in a sensible cotton garment, in a sensible cotton garment, quietly struggling to quench all desire – see Reverend Ike. But remember, Japan is no hulking giant. It is a country where art i fine so long as it doesn't disturb with a lot of leg room, it's fine to have a Wagner, to have Lippiraner stallions bounding about the ballroom, but when space is limited, when there eally is no place else to go, one has to think simple. Shinichi Yuize, who will b

eekend at the La Jolla Mu weekend at the La Jolla Museum of Contemporary Art, is a master of Japanese refinement. Yute is a master of the koto and Japanis foremost composer for the instrument. He will be sharing the stage with Madame Yasuko Nakashima, headmistress of rise Butta-Seiha School of Koto in Butta-Seiha School of Koto in Tokyo, and Suitan Sakai, master of another Japanese instrument of extreme simplicity and leastly the shakuhachi, or bamboo flute. In order to better understand the nature of sentiment evoked the music of these instrume one should know that the Japanese themselves see an Japanese themselves see and hear the world around them in a way that is qualitatively different from our own, Japanese televisions are keyed to blues and greens — to the Western eye, the greens — to the Western ey, 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 free custs at the University of Tokyo, would seem to indicate this the control of process human speech. One might infer from this that the Japanese mind was more attuned to nature. While music often expresses pa

The Warbirds

If you liked World War II, 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 form of the control of the fleet of 130 restored planes is a federally chartered flying

federally chartered flying museum.

The local spokesman for the aircraft show is Colonel Bon Rolle, area commander of the aircraft show is Colonel Bon Rolle, area commander of the Colonel Bon Rolle, area commander of the bombing of Pearl Harbor, Rolle says, "The lessons this country learned on December 7, 1941 in the Pacific must never be fongotten. Americans must never be cought unawaveer of the Confederate Auf Vacce, known internationally as the Chost Squadron, was formed in 1957. Rolle explains, "A bunch of boys from south Texas realized that the old aircraft were just being worth and the cold aircraft worth aircraft worth and the cold aircraft worth and the cold aircraft worth aircraft worth and the cold aircraft worth aircraft



1-8: Distinon and recommissioner crip.

"They had some bucks and they started buying the old birds and restoring them. Because they were all Southerners, somebods inchanned them "Rebs," and after that, they called themselves the Confederate Air Force. We're now the thirteenth langest air because they were all the southern the season force to it beyond they reventiling the loss of the proposition of the proposition reventing the loss.

beyond just preventing the loss of antique hardware, as Rolfe explains with a quaver of emotion, "Have you ever heard 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 Walving quoting Nathan Hale over the proceedings, the sayadnon of former warbrids will assemble at moon on Freilia. May 31 at Brown Artheld out May 31 at Brown Artheld out the sayadnon of the hamed Ho-Him, two B-25 bombers, a C-46 Commando named Himpty Dumpty, an amphibious PBY Catalina Fly Boat, a UC-78 Bamboo Bomb and an N3N Yellow Peril

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 Saturdae, Just a painter from El Centro. The unassuming, quiet as the same of the saturdae of the same of the sam

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 Mexicano art is now bringing Ulloa some of the frui

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 appeared occasionally in group shows around town.

The works currently on view amply demonstrate not only



They Love A Parade

The first time I was in a pande I wore a Halloween costume; from my head to my hips, I was one big pink grinning baby fice, with knickers and giant baby show jutting out below. I didn't win a prize for best costume, but a rhousen lother kids and loot a real thrill walking down Main Street at disk while growings

arried antiwar signs. My wound up on page one of the beartle Post-Intelligencer. I was miling right into the camer smiling right into the can think I'm a latent ham. Thinking back on thos

hours of melting into the spurposeful perambulation,
without hope now or rec
that I were included in
Saturday's Parade of Cham
which will wind a twelve-b course along El Cajon
Boulevard. But alas! This is an invitation-only, RSVP afford the seems with the conspicuous

calvacade comprising those "champions" whose contracts are plated in gold. None other than Sockers coach Ron Newman is parade marshal. squad is also marching, as are players from the Padres and players from the Phdres and Chargers, and prize-winning equestrians. Even the Ocean Beach Geriatric Surf Club, several former Olympic competitors, and Hall of Famers

got an invite. That's fine and good, but

are a bowling alley, a karate studio, an aerobics hall, a shuffleboard club, a square dan-outfitter, and Woodn w Wilson High School, and the odds are that any of these could have produced a few ribbon holder

sports trophies in my basement one for fencing and two for golf. Should it matter that I won them somewhere between fifteer and twenty years ago in my earl pubescence? Had I a say in this Parade of Champions, anyone

with a trophy could march down themselves. For that matter, I've already

garnered enough other awards surely to merit a front-row, center syst in next year 1 honorific canavan. In my bosement also are prizes for a drawing of a turtle (ege eight), for selling the most irl 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 hiss flirt (ages sixteen,



Contributions to READER EVENTS must be received. no later than the Friday preci Thursday issue in order to be Thursday issue in onler to be considered for publication. Plasse do not plone. The Events Editor reserves the right to old all internal. Send complete information, including a description of the event, the date and time it is to be held, the process address where it is to be held, a contact plone number, and a phone mumber for public information to. READER EVENTS EDITOR, CO. BOX 05003, Sm. Depo, CA 92138.

Dance

International Folk Dancing is held tonight, Thursday, May 30, 7-30 p.m., Balboa Park Club, Balboa Park, For details phone 149-4631, during business business.

Scottish Country Dancing is held Fridays, 7:30 p.m., Sr. James Hall, 7776 Easls Avenue, La lolla, 454

"Dance Jam," create your own dance style in an evening of freeform, recreational duncing 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 Saturdas, June 1 and Sunday, June 2,7 pm., in the Cass Del Prado theater, Balboa Park. 236-5411.

"Dancing in the Streets," the Count Basic Orchestra, under the direction of Thad Jones, performs at the first of a series of summer street dance concerts, Saturday, June 1, from 7 to 10 pm., on Island Accesses, between Four h and Fitth accesses, downtown 232-0888.

servatory of Ballet Arts dans cany will present three trances this weekend, on aturday, June 1, at 2 and 7 p.m the company performs a new work Snow White and the Seven Dwartes Snow White and the Seven Duarres and Act II of Sturn Lake. On Sunday, June 2, at 2 pm., Snow White and the Seven Duarres and Ragtime Durices will be presented. All three performances will take place at the Triust Theatre, 400. Rancho del Oro Road, Oceanside for information and reservations phone 481-0714.

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 Funs and the Ballet Society Ensemble, Satunday, June 1 and Studen June 2, 8 cm.

improvisational music, Saturday, June 1, 8 pm., 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 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

"Circle Dancing," "Sufi" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677. Israeli Danciag is conducted every Monday evening, 8 p.m., Lawrence Branch lewish Community

the Goddess." a performance on the theme, featuring Hi-ah Park as lss and Judith Greer Essex as Aphrodite, will be presented. Other aspects of the evening include a performance piece by Karen Wimhurst and

Music

Symphony, the San Diego Symphony, Orchestra, with conductor David Arherton and guser violinit Mayoun Fujikana, Mendelsohri Overture to The Helwide, Beethower's Violin Concertio in D. and Kard Binger Blondshih. 1954 baller, Singhou, Friday, May 18, pm., and Swandjane 2, 230 pm., Crvic Theatre, 202 C Street, downtown. For tacket information planne 699-4200 cr arm Fel-Section staffer.

This Saturday, June 1 and Sunday, June 2 11:00 am-7:00 pm--both days!! psychic fair SAN MARCOS!! AT THE BARN (San Marcos Recreation Center 49 San Marcos Blvd., San Marc FREE ADMISSION

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TO LOCAL EVENTS

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. 235-8792.

"Virtual Memory," UCSD's Center for Music Experiment wi open the doors of its Computer Audio Research Lab for a public 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.

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

vocalist Mary-Esther Nicole Peck and violinists Vesna and Igor Croupman. The banquet begins a 6 p.m., with the program starting at 7:30 p.m., Saturday, June 1, at the San Diego Women's Club, 2557 Third Avenue, Hillenest. Don't want to eat? Well, the program is free. For dinner reservations phone 276-6067.

Acclaimed Organist Hector Olivera 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 236-0532.

Bassist Jeffrey Miller performs works by Turetzky, Proto, Sydeman Mingus, and others in a student recital, Saturday, June 1, 8 p.m., noom B-210, Mandeville Center, UCSD. Free. 452-3229.

Symphony, the Palomar Community Orchestra and Chorale, with conductor Robert Gilson, performs Streets

p.m., and Sunday, June 1, 5 p.m., and Sunday, June 2, 3 p.m. in the Palomar College Theatre, San Marcos. 744-1156.

Balladeer David Baumgarte Balladeer David Baumgarten performs sea songs and shanties, Saturday, June 1, 8 p.m., Words 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, Albimoni, Dovink, and orthers, Sunday, June 2, 1 p.m., La Jolla Village Square, 8617 Via La Jolla Village Square, Free, 455-7550.

Organ Concert, civic organist Robert Plimpton will perform works of Bach, Durafle, Monnikendam, and others, Sunday, June 2, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free. Jazz, percussionist Ed Shaughness (a Tonight Shou regular) performs with the Southwestern Community Collegs Jazz Ensemble, Sunday, June 2, 6 p.m., Spreckels Park, Commado: A gosst time for a pictic and free entertainment. 421-6700 x292.

Jazz, the Peter Sprague String Quarter performs original compositions and Jazz standards, Suriday, June 2, 7:30 p.m., La Maison/ Galerie 5, 3683 Fifth Avenue, Hillcrest. 298-0119.

Avenue, Hillcrest. 298-0119.
Argentinean-Born Organist,
Hector Olivera, will preside over
the Spreckles outdoor organ in a
concert celebrating its seventy
years in operation. The program
includes the West Coast premier
of Joseph Jongen's Symphonie
Concertante, accompanied by a
nine-manual synthesizer. Surday,
June J. 7.30 pm., Spreckels Orga
Bavilton, Balboo Tark. Free
Bavilton, Balboo Tark. Free

More Jazz, the UCSD Jazz 452-3220

Chamber Music, several UCSD chamber ensembles will perform works by Brahms, Rossun, Schuberr, and others, Wednesday, June 5, 8 pm., Recital Hall, Mandeville Center, UCSD. Free. 452-3220.



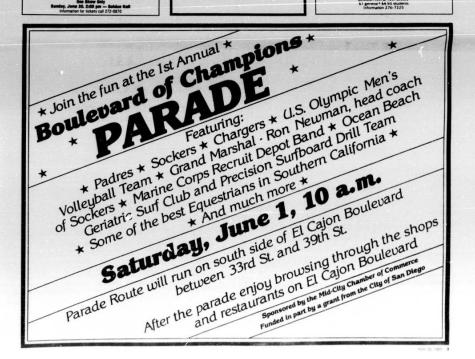




June 13 & 14 Please register by June 10 For registration information call (619) 563-5588 or (213) 678-1147



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this documentary on incest and child sexual abose; the film, which child sexual absect the film, which consists of interviews with children, their methers, and the pertention of child absec, has already wor two awards. The film will be shown tought, Thursday, May 30, 730 pm, aroun III. Perenco Hall, Third College UCSD For incket miloration, phone 452 6467.

"Political Film Series," Michael reworking of the famuse prisode it the Orestea trilogs, will be shown in Oresc, with English substitutes. The films will screen Friday, May 31, 7 pm. sown 107, Third Lecture Hall, UCSD, Free, 452-455, or 452-2016.

Museum Films, two short films

Animals and Feathered Jewels, Saturdas, June 1 and Sunday, June 2, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Yiddle Mit N Fiddle," the 1937. Yiddle hiangage comeds classic, the time Yiddle hiangage comeds classic, the time Yiddle hiangage comed classic, the time Yiddle hiangage that wong sheefing grid who doguses her see so that she might travel in a trouge of musicians, concludes the see that the yiddle high yiddle high

"Monday Night Film Series," a

Fantas in Cinema, opening with the 1927 First Lang classic, Memopolis. The film will screen Monday, June 3, 6-45 p.m., third floor auditorium, San Diego Public Librars, 820 E Street, downtown. Free, 236-5849.

Free, 23-6-549.
"The Films of Chantal
Akernana" the third film in the sense of works by the Belgan tilmunker is her 1974 feature, Je. Br. Ji. Elle, Akerman's fron full-length work, in which she also stars. A trovels-ormatic work, in stars, and the stars, and the same stars, and the same stars, and the main feature, shown in French with English subtriets, Wednesday June 5, 7-30 p.m., Sherwood Auditorium, La Jold Museum of Centemporars Art. 702P suspect Street, La Jolla, 454-267.

tilm. a "celebration of human intelligence" that takes is through many of the world's architectural and urban wonders, is shot completels in time lapse sequence, the film continues daily on the OMNIMAX screen of the Reuben H. Fleet Space Theater and Science Center in Ballow Bait through our they among Fe's thou-tiness that the summer Fe's thou-tiness that they are the summer for the months of the summer for the summer phone 238-1168.

Lectures

"Beyond Relief: A Future for Africa" Leonard Robinson, president of the African Development Foundation, will deliver a luncheon address at the foundation of the Council of Son Depo, Frido, My 1, an 113-3 am. social precedes the luncheon, which begins at noon, in the La Sala Room of the House of Hospitality, Balboa Park, for reservations phone 231-2011.



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

Friday, March 7, 1986—John Nelson, Conductor • Joseph Suk, Violin • Zwilich/Mozart/Ives/Haydn

Sunday, April 13, 1986—Gerard Schwarz, Conductor • Dmitri Sitkovetsky, Violin • Puccini/Beethoven/Spohr/Strauss

Sunday, June 1, 1986—Gerard Schwerz. Conductor • Jorge Bolet, Plano • Kraft/Weber/Lisd/Brahms

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TO LOCAL EVENTS

Naturalist Jim Peckarsky will show sides and speak on his encounters with blue, gray, and humpback whales, and Carl Novertoon, regional director of the National regional director of the National recommending the deaths of whales caught in gill ness off our coart. Both speakers are sponsored by the local chapter of the American Ceracean Society, Friday May 12, pm. in the auditorium, Natural Humbach Park, Free, 452-407, mp. has Park, Free, 452-407, mp. and proposed to the American Ceracean Society, Friday May 12, pm. in the auditorium, Natural Humbach Park, Free, 452-407, mp. has Park, Free,

"Composers' Forum," Swedish composer Karl-Birger Blomdale will discuss his ballet Symphos.

Rands and David Atheron (respectively, composer in residence and muss, 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 jum. in the Beverly Sills lobby of the Cavic Theatte, 202 C Street, downtown, is free to symphony tocket holden. 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, Hewell Hall classroom, San Diego Museum A Man, Balboa Park, 239-2001.

Radio/TV

"Tora! Tora!" the 1970 film about the invasion of Pearl Harbos stars Jospeh 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 courtly comedy, Friday, May 31, 9 p.m., KPBS-TV, Channel 15.

"Return to Iwo Jima," 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 fees are featured, Saturday, June 1, noon, KPBS-TV, Channel 15.

"The Shining." Jack Nicholso 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 epither, "The Powys 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-FM (89.3).

"The Clicate Crisis," Novo eamines the "greenhouse effect," and its harrowing consequences for the planet, fuseday, 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 standup comic Glenn Hirsch, tonight, Thursday, May 30 through Sunday, June 2, with performances at 8.10 pm., weekinghts and 8 and 10.30 pm., weekinghts and 8 and 10.30 pm., weekinghts and 8 and 82 Carnett Avenue, Pacific Beach. 483.4521.

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



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- * Last season members were guaranteed 10 preview films and received 16, including Parls, Teasts Country, Mask That's Dancing, Garbo Talks: In the Name of the People; Stranger Than Paradise, Blood Simple: All of Me and more *Cocktall receptions *Visits by filmmakers and studio

"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 the second of San Diego, which is the second of San Diego. WALLY SCHLOTTER Sentence of San Diego. WALLY SCHLOTTER WITH SENTENCE OF SAN DIEGO.

Society of service entertainment to the people of Service WALLY SCHLOTTER APP Director App Director Service Se "The San Diego International Film Festival highly encourages any San Diegan with an avid interest in contemporary movies to join the Cinema Society of San Diego."

SAN DIEGO.

GREGORY KAHN.

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. Viss/MasterCard. Contact the Cinema Society office at 452-1198 for complete information and

membership.

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



"Auspices of Blackbirds," Sushi's

Pietry of the late scholar and author has de Bennowski will be read by his widow, Rita, Monday, hime 3, 7 80 pm. D.G. Wills Decks, 7527 La Jolla Boulevard, La Jolla Free, 450 1800.

or and modern
loved in a series of Amateur Comedians are invited

Baha'i Faith



Susan Richardson has a Saturday, June 1, 8:00 pm

San Diego Baha'i Center



NOW SHOWING

SPACE Theater





Ellen Sebastian's "minor PROPHETS"

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

Saturday, Juné 1. 8PM

Admission \$5 LJMOCA members, students seniors \$7 gener Trickets available at U.C.S.O. Student Center and \$0.5 U. Aztec Center, and all TELESEAT LOGATIONS Charge by phone—call

La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla, CA 92037 (619) 454-3541



Music & Lyrics by Stephen Sondheim Book by George Furth

Music Direction by Michael Staropic Costumes by Ann Hould-Ward Christopher by Land Hould-Ward Christopher by Lunn Faloric Content by Michael Staropic Costumes by Ann Hould-Ward Christopher by Lunn Faloric Christopher by Lunn Faloric Christopher by Carbon Faloric Christopher Christo

FOUR WEEKS ONLY JUNE 11 - JULY 7

CHARGE YOUR TICKETS CALL (619) 452-3960 NOW!

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LA JOLLA PLAYHOUSE

DANCING IN THE STREETS

Presented by the Bank of America
Dancing in the streets of the Gaslamp Quarter
Saturday, June 1, 7-10 pm at Island Avenue between 4th and 5th Avenues.



THE COUNT BASIE ORCHESTRA

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KiFM98

Produced by the Gaslamp Quarter Council and Rob Hagey Productions.

For information call the Gaslamp Quarter Council 233-5227.

TO LOCAL EVENTS

Sports

Semi-Annual International Bazaar

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batiks, Nepalese, African, Chinese, That & Indian

jeweby. Watercolors, oils, prints & embroidery from

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The Club Med Summer.

Come, have a look at the world



When you could the most, it costs





"THE BIGGEST MAN TO _VE ST _P IN THE RING!" THURSDAY, THE G EL CORTEZ HOTEL

A TOTAL OF 36 ACTION-F.

Storyteller Cher ther stories from the Far East, omight, Thursday, May 30, 7 p.m. Dowsy Maggie's Cate, \$089 Inversity Avenue, North Park

Bilingual Readings of the works of

Baha'i Faith

World in

Transition

Child Abuse: Causes, Culprits, Prevention

Neofest continues with the Nightlette: Theater production, a

"performance sculpture" of the landscape of childhood, using

"Auspices of Blackbirds," Sushi's

took formed comech and music tro (Margare Gillette, Sheri Glase, and Lawrence Nass) presen improvisational control frador, May 31 and Saturday, June 1, La Masson, 3633 Firth Avenue. Hillerest, For reservations and show times phone 298-2119.

More Poetry, the San Diego Poetry Forum sponsors at open poetry reading for all interested writers, Saturday, Jone 1, 7 p.m. Sushi, 852 Eighth Avenue,

white open singer and an elderly black gospel singer share an eclectic spiritualism. The performance takes place Saturday, June I, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

Poetry of the late scholar and author Jacob Bronowski will be read by his widow, Rita, Monday, June 3, 7:50 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free, 456-1800.





NOW SHOWING

SPACE Theater and Science Center • Balboa Park 238-1233 still showing Pink Floyd's "Dark Side of the Mooi

TICKE TILASTER



San Diego Baha'i Center Free to the public



Music & Lyrics by Stephen Sondheim Book by George Furth
Directed by James Labine
Music Direction by Michael Staropic Costumes by Ann Hould-Ward
Direction by Jonathan funck
Chorsograph by Lynn Falvin-Corbon
Sets by Loren Sherman
Sound by John Kilgner
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KIFM98

Produced by the Gaslamp Quarter Council and Rob Hagey Productions.

For information call the Gaslamp Quarter Council 233-5227.

TO LOCAL EVENTS

More Laughs, A. Whitney Brown Store Laughs, A. Whitney Yhoun and Jeff Madel one billed to the next run at The Improxy beginning fuesday, lune 4 and controuning thirough June 9; show times are \$5.00 pm, on weekingths and Sunday 8 and 10.40 pm, on seekerds. The Improxy obsorted at \$32.03 arter Avenue, Pacific Beach, \$483–\$421.

1,705 p.m., and Sinday, Jone 2, 1,65 p.m., then exines the Philly team to town for any ther three games. Monday hore 5 through Wednesday, June 5, all at 7,05 Wednesday, June 5, all at 7,05

Gift ideas from

the world over offered at wholesale

Tennis, the twelfth annual Carl Remer Pro/Am Celebraty Tenni

Bodybuilding Championships,

Semi-Annual International Bazaar



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Saturday and Sunday, June 8 & 9 10 am 6 pm Rose Room, Sheraton Harbor Island East

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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



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 CLOSED ON MONDAY

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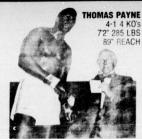
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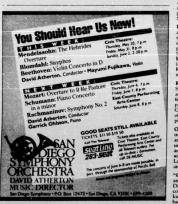
"THE BIGGEST MAN TO LVE ST LP IN THE RING!" THURSDAY, JA E 6 EL CORTEZ HOTEL

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Street, Encintus, 2(2-34).

Bowling, all buseles who have had a diagnosis of cerebral palsy, or those who have some other disabiling condition, are invited to participate in the tournament, Strudin, June 1, from 1 to 4 pm., Kearmy Mess Bowl, 1785.

Clairemont Mess Boulevard, Kearny Mess. For more information phone 278-5420.

Races continue at Cajon Speedway this weekend, stock cars and "Powder Puff" races are featured, Saturday, June 1, 7:30 pm. The speedway is located near Gillespie Airport; take the Bradley off-ramp, For more information phone 448-8900.

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

information phone 23:1941.

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 II, County
Operations Center, 5555 Overland
Averune, Claimenont. For
information phone 565-5474. and unections proton e200-1930.

"Gaines Women Play," the fourth annual benefit for the March of Dimes features female-only competition in suck races, football kicking, tag of sun, leap from a backward race, Sunday, June 2, noon, at the corner of Such Avenue and Laurel Street in Balloon Park, For registration and information pione 576-1202. Nature Walks in the northern Figurian River estuary are conducted every Saruday, 9 a.m., sponsoned by the Southwest Westands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

Special

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

o 768.

Parade of Champions, it's the first such parade for San Diego, honoring sportsmen, civic leaden, scholan, and other folks who've done well in their various fields. The parade takes place Saturday, June I. 10 am., and follows a twelve-block route along El Cajon Boules and oast from Thurry-third Street in North Dark. For deaths phone 584-5816 a 225. Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, Free, 273-7441. Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

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

Birthday Bash, the Old Globe

Birthday Bash, the Old Globe Theatre celebrates fifty years wit a show bit celebrity-item auxiliar musical entertainment by the Duckrail Review, and food and drink supplied by are a eateries, Friday, May 31, from 5 to 5 p.m., the Speeckels Organ Pavilion, Balloo Park, For ticket information phone 231-1941.

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

T.V. COMMERCIAL TRAINING

dating from 1939 to 1945 goes on public daplar from Friday, May 31 though Samday, June 2. It begins at noon on Friday; at 3 pm., look up because a squaden on of fired may be cause a squaden of officer on Saturday and Sunday begin at 10 am., Brown Field, Oray Mess.
Take cirther Highway 855 or 1-5 south to state lighway 117 East. Signs will direct you to the authors. Marcos Community Recreation Center, 149 San Marcos Boulevard, San Marcos, 727-0405.

Art Sale, Carmel Valley Artists will exhibit jewelry, fiber, wood, ceromics, glass works, and works in leather at their annual spring sale, Sunday, June 2, 10 a.m., 2244 Carmel Valley Road, Del Mar. 755-4037

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 1:30 pm.; meet at the corner of Famosa Boulevard and West Point Loma Boulevard. for more information phone 272-8622 after

A Late-Afternoon Walk through Shepant's Canyon will be sponsored by the Canyoneers of the Natural History Museum, Saturdas, June 1, 600 pm. For information and directions to the free walking tour, phone 232-3821 x203.

Nature Tours through the Silverwood Wildlife Sanctuary are oftered 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 Camyon Road. For details or information on group tours call 443-2998.

on group tours call 443-2598. Hailan Heritage Day, the Italian Cultural Commission sponsors this open house, with photographic exhibits, documents and personal commission of the personal commission of the personal community on display, and presentations, Sunday, June 2, 2 pm., in the church hall of Our Lady of the Rosary Catholic Church, 1654 State Street, downtown 252-3101.

Logo Contest, the Escondido Visitors 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 236-6330.

TO LOCAL EVENTS

For Kids

shown Friday, May 31, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5069.

Puppet Show, McKay Puppers presents Here Comes Mother Goose, Satunday, June 1 and Sunday, June 2, 11 a.m., 1 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 Surday, June 2, from 1 to 4 p.m., La Jolla Country Day School, 9490 Genessee Avenue, La Jolla.

"Kazoo's Kids," a mime, puppers songs, and special guests entertain every Sunday, I pm., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

"Kids on the Block," a special pupper presentation will be presented by the San Dies and County Department of Parks and recreation, Itselsa, June 4, 9:30 a.m., Louis A. Stelzer County Park, 11470 Wildcar Carryon Road, Lakeside, Free, 256-1800.

Galleries

"Baltimore Promenade," an environmental project by Helen and Newton Harrison opens Frlay, May 31 and continues until June 30; an opening reception will be held Fraday, 6 pm., Wenger Gallery, 4683 Cass Street, Pacific Pauch, 4544444. Beach, 454-4414.

"Symbols and Systems," Pat Tebor-Honsa's drawings and paintings are on view through June 22: a reception for the artist is scheduled for Friday, May 31, 6 pm. Spectrum Galler, 726 Seventh Avenue, downtown. 232-9743

"Pioneers in Paradise: Folk and Outsider Arrists 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 Saurada, June 1, and continues through July 7, Mandeville Gallery, UCSD, 452-2864.

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., Rogue Graphics, 3805 Ray Street, North Park, 298-8929.

An Exhibition of Original Graphics by gallery members opens fuesday, June 4, and continues through June 29; an opening reception will be held next Friday, June 7, 5 p.m., San Diego Print Cabb 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. 236-3381.

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

"Harlem USA," mixed-media works by Jean Cortiwell remain on view through tomorrow, Friday, May 31, Earth Bound Gallery, 835 G Street, downtown, 574-0833.

"The Whistle and the Laughter." "The Whistle and the Laughter," new paintings by Renee Petropoulos are on view through Saturday, June 1, Patty Aande Gallers, 660 Ninth Avenue, downtown, 233-9242.

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

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

Diego. 287-7150.

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

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

Hand-Loomed Rugs and Weavings by award-winning artists in cooperatives scattered throughout Poland continue on view at Heritage Tapestries, 5670 La Jolla Boulevard, La Jolla. 454-9600.

Silks, 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.

"Siquieros," paintings, drawings, photographs, and smaller studies of the immense murals of Mexican artist David Alfaro Siquieros remain on display until June 9,

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

16" x 26" Landscapes, works by forty area artists, Jay Johnson, Walter Cotton, Richard Allen Morris, Rob Quigley, Faiya Fredman, Patricia Patterson, Reesey Shaw, Ernest Silva, and



ONGOING BOOK SALE

CA

Carmel Valley Artists

Bonnie Antier Ethnic Jeweiry
Walty Blodgott Blown Glass
Steve Britzner Jeweiry
Carol Coetarcikis Fancy Stitches
Dorothy Fenn Raku
Elleen Gudmundson Ceramics
Mary Gudmundson Ceramics
Mary Gudmundson Ceramics
Mary Gudmundson Ceramics
Mary Gudmundson Celaria
Correen Kaufman Ciolsonne
Ricge Kunzel Decorated Gourds
Linda Mcinnis Ethnic Dalis & Creatures
Dulese Myere Natural Baskes
Melante O'Horre Ceramics & High-Tech Warr
Rick Pohlers Wood Colects
Joannie Sharp Screenprints
Pol Smiley Leather
Marcie Stone Pine Needle Baskets
Joan Infortum Ceramics
etchen Wenzel Fibers

Sunday, June 2, 1985 10-4 2244 Carmel Valley Road, Dei Mar



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You can make your financial future secure by choosing the right investment program today. On June 1st, at the FREE Retirement Planning Fair, you'll learn about a variety of investment options that are safe and reliable.

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Call 299-7781 today to make your reservations for the FREE Retirement Planning Fair at the La Jolla Village Inn.

JUNE 1, 1985 104,M-4 PM

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Discover and practice meditation as the most powerful tool to gain access to your own vair reservoir of peace, joy painteds of ancient Eastern mysticina out grained so of ancient Eastern mysticina out grained so the the tester or dynamic lifestyle. Learn how you can work directly with Sri Chimnoy, sprintaal teacher and well respected director of the Peace Meditations at the United States Congress and the

Wednesdays: June 5, 12, 19 7:30 pm North Park Recreation Centre

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June 3, 1985 & June 17, 1985

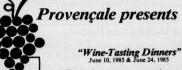
If your interest is learning to cook great French cuisine...

Treat yourself to an epicurean dinner as well as an Treat yourself to an epicurean dinner as w.l.1 as an educational experience. Jason's own Chef de Cuisine Mario Cress 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



If you're the romantic type or simply appreciate fine wines . . .

Enjoy a complete wine experience by participating in a wine-lasting 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 Cress and Pastry Chef

★ June 10 — DeLoach Vineyards, located in the Russian River Valley of Sonoma County, an area prized by

winemakers for over a century

* June 24 — Firestone Vineyard, Santa Barbara
County, a multi-award winner internationally

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.

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

Paintings, Drawings, and Print by social-realist painter and printmaker Domingo Ulloa of Mexico will be on view through June 22. Maple Gallers, 2400. Kettiner Boulevard, downtown. Concurrent with this exhibition will be a showing of paintings an works in other media by the artist the Centre, Calmed de la Rev.

"Journey to Taos," recent works by Sari Staggs, as well as a collection of contemporary crafts, continue on view though June 28, Orr's Gallery, 2222 Fourth Avenue. Hillcrest. 234-4765.

"Surreal-Selebration," works by Dali, Ethel Greene, Kelly Lowe, and Cliff McReynolds are on view. Acevedo Gallery, 4010 Goldfinch Avenue, Mission Hills. 296-8748.

"Beach and Town," oil paintings

An Exhibition of Sculpted Works An Exhibition of Sculpted work
by Fall Kepenyes, paintings by
Manolo Lus Escutta, and
drawings by Constantino Lameiras
are on view through June at
Galeria Dimensiones Continuas,
which is located at Plara "Oh!"
rext to the discotheque "Oh!" in
Tijuana's river zone. arthe Centro Cultural de la Raza, in Balboa Park. The phone number for Maple Galler 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 Arnes Swartz, Conchita Amara, April Katz, and Conchita Amara, April Nate, and Marev are represented in this thematic show, which continues through July 7, Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

Eighty-two Photographs of the Padres in action — from the dugout to the field — are on view at the Hall of Champions, Balboa Park, 234-2544.

by Argentinean-born artist Alfreds Antoginini are on view through June 30, Galerie 5, La Maison, 3861 Fifth Avenue, Hillcrest, 298-

and tragedy, Japanese traditional music finds its themes in nature. music finds its themes in nature.
And this makes perfectly 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 door don't miss much. I hose wood and paper doors and thin walls muffle very little — enough already with some tart belting out "I Go My Way" in La Boheme; let's hear a nice omposition about cherry

Masters

continued from page 1)

No 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, with the performances given by the Ban Diego Koto Group, headed by Madame

Neofest MAY 3-31, 1985 RD ANNUAL FESTIVAL OF THE NEW ARTS

"AUSPICES OF BLACKBIRDS"

work which reveals a realm of deman, distant me, and wild imaginings with masks, puppets, proj. gage. live performance and sculptured sound demonstrates the nch possibilities of a visual theater. Auspices is a work of grave, delicate, and thoughtful ambiguity exploring the world of childhood. Nightieter Theater puts you in the dreamers seat. Gary Kamiya. Bernely Monthly Childhood. Nightieter Theater puts you in the dreamers seat. Gary Kamiya. Bernely Monthly Childhood.

Friday, May 31 * 2 shows 8:00 & 10:30 pm TICKETS: 57 general 15 Sushi members PRESENTED 87 SUSHI INC. 852 EIGHTH AVENUE, SAN DIEGO, CA 92101 [619; 235-8466

THE UNIVERSITY FOR **HUMANISTIC STUDIES**



9 am-6 pm THE WAYS OF THE SHAMAN

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TO LOCAL EVENTS

Masazumi Mizumo — a branch of Madame Nakashima's Tokyo institution. Master Yuize, by the institution. Master Yuize, by the way, has appeared in concert with the likes of Yehudi Menuhin and Ravi Shankar, and the others in the show have 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 Opinca

Warbirds

continued from page 1

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 698-6059.

- Stephen Heffne

Works

(continued from page 1) Ulloa's versatility of medium but also the diversity of his subject matter and style. They range 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.

biplane.

At 3:00 pm. on Friday,
between fifteen and twenty of
the vintage craft will take off
and fly around San Diego, a
weritable VFW pande in the sky.
They'll be back on the ground at
3:30 pm., where they will
remain through Sunday, June 2,
when they take off for their
sarrows bomes airfalds. Public works.

One of the strongest of Ulloa's works, a painted portrait of his mother (part of the Centro exhibit), demonstrates how subtly powerful his work can be. His mother's face is a study of various home airfields. Public His mother's face is a study of vulnerability but is painted in slick, rounded strokes as if she were as strong and ageless as stone worrs 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 oversized coat and shawl. It to 5:00 p.m. on Friday and from i0:00 a.m. to 4:00 p.m. on both Saturday and Sunday. Proceeds from the gate fee are earmarked for the acquisition, restoration, and operation in San Diego of World War II planes. The planes' crews will host a modest cocktail party on

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

beautifully painted.
In a contrast of mood, style, and subject, a brightly hued, satirical painting (Sweetheart Agreement, 1973, Centro exhibit) depicts the marriage of pig and a crocodile — business and unions — the ceremony conducted by a diminutive ratification of the contract of th and unions — the ceremony conducted by a diminutive nat in judge's obes seated on a head of a statisfied bride and groom and the bright reds, greens, and blues make an intoically feetive, humorous estement. The Centro eshibit also contains a Centro eshibit also contains a lincouts from the 1970s, among them a depiction of strikebreakers in a house painters trike — snakes with painters' hats and brushes, being turned strikes and brushes, being turned from the 1970s, and brushes, being turned from the 1970s, and brushes, being turned shows. At the Maple Gallery is a particularly fine painting, Picking Asparagus (1980s). The painting of the 1970s of

circular lines of the group of mourners.

The remarkably varied and interesting work of Domingo Ulloa will be on view in both galleries through June 22. The Centro Cultural de la Ruas is on Park Boulevand in the Pepper Grows area of Balboa Park (225-6155). Mapple Gallery is at 240' Kettner Boulevand, just south of Hasthorne Street, downtown (234-2155). Ulloa's show at the Centro is the first of show at the Centro is the first of show at the Centro is the first of the state of the s standing one in front of the other, each bending away from the other with backs arched show at the Centro is the first o a series of single-artist shows an the other with backs arched almost impossibly to reach the low-growing plants. The figures are all powerful legs, 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. a series of single-artist shows and other events planned to celebrate the lifteenth anniversary of this visual and performing art space. Upcoming shows will feature San Diegan Robert Sancher, Benjamin Serrano, and American Indian artist James Luna.

— Lydia McRae

Braceros (Centro) depicts the farm workers involved in this one-time U.S.-Mexico farm worker experiment as virtual prisoners of war — sad, angry faces behind barbed wire in wha Parade

The search of th

seventeen, and eighteen); won

icontinued from page 1) seventeen, and eighteen), won a team freshman engineering design award in college; and was assurded due you reading this. Organising Committee(2) a full management of the committee of th

Boulevard, moving eastward, For information on the parade phone 582-3516 x225. For 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.

JEWISH SINGLES

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Snith: commentary is by Jonathan Sautile and Jeff Snith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students.

senior cilients, and the milliany, ask at the box office.

ANNIE GET VOOR OWN
Descreted by Jack Tygett and choreographed by flyget and Jacket House the Committee of the Committ

vagaries, the festive spirit of Irving Berlin's enchanting score still has the lower to charm sudences (Sm.) The Theatre in Old Town, through June 2: Thursdey through Saturday at 8:00 p.m. Metines Sunday at 2:00 p.m. For information call 298-0082.

298-0082.
THE BEST OF TIMES
THE DESCRIPTION TO THE PROPER THE PROPERTY OF THE PR

BEYOND THERAPY Reviewed this issue. Marquis Public Theater, through June 15: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE BUTLER DID IT
The Pile Hills Players p.—want the
comedy friells a play within a play,
based on the inrigue surrounding
the pelouses created when a
younger ingénue replaces a veterain
production. Cast membles are unit
Langham. Julian Moore Lynette
Russo, Rhonds Rechabern. Jim
Neison, and Bill Yolan. A barbecule
buffet. coded outdoors in the
mountain as of Julian; precedes the
show. (Sim.)

Pine Hills Lodge, through June 8; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

CIBL CRAZY
Sebastarin West Dinner Playhouse
is staging the musical — music by
Casego Cerebvin, bytes by bis
a staging the musical — music by
Casego Cerebvin, bytes by bis
and John McCoare — about Denny
Churchia, a eveality, New York
Lind of the Common of CLOUD 9

Cayl Chuch'dis play, currently on the Sam Blego Rep is stage in Sam Woodhouse's payed and old old. And was and of considerable human wisdom as well. Cloud 9 belse us some cruckly important things about an of considerable human wisdom as well. Cloud 9 belse us some cruckly important things about the cruckly and to see a by stretching the strain of the strength of the stre

QOIND IN CIRCLES
Sush i presents a collaborative event
by David Kend, suchtor, and
Christopher Keed. a sindistional
Christopher Keed. a sindistional
Circles is designed for group
participation: all audience members
will be invited but not forced to fold
dance around and through a series
of resultain specific process. I all remains
half apose — through an allegorical
birth. Ilife. and dance. "The piece is
intended to be fun. enlightering)
enteretainment. and "C firm.)
8.00 p.m.

OODBYE CHARLIE
The Flesta Dinner Theatre presents
(ronge Asserted scomedy about a
man who dies and becomes
reincamated as a woman. Charlie
lived life as a womaniter. Now, as a
woman, his old habits just don't
work. Frank Wayne directs the
production. Members of the cast
include Bonnie Kuczes, Dani

Livingston, and T.V. Reeves. Mary Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.) June 16: Wednesday through June 16: Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matthew Saturday, and Sanday, buffet lat 19 p.m.

OREATER TUNA
The Old Clobe Theatre opens its summer "Jubble Festive" with the commey-dames — by Jasefo the commercial control of the commercial control of the commercial control of the commercial control of the control o

HAPPY BIRTHDAY, WANDA JUNE
The North County Community
Theore is staging the Kurt Vionnegu
Control Shoot as worman whose
control Shoot as worman whose
in the Amazon. Figuring he's long
gone. the woman has blaen two
sulfors. She is about to be declared a
game hunter, armset as ther door—
on his birthday. The adventure turn
out to be a "Met Ampsion of havoc
demolithing violins. Renee Porte
derects the production. Ghn.)
North County Community Theatre, trough June 2-Firdly and
trough June 2-Firdly and
sunday at 2:00 pm. Natione

HARVEY The Ballard Street Players are

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A theatrical experience not to be missed . . . the actors astonish with their technical skill . . . a very funny play . . . remarkable in all its richness, vitality, humor and wisdom. **Jonathes Seetle, REDER** |

If everyone passing puberty were required to watch CLOUD 9, the world would be a happier, more content and certainly better-adjusted place.

Welton Jones, SAN DIECO UNION

With its juicy and antic production of CLOUD 9, a wild and woolly fantasy, the Rep is again reaching, stretching,

The perfect thing for a ribald night on the town . . . a fast-paced, smoothly-wrought piece of theatre. The Rep should be commended . . . D. Long Steckling, DRAMALOGUE

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By Caryl Churchill

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ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego 466-1710

CIVIC THEATRE 202 C Street, downtown 236-6510

EAST COUNTY PERFORM CENTER 210 E Main Street. El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diego 230-2800

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valle 697-8977

FOX THEATRE 720 B Street, downtown 233.6331 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410

465-1700 x410
IMPERIAL BEACH PLAYERS
Marine Vista Center
Eighth Street and Imperial Beach
Boulevard
Imperial Beach
424-9668

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 983-3300 k36 LA JOLLA PLAYHOUSE

ASZ-3960 LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High School 750 Nautius Street. La Jolla 459-7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arta Center 8053 (Iniversity Avenue, La Mesa 464-4599

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3448

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-9579, 466-1445 LYRIC DINNER THEATRE 7578 EJ Cajon Boulevard. La Mesa 464-1196

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 295-5654

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza Lomas Santa Fe Road, Solana Beach 481-1055 NORTH COUNTY COMMUNITY THEATRE 1350 East Viste Way, Vista 724-3421

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage. Balboa Park
239-2255

PALOMA R COLLEGE Palomar College Theatre, San Marcos 744-8860 PATIO PLAYHOUSE

Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746,6660 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downton 268-4494

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7654

SAN DIEGO JUNIOR THEATRE Case del Prado Theatre, Balbos Park 239-8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

SAN DIEQUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358 SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

448-5673
SCRIPPS RANCH COMMUNITY
THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216

500 r 216 500TH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa 714-957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR THE SUSHI GALLERY 852 Eighth Avenue, downtown 235,8466

UNITED STATES INTERNATIONAL UNIVERSITY Zabie Theater 10455 Pomerado Road, Scripps Ranch 271-4300

271-3300 UNIVERSITY OF CALIFORNIA BAN DIEGO UCSD Theater. John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Recital Hati 452-2300

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

READER'S GUIDE TO THE THEATER

staging Mary C. Chaor's correcty, about an invisible six foot sall white rabbit with a liking for rumpost, crackpots, and Elswood P. Dowd. Jury Riber discrets the production. Members of the cast include Bruce Enrison. Jackle Bensinger, Beck, Terrison. Jackle Bensinger, Beck, Townson, Southern Lambert, James Coonwey, Philip Dett., Christopher, Coonwey, Philip Dett., Christopher, C Riter, with set decoration by Jessica Melex. (Sm.)
Ballard Street Players. 405 Ballard Street Players. 405 Ballard Street (tw.) Bolco at Melan, at the corner of Redwood and Ballard), El Cajon, Friday, May 31 through June 9; Friday, May 31 through June 9; Friday, May 31 through June 6; Friday, May 31 through June 6; through Sunday, June 9 at 8.00 p.m. Matthree Sunday, June 9 at 8.00 p.m. Matthree Sunday, June 9 at 8.00 p.m.

and Sunday, June 9 at 2:30 pm.
ISOI IDO!
The Laurence Welk Village Theatre-present the popular majural head on Jan de Hartog a The Fourposter, that chronicles a long and happy marrage — from the couple's marrage — from the couple's couple of the terror o

ISN'T IT ROMANTIC
Whenby Wasserstein's new corredytion. The control of the cont ISN'T IT ROMANTIC

short scenes — reminiscent of Mannet's Sexual Preventity in Chrisgo and New Medie 8 Fey per Chrisgo and New Medie 8 Fey per Chrisgo — Late time to get going plas side. When the lights come back on, the production does offer some fine performance. Hency Thus does some help to some back on the production does offer some fine performance. Hency Thus does Sullivan has a lark as Tasha, a partly stereopyical Jewish mother and partly fresh creation, as marine for Jazarneciae as the shout her daughter. And Jeff Michaels does good work as Affai, valent's overest pecting his Philibam to amire on cue. If the pace of the show moved as quickly as Marty conducts his universe production of fart If. Romanic would be easier to recommend, Gin.

Romanic would be easier to recommend, Gin. Statuday at 8 Go. pm. Mailtine Sunday U. 200 pm. Mailtine Sunday U. 200 pm. Mailtine Sunday U. PLOS UNF MEXICAL STATUDE CONTROL UNIVERSITIES. MAYA
Sulfi presents a dance/davina
collaboration by Judith Cleve-Essex,
Collaboration by Judith Cleve-Essex,
Collaboration by Judith Cleve-Essex,
Lindley, Maya explores the question
through a series of darea
in 1982? If probes for answers to the
question through a series of darea
modern mytha by using movement,
mastic, petry, damer, shaul, and
sides. This is a view of the world
from the index cut a seen through
Sushi, Sunday, June 2 at 6:00 p.m.

minor PROPHETS
The final production of the La Jolla Museum of Contemporary Arts
Performance Parameters: series with
Performance Parameters: series with
T.E.L.E. Productions, a multimedia
group from the Boy Area. The
performance steam muselices and
performance steam designed
directed by Schautian and designed
by Jack Carpenter, generates
accipitation and property and
possible steam of the program
male singer with the spiritualism of the
to block womanism of the program
Art. 700 Prospect Street, La Jolla,
Saturday, June 1 at 8.0.0 pm. For
Information call 434-3541. Sunday at 2-OD pm.

LONG LIVE MEXISCO
El Sestro de las Delias Artes de Senyádio che Thesarro de la Compania del la comp

NEOFEST AT SUSHI: NIGHTLETTER THEATER As part of its month-long series of performance artworks. Sushi

presents highletter Theatre, an award wrining creative collective, and its 2 performance coulquest and 12 performance coulquest and 12 performance coulquest and 12 performance straints and 12 performance to the coulquest and 12 performance coulquest and 12 performance of the period of the coulquest coulquest and 12 period of the coulquest coulquest coulquest and 12 period of the coulquest coul

NUDE WITH VIOLIN
The Coronado Playhouse is stagling
froof Coward's light cornedy about
froof the Coward's light cornedy about
stifur his demise. his "Demensor"
relatives arrive. But their grief is
tinged with greed as they await the
reading of the will and the unrealing
the will and the unrealing
difference of the company of the
Bristly directs the production. (Sm.)
Coronado Playhouse: through
June 16: Thursday through Sunday
as 8:00 pm.

PRIVATE LIVES
The Comado Playhouse is staging a workshop production of food
Coward's popular comedy. Descrede
by David Seader Innestients of the
Eggington, Deborah Schwarz,
Fornam Tipton, and Carne Ancher.
The scenic design is by Gleen Felst,
and the lighting design is by Felsymetre Schwarz,
Felsymetre Daleer.

Land 12: Montage through
Wildensday at 8:00 pm.

TRUE WEST
United States International
University's School of Creative and
Performing Arts presents, for four
performances only, Sam Shepard's
drama about two brothers, left alone
in their mother's kitchen, who don't

exactly are eye to eye. Dimitris Zaphriaus Angelos directs the production. Cast members are C. Jason Marin. Calvin Harris, and Lu Secletici. Juan De Frietas is the secletici. Juan De Frietas is the production will interpret the philippy of the little production will interpret elements of Greek drama into the script. (Sm.) Legiel Dehroubyl Theaster. United States International Chivershy. Threading, May Othrough Juan 2: 8:00 p.m. moogly Surolly at 8:00 p.m.

CND Jam.

(NOERGRADUATE THEATER
FESTIMA, AT CCSD
The UCSD frame department
presents the fifth annual
Charlesgoalaut Theoretis and
Endergraduate Charlesgoalautes
The plays are divided into two
groups of four, with each group
performing the entres during the
Coroup A are: Tion Stoppards The
Ender Imperior Financial directed by
Virgina Decid. Jean Lennos.

The Light, written and directed by
undergraduate George Singer, and Me a Young, directed by Line areas undergodates Croop Singer; and and Pue In Dynamically Better than Sic. conceived and directed by Wichele Spinn. The Joby for Group B are directed by Divarge Bantil Charle Pay, directed by Sissen Pratecti-lary, directed by Linda Faire end Jennier Ray, directed by Linda Faire end Jennier Ray, directed by Linda Faire end Jennier Ray, directed by Linda Faire end Jennier Rayba, and When Direct Son Group And Jennier Charles Company (Linda) Company Cherita the bookstore on Rupertus Weyl Group A.— June 1 at 800 pm. Mattines Sunday, June 2 at 200 pm. Group B.— Friady, May 3 in ad Sunday. June 1 at 800 pm. Mattines Sunday, June 1 at 200 pm.

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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, PO. 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 areas clubs. I've been chastised by friendly (I think) musicos for not putting their gags at the top not putting their signs at the top of my croaded 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 soirce thrown by and for a sextet of crazy brothers who rock like of craze brothers who rock like they we been in solitary confinement for years and must lay their way out. The band's music sitris equal portions of rock and roll, ske, punk, and Sixtle-style soul into a charged conocction that brings to mind a jam session featuring members of the Police. the Specials, and the Bus Boys. All six members of Fishbooe are between the ages of seventeen and mineteen and hall

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 beenty years met to stake. Having heavy put together. Having been bussed to schools in the San



wall lyrics, bad-ass horn parts, and gravity-defying stage shows earning them a critical and cult following that could musthroom into something much bigger now that Columbia Records is pushing the act. Even though I haven't seen them, I can practically durantee that Fernando Valley over a period of time, the eventual members of 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 Jadlefull, beginning in 1979. Six wars practically guarantee that Fishbone's gig at the Spirit this beginning in 1979. Six years later they are the rage of the L.A. club circuit, their off-the-Friday is going to be memorable. Joining them will be Contemporary Art. Fridays shows include America at Humphrey's for two shows; acoustic musician Mike Cross at the Old Time Café for two

acoustic musician Mike trosa at the Old Time Cdf for two shows, and the Meditations and Unity at the La Paloma. Theater for an exeming of terrific Committee of the Committee of Featured will be Just Five, performing syerimental, traditional, and midstream juzz, the Cam Weir Quartet; the Experimental Jazz Improvisation Duo Cam Weir on alto sax, Sieve Schultis on bass sax); and the UCSD Big Band, interpreting Band, interpreting USB Band, interpreting pops up again when they join headliner **Howard Jones** for a Wednesday concert in SDSU's Open-Air Theater. great jazz violinist Stephane Grappelli will be swinging with his trio at Sherwood Auditorium in the La Jolla Museum of



JUNE 6 AT 7:00 pm FREE CONCERT

Wangenheim Jr. High

9230 Gold Coast Dr. Mira Mesa For information call

megratic 586-1334

June 13 Lisa Wickham June 27 Altar Boys June 20 Jerry Limpic July 11 Bob Bennett



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

Sherwood Auditorium, tonight, Thursday, 7:30 and 9:30 p.m., La Jolla Museum of Contemporary

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. 436-4030.

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

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

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

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

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

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

Island Drive, 232-0800.

"Jazz Bash" featuring Just Five, the Cam Welt Quartet, the Experimental Jazz Improviatio 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.

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

Thi Mahal: Relly Un Ther

The KOOL Festival, Part 1, featuring the Gap Band, Jeffrey Osborne, the Dazz Bend, 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



STEPHANE GRAPPELLI TRIO

Thursday, May 30, 7:30 & 9:30 pm

Sherwood Auditorium, La Joila Museum of Contemporary Art 700 Prospect Street, La Joila Tickets available of all museum of cuttlets or call light and \$10.50 advance, \$12.50 door, general seating.

Sherwood Auditorium, La Jolia Museum of Contemporary Art 700 Prospect Street, La Jolia Tickets available of all EMBERT - outlets or call \$9.50 advance, \$11.50 door, general seating.

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May 31



FRIDAY, JUNE 14 SATURDAY, JUNE 15 DONOVAN & DAVE MASON



FRIDAY, JUNE 21

David Brenner's lune 1 Appea Has Been Cancelled Point of Purchase

MAYNARD FERGUSON WYNTON MARSALIS MONDAY, JUNE 24

Humphrey's Shelter Island Drive by the har

14 MAY 30, 1985

Diego State University campus. 265-6947 or 232-0800.

Max Strom: Spirit, Friday, June

Mimi Farina: Old Time Café. Saturdae and Sunda; June 8 and 9. 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

"Jazz Live" featuring Roadmap: The KOOL Festival, Part 2. Luther Vandross Patti hatturing Luther Vandross, Patti Latielle, Midnight Star, Shalamor, and Klymaxer San Diego Stadium. Saturday, June 8, 7:30 p.m., Mission Valley, 697-2215.

The furtles, the Grass Roots, the Buckinghams, and Gary Lewis and the Playboys: Champagne Ballroom, Thursday, June 13, 8,30 p.m. Sheraton Harbor Island East, 283-8EAT. Wayne Johnson Trio and Ralph Towner: Sherwood Auditorium, Saturday, June S. 7 and 10 p.m., La Jolla Museum of Contemporary Ar 700 Prospect, La Jolla, 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,

an Diego City College Theater, besslay, June 11, 8 p.m., downtown 230-2481. The Turtles, the Grass Roots, the

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

> 11 p.m., 10475 San Diego Missio Road, Mission Valley, 563-0060. Patsy Montana: Old Time Café, Saturday, June 22, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

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

Spyro 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. 283-8837 Saturday, June 15, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

Maynard Ferguson: Humphrey 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 campu 232-0800 or 265-6947.

Papa John Creach: Elarios, Wednesday, June 26, call for time, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla 459-0541.

Philip Bailey: SDSU's Open-Air Theater. Saturday July 6, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

North County

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FASHION AUCTION-DON'T FORGET OUR FASHION AUCTION EVERY THURSDAY EVENING.

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Join us Sunday for our NEW COUNTRY BRUNCH. We've changed our buffet spread and we think you'll like it. Come on in from 9 am to 2 pm this Sunday. \$8.50 adults-\$6.25 children

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The Nightclub for Western San Diego

Located at the Town & Country Hotel in Mission Valley 500 Hotel Circle North • 291-7131

FEELIN'





MISS **D'MEANOR**

TOWER OF Monday & Tuesday June 17 & 18

2 shows each night & admission is good for both shows.
Tickets available at Monks & TELESTATE

Monday Night

If your weekend begins on Monday, it's Monk's
Live entertainment and no cover
All cocktails \$1.75 all night

Tuesday
"Fantasy Fashions" presents a Dynamite Fashion
Auction every Tuesday

Food orders between 6 PM & 8 PM include well cocktail, wine or draft

Monk's is now open 11 am-2 am, nday through Friday serving great food!







BUFFETT MAY 30 - 8PM



HOWARD JONES ANIMOTION
WEDNESDAY - JUNE 5 - 8PM



SMITHS



TEARS FOR FEARS GOWAN TUES - JULY 9 - 8PM



RANDY NEWMAN SATURDAY - JULY 13 - 8PM



GROVER WASHINGTON, JR. TUESDAY - JULY 23-8PM



ADAM ANT

WEDNESDAY - JULY 24 - 8PM



SANTANA SUNDAY - JULY 28 - 8PM



UB40 MIDNIGHT OIL THURSDAY - AUGUST 8 - 8PM



AL JARREAU SUNDAY - AUGUST 11 - 8PM

ALL PRICES SUBJECT TO A \$1.00 PER TICKET FACILITY SURCHARGE SPECIAL VIP SEATING UPON REQUEST. SPECIAL VIP SLATING UPON NEQUEST

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ALSO ON SALE: 9/6 JAZZ EXPLOSION

9/7 DIRE STRAITS

Belly Up Tavern, 143 South

Betty's Burger Garden, 2747

Sunday: Lone Star Country, country, Monday and Tuesday

Distillery Nightclub, 140 South

contemporary, Tuesday through Saturday; Double Trouble,

through Friday

contemporary, Sunday and Monday. Piano Bar: Kevin Green, Monday

Hungry Hunter/Oceanside, 1221 Vista Was, Oceanside, 433-2633: Sally Saxton, contemporary, Wednesday through Sunday.

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

Ireland's Own, 656 First Street

Bretand's Own, 606 First Street, Encinitas. 944-0233: Sean McVicker, Irish and contemporary. Thursday through Saturday, with Paul Dunn, Friday and Saturday; Mood Indigo, jazz standards,

Jolly Roger/Oceanside, 1900

North Harbor Drive, Oceanside, 722-1831: Evan Shulman,

contemporary. Thursday through Saturday: Chuck Showalter.



NOXCUSE

WEDNESDAY-\$1 well drinks all night



THE MONROES LONDONS

Tuesday, June 18—N•E•1
Tuesday, June 18—THE ELECTRIC SONS
WITH JOEY HARRIS

GREAT DINING

AT THE HALCYON

EARLY BIRD SPECIALS

Monday-Thursday, 5:00-7:00 pm Fresh fish or chicken dinner just \$3.95





Jolly Roger/Solana Beach, 937 Beach, 755-0117: Mike Stone, adult

La Costa Hotel and Spa, Costa del Mar Road, Carlshad. 438-9111: Gloria Michaels and Spring Fever. contemporary, Tuesday through Sunday.

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

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Jesse Daniels Band, country, Wednesday through Sunday; Coyole, country, Monday and Tuesday, Free elogising lessons, Monday, and country dance lessons Tuesday through Thursday.

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

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

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Charlie, contemporary, Thursday through Saturday: Sneak Preview, contemporary, Wednesday

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: 440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews), contemporary rock. Thursday through Saturday;

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

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

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

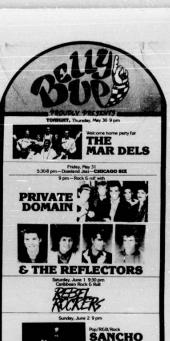
Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Borracho y Locu, calypso rock, 7:30 p.m., Thursday: Mike Cross, 60k, country, and traditional music. 7 and 9 p.m., Friday: Dan Ar Bras, French guitarist, 7 and 9 p.m., Saturday: Ranch Party, bluegrass and newgrass, 7:30 p.m., Sunday; Old Time Hoot Night, Tuesday. Dave Raumtarten, folk sones, sea Dave Baumgarten, folk songs, sea songs, and work songs, 7:30 p.m., Wednesday. Sunday brunch concert: Catherine Espinoza, Irish

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Doc James, Mr. C and Company, contemporary and jazz, Wednesday through Sunday, Delene, contemporary, 5:30-8 p.m., Thursday and Friday.

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135. The Savery Brothers, country, Wednesday brough Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989, Ca Tracks, rick, Friday through

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen Cavanagh and One Plus One











Coming: Thursday, June 6 9 pm



Finday, June 7-- Live the Control of TALK BACK Statisty, June 7-- Live the Control of TALK BACK Statisty, June 8-- PRESTOR BAUTH 6- THE CEOCOBILES Studiey, June 9-- PLYTRIG BROTHERS Instance Stockly Find Studies, June 12-- TON GRANT BAND THURSDAY, June 12-- TON GRANT BAND THURSDAY, June 20-- MITCH RYDERS 6- THE CHART ATTACK THURSDAY, June 20-- MITCH RYDERS 6- THE CHART ATTACK

BELLY UP MAILING LIST

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MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99 TUESDAY NIGHTS 6-8 PM . BEEF KABOBS \$2.95

FOR INFORMATION CALL 481-9022

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 Mi Road, Peñasquitos. 578-2144: Carmen and Carmen, Top 40 dance music, Tuesday through Saturday.

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

Stage Coach Inn, 1865 Vista Way.

Vista. 724-9090. Firecreek, country, Wednesday through Saturday.

Sylks, West of I-5 on Via de la Valle Synts, west of 13 on via de 1a Van Del Mar. 755-7955; J.J. Frank The Coalition Orchestra, jozz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday.

Tequila Frats, 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 Tax, jazz, Friday, Bluegrass Etc..

new and traditional bluegrass. Saturday.

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

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466; Ricochet, country, Friday

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Jerry Baze and a Touch of Country, Wednesday through Sunday: Tony Dockum and Red Eye, country, Monday and Tuerday.

Whiskey Flats, 1260 West Valley Parlway, Escondido, 745-8640: The Beat Clab, rock, Thursday through Saturday, Voyeut, rock, Sunday and Monday, Crystal, rock, Tuesday and Wednesday.

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

Beaches

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

contemporary piano, Riesday and Wednesday

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

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: Main Street

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

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

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170 The Procrastinators, rock and rhythm and blues, Thursday through Saturday; live entertainment, Sunday through Wednesday, call club for

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

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

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

Mony Mony's

Haleyon, 4258 West Point Loma Boulesard, Loma Portal, 225-9559: The Reflectors, rock, Thursday and Friday, with the Electric Sons, rock, Friday; Sive Lines Up, rock, Saturday; the rock, Sunday and Monday, call club for information; the London; rock, Thusday and the Londons, 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.

Sunday & Monday June 2 & 3 BLITZ BROS

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

Islandia Hotel, Supper Clubil.ourge. 1441 Quivera Road. Mission Bay. 224-3541: Bogart. contemporary. Hurusday through Saturday: Stu Shames, jazz piano. Ducaday 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 Siers Brothers, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information: the Management

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 Us Band, rock, Surday 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





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Coming June 5-8
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DRINK SPECIALS

Tuesday: Iced Teas \$1.25
Widnesday: Kamiltanes 756 Weds day: Iced Teas \$1.25

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



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



Ron Satterfield

PORTHOLE Jounge 9 pm to 1 am

Holiday Inn San Diego Embarcadero

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 Bogie Hour" Menu
L. CARVED ROAST BEEF SANDWICHES
S. PEEL YOUR OWN SHRIMP
L. HOMEMADE PIZZA WED. THURS. TACO BAR WITH ALL THE FIXIN'S FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50 Humphrey's, home of "Concerts-by-the-Bay"

Sunday & Monda 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

Wear shorts for no cover. Enjoy 25t draft beer 8:00-10:00 pm & \$1.25 shooters all night. Wednesday is 9/X HAPPY HOUR with BRYAN JONES; 25¢ draft beer **FANTASY FASHION AUCTION NIGHT** Friday is KGB NIGHT with PAT MARTIN, drink specials & surprise Live music 7 nights a week! 3595 Sports Arena Blvd. - 223-5596 - Across from Sports Arena San Diego's finest jazz at

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





Mike Garson Quintet

Featuring Shelby Flint and Peter Sprague

Thursday through Saturday 9 pti-1 am



Bob Long at the piano

Sunday through Wednesday, 8 pm-12 am

Summer House Inn



Loma Portal (formerly Rodeway

ontemporary, Thursday, P.M.

Mony Mony's, 3595 Sports Are Boulevard, Loma Portal, 223-5; Automatics, rock, Thursday

Entertainment by the Sea

DANCING

LIVE ENTERTAINMENT

7 NIGHTS A WEEK

HAPPY HOUR

MONDAY-SATURDAY 5-7 PM

Sports fans-watch major league sports

on satellite • 3 T.V.s

MESSENGER

Thursday, Friday & Saturday • May 30 & 31, June 1

Dance to a wide range of Rock & Roll hits Outstanding vocals . No cover charge

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483 7383: Robin Henkel, jazz and blue guitar, contemporary, Thursday through Saturday Old Pacific Beach Cafe, 4287 Did Pacific Beach Cafe, 1287 Wission Houlevard, Pacific Beach, 170-7522. Hollis Gentry and fattburger, sazz. Tuursday through sturtuda, Elfa Rith Pagice, aczz and blues. Sunday, the Reflectors, ools, Monday and Busselayi, King isseuri Blues, blues and rhythm and blues. Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Joila, 454-9711; Mel Goot, jazz piano, Tuesday through

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886 Pyramid, contemporary, Thursday through Saturday, Lie music, Sanday and Monday, the Little Big

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

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

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7656: Robert Wetzel, classical guitar, Wednesday through

Steamer's, 1165 Garnet Av Steamer's, 1960 Garnet Avenue, Pacific Beach, 274-2323; T.M.J.Q. (Dean Davidson and Bob Morss), sazz, 7-11 p.m., Tuesday, Wednesday Thursday and Saturday.

Tablao Flamenco Nightelub and Tablao Flamenco Nightchub and Restaurant, 3667 Del Rey Street, Pacific Beach, 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday

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

Top of the Cove, 1216 Prospect

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8950: David and Francesca Sevage light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission B 274-4630: Marley Days, "Panama Nights" with the Bob Campbell rio, Latin and contemporary jazz hursday through Saturday Pour ompany, contemporary, Tocsday

San Diego North

The Abilene Country Saloon,

Backhana, Steat Charemon, Steat Boulevart Kings Modern Rhythm, blues and rhythm and blues. Thursday, the Beat Farmers, rock.

rockability and country rock. Wednesday, Friday, and Saturday with Everett King's Modern

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2023; Brian Connolly, Irish music, Wednesday through Saturday.

The Blue Bayou Lounge, 2537

1130 Buenos Are. 276-3993 Cocktails, dencing, air-conditioned — 21 on up Ling's Kitchen — food for the familih THURSDAY, TONIGHT CHRISTI PRESENTS
OPAL with SUBJECT TO CHANGE and
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FRIDAY, MAY 31

FISHBONE



SATURDAY, JUNE 1 ROOTS ROCK & ROLL featuring
THE SHARDS with MOJO NIXON
and introducing in their debut here and Immoducing in mer device new
COW JAZZ
plus David & Douglas', from DFX2, new project
SIDEWINDERS plus TEN YARDS and opening this very special show at 8 pm sharp STORMY SUMMER

TUESDAY, JUNE 4 Come see our drive-in night—featuring DRIVE INS with NIMBUS OBI with the oll new SOLDIERS OF FORTUNE Cube Libre Specials and 75t drufts

WEDNESDAY, JUNE 5 CONFUSED with ROEG and SPLATTERS

Brown, Roberts and the converse of the state usery. The bloom's sometime of the Thermonium, you'll be absentioned before an additional to the property of the state of the property of the Clairement Drive, Clairement, 276-0965: Live music, Thursday and Sunday, call club for information, Mosic Magic, Top 40 dance music,

Bunbury's, 9906 Mira Mes

Cafe in the Valley Restaurant, 911 amino del Rio South, Mission illey 296-6329, Zzag, iazz, iursday through Saturday, Eric Thursday (frough Saturday, Eric roster, classical gintar, early evening, Thursday, and Saturday through the sday, John Lyons, fassical guitar, early evening Friday and Wednesdie; Mike Zoumaras, fassical guitar, Friday funch, Mark hometic, execution (Fig. 1). Augustin, jazz guitar, 6-11 p.m., filesday and Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597. Jim Moore, contemporary, Thursday through Saturday, live music, Tuesday and Wednesday, call club

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-743; Pramo Dari Sharon Skidagell, Thursday, Sunday, Monday, and Wednesday, Kevan Melton, Friday, Saturday, and Tuesday.

Hajji Baba, 104 Mission Valley

entertainment. Wednesday through Sunday.

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valles, 297-109. The Jets, vintage rock, Thursday through Safurday, Bobby O'Day, contemporary, Sunday and Monday: Dariel Damels and Niteline, contemp Toesday and Wednesday

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley 291-5770. Heart and Soul, Top 40 dance music, Toesday through Saturday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley, 208-8281; Trade Secret, contemporary, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Cammo del Rio South, Mission Valley, 299-2828: The Londons, rock, Thursday through Sa' arda, with Dirk Deboniare, rock, Friday and Saturday, Dirk Deboniare, rock, Sunday, Automatics, rock, Tuesday and Wedmoday. and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye. Wednesday through Sunday, Ive music. Saturday through Monday, call club for information.

Monk's, 10475 San Diego Mission Road, Mission San Diego Mission

Feelin', contemporary Thursday through Saturday, Miss D'Meanor, rock, Monday and Tuesday, live meet. Wednesday, call club for Smuggler's Inn, 402 Pashion

Monterey Whaling Company Canino del Rio South, Mission Valley, 291-1638, Bolton/Dallas, mck, Wednesday, through Saturday: The Jeds, contemporary Monday and Thesday

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022 Nightshift, contemporary, Tuesday through Satunday, Country Justice. country Sunday and Monday.

Navajo Inn, 8515 Navajo Road, Sar Carlos, 465-1730, Headband, rock.

Pal Joey's, 5147 Waring Road. Allied Gardens 286-7873. Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131- Jim Gates and Sound Investment, contemporary, Tuesday through Saturday Drining Room, Kathy Lloyd, contemporary harp, Friday and Saturday

Peter D's, 5149 Clairemont Mesa Boolevard. 277:3217: The Rosic Trio, Top 40 dance music, Thursday

Wednesday & Thursday 8 pm Friday & Saturday 9 pm through June 8



887 Camino del Rio, South Mission Valley - 291-1638

Valley Fashion Valley East, 291-7170, Terry Brahson, confempor

Rio North, Mission Valley West, 299-0620; N-E-1, rock, Saturday

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970. Hearsay, contemporary and Top 4 dance misa. Wednesday through Saturday.

Spirit, 1130 Buenos Avenue, Bas tark, 276-3093; Opal, rock nd Subsect to Chamse, rock

shothm and blues the Joyce Rooks rhythm and blues, the Joyce Robbs, Band, rock, Playground Slap rock, and Bowling for Larva, rock, Friday, the Sidewinders, rock, Mojo Nixon, blues and rhythm and blues. Cossizer, country swing, and the Shards rock, Saturday Soldiers -Fortune, nock, the Drive-Inc rock and Nimbus Obs, rock, Thesday, I Johnsons (former), the Splatters), rock, the Confined, rock, and Rocg, rock, Wednesday

Springfield Wagon Works, %

Stardust Hotel, 950 Hotel Circ North, Musion Valley, 298-051 Coral Room, The Four of Us.

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THE US BAND

3 nights of Rock & Roll

Sunday, Monday & Tuesday, June 2, 3 & 4

No cover charge

Rock 'n Roll Wednesday. June 5 . No cover charge

Watch for Voyeur. Senous Guise and Messenger in June T-BONES TEXAS BARBECUE

> For club booking informatio call Nelson Talent • 222-4320

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swing, contemporary and vocals, Sunday and Monday, Crame Room: Bert Torres, contemporary, Buesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: The Most Valuable Players, jazz, Thursday; the Five Careless Lovers, blues and rhythm and blues. Friday: Xpresso, contemporary. Saturday: Jeff Williams. contemporary. Sunday and Monday; the Procrastinators, rock and rhythm and blues, Tuesday: Ella Ruth Pigge, jazz and blues, Wednesday.

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.

The Wellhouse, 10789 Tierrasant, Boulevard, Tierrasanta, 560-6677 Ray and Lainie Correa with Bert Ray and Lame Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday. Dan Connor, plano and guitar requests, and originals. Thesdeay and Wednesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Cimmaron, country, Sunday and Monday.

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

San Diego South

Monday through Friday: Kathy Lloyd, contemporary harp, Sunday through Wednesday

Barnacle Bill's, 1880 Harbor Island Drive, harbor Island, 297-1673: Get your rock soft with Jarrett, Tuesday through Saturday.

Bodies, 6119 University Avenue.
East Sam Diego, 583-5700. SventEria and the Titlect Rollers nock.
Thursday, the Electric Sours, rock,
Thursday, the Electric Sours, rock,
Enter Sours, rock,
Enter Sours, rock,
Enter New, 2000. Sours, rock,
Enter Sours, rock, 2000. Sours,
Enter Sours, rock, 2000.
Enter Sou

Cafe del Rey Moro, 1549 El Prado, Balboa Park, 234-85U; Dale Vernan, many serfacione

Cafe Vienna, 3619 College Avenue 265-1446: Frank Gargaro, accordian music, 5:30-8 p.m., Thursday: Roland Klotz, zither

The Chocolate Affaire Gourme The Chocolair Analysis Washington, Mission Hills. 296-1311: Mimette, Celtic harpist, folksinger and guitarist, Friday and Saturday. Lynn Hall, Latin harp, Sunday: Norel, traditional harpist, Wednesday.

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathen the Texas Flash, honoring variety requests, Friday and Saturday; J.R. Robles, honoring variety requests, 5-9 p.m., Sunday

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: Drive, Shelter Island, 235-25-722. Loning, Ohl Rigge, comedy and music, Tuesday through Saturday, Greg Glover, keyboard rock, Sunday and Monday Restaurant Greg Glover, contemporary, 5:30-9:30 p.m., Tuesday, Friday, Saturday, and Sunday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581: Piano bar-Paul Gregg, Tuesday through Saiurday: Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: The San Diego Storytellers, tall The San Dicgo Storytellers, tall tales and folk stories. 7 pm., Thursday, the Perfect Cure, traditional and contemporary music from the British Isles, Friday, Paggle Taggle, traditional, azez, and swing, Saturday, Paco Sevilla and Rodrigo, convert Hamence guitar in solo and ducts. Sunday, Old Time Night, Monday, Ricardo dor, Latin and international nusic, Tuesday, Cathy Curterist and songwriter.

e Escape Lounge, 421 incrsity Avenue, Hillerest, 295-82, halv Dopke and Deborah for jazz, Thursday, Tobacco od, vittagis jazz, and boodje ospic, Friday, Susan Mosher and s-Hosy, combination jazz, turday evening and Sunday from obj. pm. Mosher, jazz, 5-9 pm., aloy, audition-amateur night, madey, Barbara Casher, steenpoorsy. Tuesday and

City/China Camp, 2137 Pacific ighway, downtown, 232-0686: The ost Valuable Players, jazz, Friday d Saturday.

liday Inn/Embarcadero, Port le Lounge, 1355 North Harbor

Drive, downtown, 232-3861: The Ron Satterfield Trio, jazz, Thesday through Saturday

Holly's Inn, 4246 University contemporary, Friday; live music, call club for information, Saturday

Hotel San Diego, 339 Wes Hotel San Diego, 339 West Broadway, downtown, 234-0221; Harry's Bar John Engien, contemporary, Thursday through Saturday, Joe Caraello and Poems, Jazz, Sunday; Jose Curaba, contemporary, Monday through Wednesday; Joe Azarello Jazz, Monday through Friday happy hours.

Imperial House, 505 Kalmia Street (at Park Boulevaeth, Hillerest, 234-3525; Wayne Juré, jazz, Thesday through Saturday, with the Imperial House Opera Singers, Wednesday, Wayne Juré and Hank Young, jazz, Friday and Saturday; Cail Benci,

piano and vocals, Friday happy-hour.

"The Invader," at the dock, 1066 North Harbor Drive, downtown 298-8066: The Invaders, 298-8000: The Invaders, contemporary music for dancing. Thesday through Saturday, except Thursday when jazz is featured, call for information.

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300 Barker and Orr, comedy and music, Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue, Hillcrest, 298-0119: Lynn Hall, Latin American harp, Priday, Mid-Moynier, classical guitar, Saturday, Peter Sprague's String Consort, jozz, 7/30 p.m., Sunday

Lucky Lady Club, 455 Sixtcenth Street, downtown, 233-9391; Siglo Latin and Top 40, Thursday through Sunday, Los Ruff, Latin and Top 40, Monday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscutt Blues, blues and rhythm and blues, Pirkdy and Saturday; Buck Wilson and the Beat Tones, blues and rhythm and blues, Thesday, Full Circle, Latin, rhythm and blues, and swing. Thesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893: Guy and Jackie and Gil Warner, Italian

songs, pop standards, and opera. Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: Denise

Jeter and the Boh Morss Trio, jazz, Friday, Denise Jeter and Art Resnick, jazz, Saturday, the Art Resnick Trio, jazz, 7-11 p.m.,

Patrick's II. 428 F Street Patrick's II., 428 F Street, downtown, 233-3077 Fro Brightam's Preservation Band, Dixidand Sozz, early evening. Thursday, like musis, Friday and Saturday, call club for information the Aubrey Face Ountet, 3022, Thesday and Wednesday.

Reuben E. Lee's, 880 Harbon Island Drive, Harbor Island, 291 1870: Fortune, Top 40 dance m: Thursday through Saturday

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7668 Eamon Carroll, Irish music. Thursday: Kitty Kieffer. contempoary music, Friday and Saturday; Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday, the









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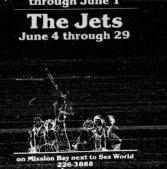
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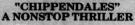


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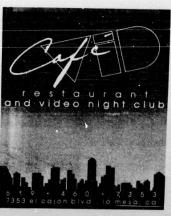




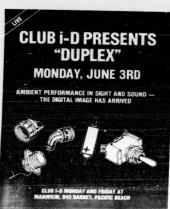
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Sheraton Harbor Island. Reflections, L380 Harbor Island Drive, Harbor Island, 291-2900. Saturday call club for information Feelin' contemporary. Tuesday and

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-6400; Michael Pritchard, classical piano, Sunday through Wednesday

Sternwheeler Showboat, at the

Tom Ham's Lighthouse, 21(s) Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melassa, contemporary, Wednesday through Sanday, Donna Cote, contemporary, Monday and Tuesday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Fastlane, 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. 698-6042: Live music. Saturday, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Scaport Villay 232-4855: The Stamsa Gael Celli Band, Irish music, S.p.m., Friday, Blake Rogers, folk and rock, Saturday, Rick Saxton, folk and



Inwood Drive, Sontee, 448-4242; Colin and Karen, contemporary, Enday and Saturday. nock Sunday Viscount Hotel, The Bar, 1960

East County

Antonio's Hacienda, 700 North

Johnson, El Cajon, 442-9827; Lounie Hutson and Dusty Best,

contemporary Friday and Saturday.

Blarney Stone Too, 7059 El Caion

Boulevard, College area, 463-2260 Jim and Theresa Hinton, Irish

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465, 3660 Randy Beecher, contemporary, Thursday through Saturday, Bruce

Robbins, contemporary, Sunday and Monday, Dale Pearson, contemporary, Biesday and Wednesday.

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

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

Carlton Oaks Country Club, 9200

Harbor Island Drive, Harbor Island 291-6700, Piano Bar: Bob Corwin, Casa Don Diege, 8547 Cuyamaca, Santee, 448-7926, Gary Raynor, Top 40, blues, and country, Friday harp, 11-2 p.m., Sunday, and Saturday

> Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Thesday through Saturday, live country music, Sunday, call club for information, clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Varson, piano variety, Friday and

Dock's Landing, 1185 East Main Street, El Cason, 442-0258, Jerry Burchard, piano variety, Wednesday through Saturday, Carol Crawford, intemporary. Sunday through Tuesday

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

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533. Southern Comfort, country. Thesday through Saturday, the Belairs, Fifties and Sixties rock, Sunday.

El Amigo Plaza, 1340 Broadway, El Caion. 442-0537: Linda Rae and the Gravel Canyon Band, country,

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Sive lines up



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nn Springs Inn, 15505 near 80 El Caron, 443-9568 set, country, Wednesday agh Sunday

Hanley's, 8852 Magnoha Avenue Santee, 448-8487. Tommy Ray, country, light rock, and easy istening, Wednesday through

Happy Days Car Hop, 9664 Car Road, Spring Valley, 463-4757; Ducktail Revue, vintage rock,

Kentucky Stud, 11.377 Woodside Avenue, Santee 448-3402, Martin Eddy and Country Breeze, country, Thursday through Sunday.

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

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640 Stampede, country, Wednesday through Saturday

Legends, 2754 Alpine Boulevard.

Live Oak Springs, Old Highway 84 Boulevard, Jacumba 766-4288; Live country music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Caron 442-9696: Pitch N Woo with Gerri Woo, contemporary, Toesday through Saturday; Fro Brigham's Preservation Band, Dixieland saz Sunday and Monday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550; Robyn Banx, rock, Friday and Saturday. Mama's Mink, 533 East Mair Street, E1 caon, 442 557.1 Back Kreatzer and the Hgr Oak Ranch Band, country Wednesdaythrough Saturday and 6:30 p.m., Sunday

Marie Callander's, 6950 Alvarado Road, La Mesa, 467-1910: Acoustic Musée, popular and American folk music, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447– 4500: Dusty and Gary, country and oldies, Thursday and Vednesday.

Nite Owl East, 667 North Mollison Awnue El Cajon, 447-3854: The Baja Strings, Top 40 dance music, Tuesday through Saturday.

Our Favorite Place, 8649 Mission Gorge Read, Santec 449 (240) Bob Sortillion and Key Largo, contemporary and oldies, Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley 464-9007. John Ross, country, Thursday and Wednesday, Country Justice, country, Friday

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616. Ands and Donna, conferencing, Ruesday through Thursday, Alton





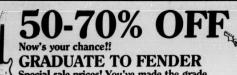
JOE MARILLO JAZZ Sunday noon-3 pm **5IVE LINES UP**

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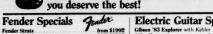
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Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Cowjazz, country swing. Friday: Ranch Party. bluegrass and newgrass, Saturday.

Too Much Saloon, 9563 Mission Gorge Road, Santee, 562-4399; Linda Sherwood and Surefire, country, Friday and Saturday.

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

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

Win Cody's Saloon, 240 West Main Street, El Cason, 440-9247, Forced Entry, Top 40 dance music, Friday and Saturdoy

KOOL JAZZ 6/7 4 6/8 TEARS FOR FEARS 7/9 RANDY NEWMAN 7/13 GROVER

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Murray's TICKETS

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South Bay

Bull N. Stick, 668 Palm Avenue

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday

Columbus Restaurant, 829 Scacoast, Imperial Beach, 429-0300: Jeff Williams, contemporary, Hutch's, 1463 Palm Avenue. Imperial Beach, 423-3479: Grand Central Station, country, Friday and Saturday; free country dance Thursday through Saturday lessons 7 n.m. Saturday

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday: Dusty West, country, Sunday and

Dance Machine, 1862 Palm Asenue, Imperial Beach, 429-1161: Toys, rock, Tuesday through Saturday: Serious Guse, rock, Sunday and Monday.

Da Vinci's, 626 E Street, Chula

ADAM ANT 7/24

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Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Leose Change, contemporary and oldics, Wednesday through Sunday; J.C.

and Company, contemporary and oldies, Monday and Tuesday.

Robbins, contemporary, Tuesday through Thursday, East Coast,

Landmark Cocktail Lounge, 2511 Sweetwater Road, National Cite 475-7313: Four Star Country,

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953; Ed Cunningham, contemporary, Thursday through Saturday. Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The King's Men, ballroom dance

Marisol, 1680 Broadway (at Main Street), I hula Vista. 429-8045: Colour, Latino, Thursday through Saturday, with Los Lupes, Mesican cowboy music (norteño). Thursday; Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, carly evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Cross, country, Friday through Sunday.

4014 Bonita Road, Bonita, 479-3537: The Two Tones, rock, Friday

Chula Vista, 425-1626. The Travelers, Mexican page, Thursday through Sunday. Ralph and Eddie's

Ron Jennings. If you wish to be included, piecese call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Agents: Red Coach InvEscondido Automatics: Jose Murphy's, Lehr's Greenboard: Belly Up Twern The Beat Club: Pireside Lounge, Distillery Nightclub, Whiskey Flats

Flats
The Beat Farmers: Bacchanal
Belair Boys: Mary's by the Pier
The Belairs: Don's West
The Blitz Brothers: Mony Mony's
bolton/Dallas: Montercy Whaling

Captured Hearte Haleyon Cat Tracks: Distillery Nightclub.

PERFORMERS

Bowling for Larva: Spirit

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HIGH BEAMS

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Mr. Wilson: Red Coach Inn/Escondido

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Contemporary/

Top 40

The Us Band. Le Chalet

BOGEY'S

Men free before 10 pm 508 beer, \$1.25 margarit

Judy Ames: Henry's Andy and Donna: Ox Bow Inn Baja Strings: Nite Out East Barker and Orr. Jolly Roger/Seaport Village

Jayce Rooks Band: Spirp The Scramblers Bacchand Sedona: Nurmany Cockad Lungs Serjoant Slaughter: Nite Onel East Serjoant Slaughter: Nite Onel East Serjoant Slaughter: Nite Onel East The Sharth: Spirit The Sharth: Spirit M. Stone: Jolly Bioger/Solana Beach Soldiers of Perlinent Spirit M. Stone: Jolly Bioger/Solana Beach Solems Foreix and the E Ticket Bollers Dedices Health Spirit and the E Ticket Bollers Dedices Three-Dis Republic Lungs Basel and Verri soul.

Rogen Sequent Village

Randy Bescheer Bonnieck

Body O'Dey House Lounge

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Bog Tones: Rosso O'Grady's

Bogart: Identife Hoek's Landing

Herry Barbani: Smogleb Hoek's Landing

Jose Caraba: Held San Diego

Carmen and Carmen: Rogue Sills

Karen Caraba: Held San Diego

Carmen and Carmen: Rogue Sills

Karen Caraba: Held San Diego

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Karen Caraba: Held San Diego

Colla and Karen: Carlot Oids

Ry and Lalies Corns with Bert

Miller: The Willbrause

Colla V. To Levil Most Octob

Miller: The Wellhouse Costa V: To LevisMission Gorge Donna Cote: Rom Hams Lighthouse Carol Crawford: Dock's Landing Ed Cunningham: Hungry HunterRancho Bernardo

Darci Daniels and Niteline: Islands Lourge Marley Days with the Bob Campbell Trio: Vacation Village Hotel Delene: Pea Soup Anderson's Frank Dexter: Tio Leo's/Missi

Gorge Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's Lighthouse
East Coast: La Maze
Paul Eastland: Victor's
The Elements: Hotel del Coronade
Ed Ellis and Tapestry: Sandrup

Lounge Encore: Aztec Bowl John Engren: Hotel San Diego Feelin': Monk's, Sheraton Harbor Island Forced Entry: Win Cody's Saloon

Fortune: Reuben E. Lee's Forward Motion: Anthony's

Forward Motion: Anthomy's Harborside 440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews): Mulwarey W.Escondido Four's Company: Vacation Village Hotel Friendship: Gilbey's Cocktail Lounge

WEST COAST TICKETS

PADRES/CAP NIGHT-May 31 JIMMY BUFFETT-May 30

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Happy Dangs Car Hop

Clectric Sons: Bodies, Halcyon Endeavor: Trojan Horse Astlane: Trojan Horse Ishbone: Spiril ive Lines Up: Halcyon, Distillery

Nightclub
Flyweil: Alamo
The Force: Fireside Lounge
Headband: Narajo hm
The Heaters: Full Moon
The Heroes with Johnny Almond:

Windrose
The High-Beams: Bodies

The High-Beams: Bodies Ipso Facto: Park Flace, Windrose The Jets: Atlantis, Islands Lounge The Johnsons (formerly the Splatters): Spirit The Keep: Tequila Flats Kieks: Bull and Boar Park Place The Landlords Bodies

BEACH CLUB

Plan to attend
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Midnight Delight: Horneus Good from
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Jim and Thereas Hinton: Blarne Stone Ro. Roland Klotz: Cafe Vicuna Latin Soul: La Tapatia Los Ruff: Lucky Lady Club Los Lupes: Marisol Louie and Loose Change: Jong's Sean McVicker: Ireland's Chen Wingster, Chendel Mimette: Chocolate Affaire

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Hote!

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Restaurant, Le Maison The King's Men: big band ballroom

dance music, Little Las Vegas Roland Klotz: zither music, Cafe The Dick Lonez Trio: swing contemporary, and vocals, Stardust Hotel

Kathy Lloyd: contemporary harp, Pavillion Lounge, Viscount Hotel, Abbey Restaurant

Hode, Abbay Bestamunt
Boh MacLeod phano and vocal
variety, Bahia Hotel, La
Valineia Hotel
Kevan Melton; piano variety, Gold
Coust Lounge, Mexican Village
Minette: Celtis harp folk, and
guita: Chocolate Affaire
Gournet Restamunt
Miles Moynier; classical guitar, Le
Morison

Maison

Joel Nash: piano show tunes, Mille

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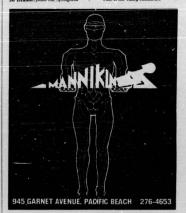
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CURRENT MOVIES

and analysis of the black pool of hereby decisions and bit and withmens of a more and bit and withmens of a more and bit and the second of the

mediocrisy and of the absolute genius of his rival, is at least as far above the general run as Mozart is above him With F Murray Abraham, Elizabeth Berndge, and Jeffrey Jones. 1984 * (Center 3 Cinemas)

*Comma 3 Chemisal
Baby ... Secret of the Last Legand
Baby ... Secret of the Last Legand
American coulde competes with old
deprivate whichester of the Societies Ford Or The Century a a
and title baby in Darkest Anca. The
creature — as light on their before a
movement as if they all steps wrong and
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Beverly Hills Cop — The consuming ambition of this move, whatever each might be up to 16 to pass off Eddle Murphy as a plack Cint Eastwood Murphy as a black (Driff Eastwood The Dirty Harry series comes first to mind propelled there by the planetime that a blanetime the personal series and his superiors in the atternation But the personal venders that sends him (on vacation and against excitor orders) to Bevery Hills.

control of COLOGA'S BLUFF. The cone with the Western brief in the Move but a pringe And antoning the sail of the other brief in the Move but a pringer and antoning the sail of the other brief in the sail of the sail of the sail of a pringer the sail, a record and the sail of th siotbiet. But it would be a mistake to credit any anii-siotbiem to a man and a movie merelly replacing one sort of incibbiem with another Judge Reinhold Lies Elitacher Romy Cor-crected by Martin Brest 1984 " (Carouse Cinema 6. Claremont. College, Mrd. Messa Cinema New Valley Drive in Oceanische 6. Santee Village 6. Sports Airera (4).

The Breakfast Club | Improbably

and the chean laught, and other wheeless are proposed the most acceptance of the class of the chean of the ch

Brewster's Millions - Rich Brewster's Millions — Honard Pryor as a minor league ballplayer who must spend \$30 million in thrty days or lose his \$300 million inheritance, also starring John Candy, Lonette McKee, and Tovah Feldsuh, Directed by Walter Hill.

Hill.
(Bjou, Carousel Cinema 6; Cinema
Plaza 5; College: Fashion Valley; La
Jola Village: Rancho Bernardo 6;
Santee Drive In: Saniee Village 8;
South Bay Drive In: Sweetwater 6; UA
Glasshouse 6; Wiegand Plaza 6)

The brottler from Another Planet

— A black extraterrestrial crash lands in New York and makes his way to Harlem: with Joe Morton, directed by John Sayles

(Guild) Cat's Eye. Three separate tales of terror linked together by a stray Cat who such taggers to be present at the time and who actually takes a hand in the field, doing mortal battle with a sine weeking to Ca. All times are written.

by Stephen King, and all three suffer from its spohomora and set serving series of humor a CUUO escue from all Stephen and CUUO escue from all Stephens and Stephens and Stephens School for the Exceptional and so

orth. The first, a parody of anti-moking aversion therapy, suffe tom. The first, a parody of anti-smoking awerson therapy, suffers the worst. The second is at least an institute technical section is a large and the second in the second James Woods, Robert Hays, and Cardy, Clark, directed by Lewis Teague, 1985. ("Frontier Drive In, New Valley Drive In: South Bay Drive In)

Code of Silence - Chuck Norris as Code of Silence — Chuck Norrs as an honest Chicago cop, with Henry Silva and Bert Remsen, directed by Andy Davis, (College, Mira Mesa Cinemas, Studio 3 Cinemas, Sweetwater 6; UA Glasshouse 6)

Comfort and Joy — Comedy by Bill Forsyth (GREGORY'S GIRL, LOCAL HERO) about a Glasgow disc jockey in the midst of a war between ice-cream merchants. (Ken. through 5/31)

The Cotton Club — You might well have expected that a move called have expected that a move a not so much about 4. One of the man of the move is not so much about 4 as around and about 4. One of the man of others work there Others of them one other work there Others of them one other work there others work the others work there of them one other others work the other work the other work that the other work that the other others work the other others work the other others work the other others work that the other others work the other others work that the other others

Dawn of the Dead - George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set NIGHT OF THE LIVING DEADS are largely (and inspirationally) in a suburban Pittsburgh shopping center, less a sequel than a remarks a new and improved version with slicker technique and goulder spocial effects, and postwely guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratutously, scandialously, nose thumbingly gory. But also offers the viciodical supris of any American move sorial or any American sorial or any Ame

Easy Money — Start with Rodney
Dangerfield, and proceed on the
assumption that it doesn't much
matter where you go from they golden
(mother-in-law jokes, son-in-law jokes,
drug jokes, it opkes), and one man's
slobbery is soon parlayed into masses.
Directed by James Signorell. 1983.

(Byou, Santee Drive In; South Bay
Drive In)

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CURRENT MOVIES

The Evil That Man Do — The movies that mer do likewise live after them, and this own will be a fine to the control of the control of the control of the prices of the long cases of Chanke Brosson and the control of Chanke Brosson and the control of Chanke Brosson and the control of the control of Chanke Brosson and the control of the c NIGHT OF THE LIVING DEAD Fornson, outfilled with a couple of collaries shirts and a useful gimmet, or reading lips, has moments of lucidity amd general known abusin. With Theress Saldana, Joseph Maher, Haymond St. Jacques, and Jose Ferrer. 1984. "(Balbos, Frontier Drive In, Harbor Drive In, New Valley Drive In; Santee Drive In)

Fletch — Chevy Chase as the title character in this comedy thriller by Michael Ritchie, with Joe Don Baiser and Tim Marheson. (Carousel Cinema 6: College, Fashio Valley, La Jolla Vallage: Oceanside 6: Rancho Bernardo 6: Santice Village 8 Sweetwater 6: UA Glasshouse 6: Wiegand Plaza 6; from 5/31)

Ghostbusters — Three parapsychologists having had their academic grant rescinded and their research equipment confiscated, on on private practice as exterminators of any and all supernatural peets, Just in time too it seems that an Art Deco skyscraper on Central Park West has been designed as an antenna to suit.

and the tool is seems that an Ant Deop sylvigrape on Certain Park Weet has been deepend as an antonian to pull seem deepend and the seems of the

Sweetwater 6: morning
The Gods Must Be Crazy — A
The Gods Must Be Crazy — A
Tierned — A
Tierned — Tierned modest charmer from South Africa, written, produced, directed, "filmed" (photographed?), and edited by Jame Uys. A Coca-Cola bottle, chucked out Uys A Colar Cola boths chucked out of a passing appraisant, lands in the midd of a passing appraisant, lands in the midd of some Kalahara Bushmen. Do some Kalahara Bushmen. Do seek of the passing and designation. The fittal leader resolves to walk to the ended of the earth or got not of the earth ording the same advantagles, among other things. The human is sometimes pushed both and determined the passing of the fittings. The human is sometimes pushed both and determined the same pushed to have determined to the same of the same

980.

* (Carnino Cinema 4, Fine Arts; lower Hill Cinemas)

The Karste Kid.— Or. I WAS A TEENAGE ROCKY John G. Avildsen, the director of the ongnal ROCKY, fees to whip up some of the same emotions, and again erists Bit Corn to supply the music, if the story of a note gentle, olive skinned kirt from

the Times writer and his Cambodian coleague. Dith Print, who serves as he undepended again translator, and the print of th

-

New Jersey who has sand kicked in his face by rich, blood, black-befled his face by rich, blood, black-befled calderna bulker for more accurately, has sand kicked in his face by their continues, until the Japanese hardyman at the victim's apartment starts to virstuch them in the accordinate attas for single, them in the calcium starts for single, them in the calcium starts for instruction that the victim's apartment starts to virstuch them in the patient when the single bulkers in the victim's and the calcium start in the single bulkers in the single bulkers in the suidens of the blood/mirry less riches the suidens of the suidens

"Carrier, Frontier Drive Inc (non 5/31)

The Killing Fleids— The narrative prevenue, of a long promision prevenue, of a long prevenue, of a long prevenue, of a long prevenue, of a long prevenue, of the long prevenue, of the promision and uncertainty— all this goals to the wide impression and uncertainty— all this goals to the wide impression and uncertainty— all this goals to the promision of the long prevenue, and the long prevenue of the long prevenue, and less that little prevenue and little little prevenue and little little prevenue and little little little little little little little little little litt "Grossmort Matl. Sports Arena 6)
Ladyhawter — The basic premise has some real Mediewal romance about it, a pair of head flowers — en man by day and sed by night, a woman by night and sed by night, a woman by night come together fleet by feath. (They have apparently, not explored the bestally options). The southout to their day without night? White—The day without night of the day without night? White—The day without night of the day without night night

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574-6220 THE KILLING FIELDS, at that, gives wery wider angle to unleashed instructional urges, which sometimes (as witness Scharberg's sessions in front of his TV back home, or his acceptance speech at the Press Club; rather crudely burst the boundaries of the story proper. Where the me some further alumnation would be, in its first cuther alumnation would be, in its first. Or stop by our shop at 3020 Landis St. (North Park) Visa • MC • Amex

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of Jerry Lewis), and terrifically unexciting action ocenes which more resemble a first, slow, tentative rehearsal than an actual "take" and "piriti". "Rutper Hauer Michaele Pleifler, Leo McKern, directed by Richard Donner 1985.

1 (Cinema Plaza 5; Grossmort; Loma; Plaza Boniza; University Towne Centre; Wiegand Plaza 6;

Wegand Plaza 8)

Loar In America — Something seems to be resigning here, as compared with the resigning here, as compared with the earlier Albeit Brooke moves. REAL LIFE and MODERN serving at POUMANCE HOLd loag in survey at POUMANCE HOLd loag in survey at POUMANCE HOLd loag in survey at the same close — of a young Establishment couple who with the VI RIDER as inappration, removate the rate case (suited their assets, and set off to be not their loss as normads in a formation of their load of their load

and bium. What we certainly have paint y of, Inveseus, experience of the paint y of, Inveseus, experience of the paint y of, Inveseus, experience of the whole we remove is possible or the paint of the whole in the paint of the whole in the certain of the whole is the real whole in the creation of the comp partners in the creation own mind until the opens the mouth to speak, and who can reel harself mod any position once in his at brokele or too phrises No correction has should a richer motheriode of must at the heart of modern must have a should be compared to the paint of the paint

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—Richard Schickel, TIME MAGAZINE

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I LAUGHED MY HEAD OFF."

- Jeffrey Lyons, SNEAK PREVIEWS-PBS



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MOVIE DIRECTORY

DOWN1OWN Aztec, 665 5th (239-9239) Call theater for program information Balbos, 4th and E (233-3326)

Rambo: First Blood Part II and The Evil That

Men Do

Bijou. 5th and G (235-6084) Brewster's Millions and Easy Money

Casino, 643 Sth (233-6878) Ghostbusters and The Karate Kid. from 5/21 Guild, 3827 5th. Hillorest (295-2000) The Brother from Another Planet

DEACHES

Cove. 7730 Girard, La Jolla (459-5404) A Private Function

Fine Arts. 1816 Garnet. Pacific Beach (274-4000) The Gods Must Be Crazy Prontier Drive In. 3601 Molway Dr. (222-6996)
Theaser 1. Rambo: Fest Blood Part if and The
Evil That Men Do
Theaser 2. A View to a Kill and Cat's Eye
Theaser 3. Ghostiousiers and The Karate Kid.
Ison 502.

ome, 3150 Rosecrans (224-3344) Ledyhewie

Ladyhewie Sports Arens Bispiess 2390 Sports Arens Bispiess 2390 Sports Arens Bispiess 2393 Sports Arens Bispiess 272-5-533 Arens 25 Arens

Disirement, 4140 Charemont Mess (274-0901)
Theater 1: Witness and Mesi
Theater 2: Beverly Hills Gop and Just One of the

Le Joils Village Theaters, 8879 Villa Le Joils Drive. 455-7831 Theaters, from 5/31 Treater 1 Ghostbursers, from 5/31 Treater 2. The Purple Rose of Carro Treater 3. Sewester's Millions Treater 4. Fletch, from 5/31 Treater 4. Fletch, from 5/31

Wire Mesa Cinemaa, 8118 Mira Mesa Blvd (566-1912) Theater 1 Just One of the Guys and Moving

Violations
Theater 2: Mitness and The Breakfast Club
Theater 3: Call theater for program informa
Theater 4: Severly Hills Cop and Code of

Service versity Towns Centre 6, 4525 La Jolle Village Test 1452-7766. The Month of First Blood Part II Theater 2, Hendo Fest Blood Part II Theater 3, Lalyhawke and Golochal Theater 4, White no # KII Theate

Theater 5: A View to a Kill Theater 6: Here Come the Littles

Center 3 Cinemas, 2120 Camino del Rio North. (297-1888). Theater 1 Ghoubbussers from 5-31 Theater 2: A hightness on Eim Street and The Last Degon, from 5-31 Theater 3 Amateus.

Cinema 21, 1142 Hotel Circle North (291-2121) Lost in America

Lost in America
Fashion Valley 4, 110 Fashion Valley (251 4404)
Theater 1 Rambo First Blood Part II
Theater 2-Rambo First Blood Part II
Theater 3-Servitars Millions
Theater 4-Fieldh, from 5/31 Valley Circle, Mission Valley Center West (297-3931) A View to a Kill

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: Gotcha and Girls Just Want to Have Fun Theater 2: Call theater for program information Cinerama, 5889 University Ave. (583-5201) Rustlers' Rhapsody and Risces in the Heart

College, 8303 El Cajon Blud (286-1455)
Theater 1: Breester's Millions
Theater 2: Fretch, from 5/3
Theater 3: Mask and Witness
Theater 4: Buverly Hills Cop and Code of Sance

Silence

Ken, 4011 Adams Ave (183-9609)

Confinit and July (mough 5/3)

Select in Love and A Sunday in the Country 6/1

The Country Count and Stormay in the Country 6/1

The Country Country of the Country 6/2

The Select

State, 4712 El Cajon Blvd. (264-1428) Chinese movies

EL CAJON-LA MESA Ace Drive In, 6000 Broadway Lemon Grove (469-5328) A hightmans on Elm Street and The Texas Chain See Massace, from 5(3)

Aero Drive In. 3rd and Broadway, E1 Capon 144.68(0). A View No a Kill and Wer Games Grossmoot, 5500 Crossmort Center Dr., La Mesa (555-700).

1669 7000 commont Bard Theaters. Creamont Brokeping Counter. La Mass (465-2040) commont Brokeping Counter. La Mass (465-2040) common from Theater 2.8 Approves on Clim Elbert and The 6000 pf lesis, from 501 Components (Seeing Steam of Components (Seeing Steam of Components (Seeing Steam of Factors 1, 5000 February Parkets) Theater 3 Common and Africa Academy 2 Theater 3 Common Academy 2 Theater 3 Theater 3 Theater

(448-747)
Theater 1: Rambo: Firel Blood Part II and The Evil That Men Do
Triesser 2: Brewster's Millions and Easy Money

Santae Village 8, 9625 Mission Gorge Road (562-7910) Theater 1 Blevery Hills Cop Theater 2 Brewster's Millions

Theater 3 Just One of the Guys Theater 4 Fletch from SGS Theater 5 A View to a Kill of Theater 6 A Nightmare on Eint Street from SGS Theater 7 Austress Anapsody Theater 6 Mask

Spring Valley, 1067 Electon Blvd... Spring Valley (466-6633) Call theater for program information

UA Cinemas, Intensists 8 at Magnolia, El Cajon (440-0306) Theater 1: Rembe: First Blood Part II Theater 2: Rembo: First Blood Part II Theater 3: Cas theater for program informati-

Fleeta Twin, 475 5th, Chula Vista (422-5287) Call theater for program information

Harbor Drive In, 32nd and D. National City (477-1392) Rambo: First Blood Part II and The Evil That Men Do

Place Bootils, Old Freeway at the Bouth Bay Freeway (AT-6266) Theater 1 Fairer's Phappooly and a second feature of the Committee of Aries of Aries of Aries to a Kin Theater 3 A View to a Kin Theater 4 A View to a Kin Thea

South Bay Drive In. 270 Coronado. Imperial Beach (423-2727) Theater 1. Brewster's Millions and Easy Money Theater 2. Helinole and A Nightmare on Elm Street, Iron 5/37 Theater 3.4 Year to a Kill and Car's Eye

Theater 3: A View to a Kit and Carts Sys Studio 2 Chemes, 827 Paim Avenue, Imperial Beach (429-1082) Theater 1: Maps and Witness Theater 2: Girls Just Want to Have Fun and Goothal Theater 2: Code of Silence and Stock

Thesier 3 Code of Stence and Stoc Severimeter 5 Thesires, 1920 Swerimater Road National City (272-7046). Thesier 5 (Roadbusters from 5/3) Thesier 5 Resources follows and restroic Thesier 5 Resources on Eric Stever and a second feature, from 5/31 Thesiar 5 Witness and the Breakfast Club Thesiar 5 Witness and the Breakfast Club Thesiar 5 Gotthe and Code of Stence

UA Chuis Visite 6, 200 3rd Ave. Chuis Visits (405 7000).
Thealart 1 Mass.
Trealart 2 Desparately Seeing Susan and The South Physiol.
South Physiol. First Blood Part 1 Trealart 2 Rambo. First Blood Part 1 Trealart 5 (All thealart for program information Thealart 6 Call thealart for program information Thealart 6 Call thealart for program information.

Village, 820 Orange Ave., Coronado (436-6161) Rusters' Rhaptody and Just One of the Guys, from 5/31

NORTH COUNTY

Ave, Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave , Escondido (747-6635) Spanish movies Spanish movies
Camino Cinama 4, 2253 El Camino Real.
Ocaniscio (433 9144)
Theater 1 The Gods Must Be Cristy
Theater 2 The Breakfast Glub and The Sure
Thing

Theater 3 Mask Theater 4 Call theater for program information Theater 4 Call threater for program information Ceroused Cinema 5, 166F East Valley Parknay, Escondoir (480-4866). Threater 2 - Brewster & Millions Theater 3 - Brench from 5-03 Theater 4 - Brench from 5-03 Theater 4 - Benerif Hills Cop. Theater 5 - Benerif Hills Cop. Theater 5 - Just Cred of the Guy and Descensively Seeking Susen.

Cream Place The Guys and December (1998) Seeing Suice Common Place Theories 9, 306.65 (Commo Place) Continue (1998) Seeing Suice Continue (1998) Million (1998) Million (1998) Seeing Continue (1998) Seeing Continue (1998) Seeing Suice Academy of December (1998) Seeing Suice (1998) Seein

Spanish moves

Secondide Drive In, 72 W Masson, Escondide (19-231)

Create Or the merit
(19-231)

The Committee Comm

Call theater for program information.
New Yealing Privile in 3600 Massion him. Oceanside
(757-5556)
Theater 1: A View to a Kill and Care Eye
Theater 1: A View to a Kill and Care Eye
The Earl Treat Mee. Dest Blood Part II and The
Earl Treat Mee. Police Academy 2: These Friest
Assignment and Blowerly Histo Carp
Theater 2: Call theater for program information.

Treater 4: Call thistole for program inform oceanides, 2471 Valle Way, Coleanides (439-7008). The coleanides (439-7008). The coleanides of this coleanides of the coleanides of this coleanides of the coleanides Treater 4: Platch, from 5/31 Treater 4: Platch, from 5/31 Treater 5: Platch, from 5/31 Treater 6: Platch, from 5/31 Treater 6: Platch, from 5/31 Treater 6: Oncodeurser, from 5/31

Plaza Tein, 345 N. Escondido Bivd . Escondido (145-5087) Call theater for program information Foway Theater, 12845 Poway Rd., Poway (748-7110) Mask and Batty Secret of the Lost Legand

Mass and Baty Science of the List Lagrad Rancho Bennardo 6, 11150 Bernardo Pilace Clourt (45.66-e) and 6, 1150 Bernardo Pilace Clourt Theater 1, Rancho Free Blood Pert il Theater 2, Rancho Free Blood Pert il Theater 6, Blomation and Bloom Theater 6, A Vilac to a Million Theater 6, Chondituletes, from 5/31 Theater 6, Fletch, from 5/31

Star, 402 N. Hit. Oceanside (722-2695) A Nightmare on Elm Street and The Evil De from 5/31 Towne, 217 N. Hill. Oceanside (722-2155) Helmole and a second feature, from first

Vineyard Tarin Cinema, 15/9-22 East valley Patheys; Escondido (153-15/22) Theater 1: Rembo First Blood Part II Theater 2: A Naphmare on Elim Street and The Evil Deed, from 5/31

Ber CHAE, Yean S(3)

Whegand Plazas 6, 200 North El Camino Real,
Emonines (92)-5543
Theater 1 Planes for Millions
Theater 2 Laphawas
Theater 2 Princh, from 5(2)
Theater 4 A Vigitimes on Elim Silvest Intens 5(2)
Theater 5 Companysis Seeking Silvest from 5(3)
Theater 6 Costney
Theater 6 Costney

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Theater 6 Costney

WEDNESDAY & THURSDAY

FIESTA TWIN CINEMAS

CURRENT MOVIES

in house must here are on an object to be a second and the area of any object to be a second and a second a second and a second a second and a second a second and a second and a second a about it is that these two somethings hely very well bethe same thing; the subjects taske in old moves. logidanovich the former filtin crici and artar appreciate to the fullest the pt of personality, the individual amin the distinguishing detail. The loss of louch. But the same puri of that has evened as must be facilities.

Village 8: Studio 3 Cinemas: UA Chula Vista 6: UA Glasshouse 6)

Moscow on the Hudson - Paul Mazursky's move about a Russian crous musician who defects in Broomingdale's is his most thematically even deologically tangy to date in the long run, it is perhaps

too intractably thematic in conception. But not in the short run, nor even in this model-distance run. It goes along quote well and quite far as a series of experiments in cultural censity; the Russian and his fallan griffrend, the Russian and his Cultural layer, the Russian and the Subra layer, the Russian and the Subra layer, the Russian and the Columba University.

the Teas businessman, the Russian and the homosonus choise? Usinaske, however the shortcoming of the move — and there always and the shortcoming of the move — and there always. Majurity movie — is that the personal stoy never removing yourness up to the mematic level. The events that is, never also are on as large a personal meaning are a cultural one, and the move flows to give and its inventoreness and is neveral net especiations. With Robin Williams 1994.

A Nightmare on Elm Street
irrigung dea a group of American
serages share the same oream,
from which they wake up dead. Why
at the particular time remains observed
to the end and the meltion of
And spakeing of obscurity. Whe
And spakeing of obscurity is
shapes to dears. The clear is further
devalued by the deliberate chealing of
man transitions them waken by dehaminating
and by the William of
Brailey for the
Sakon and Rome
Baskly, directed by Wee Crawen.

oursusts With John Saxon and Rone Blakley, directed by Wes Crawen. 1784. (Ace Drive In. from 5/31: Center 3 Cinemas: Grossmot Mall: Santee Vitage 8: from 5/31: South Bay Drive In. from 5/31; Star from 5/31: SweetWate 6; Vineyard Twin. from 5/31: Wegand Plaza 6. from 5/31)

Pink Floyd, the Wall — A sort of Video Jukebox "selection, but on Pink Floyd, the Wall — A sort of Video Jukebox" selection, but on a very large and very lawish scale, even allowing for the vast amount of footag run through more than once Blood, dangling telephone receivers big faced masks, more blood, vomtous



above all others is the one for an auteur Bogdanovich resembles event down to physical appearance. Jerry Lewis. The whole place the period societal mists, not forgetting the prestly gri who sees frhought to the beauty of no sout might well have been sandtoned by Lewis amoves. But the treatment seems to go beyond that Just as one might speculate that Just as one might speculate that Just as one might speculate.

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CURRENT MOVIES

animation sequences, frenzied carmerwork and cutting, more blood and so on, are meant to communicate the depth of anguish of a spaced out lock star and son of a Second World War casually, Immaturity runs not, with 8bb Geldot directied by Alan Parker 1982. « (LA Glasshouse 6, 5/31 and 6/1 mdreight)

Places in the Heart — The anxious question beforehand was whether or not the alleged autobiographical origins would produce something a

late more firsthand and free of formula into Robert Beston had given us in the peak contenting a filter more execution and into Robert Beston had given us in the peak contenting a filter more as when the peak content in the Robert Beston had been than the peak of the robert fruitfulness of the material would been that strong had been than the robert fruitfulness of the material would been that strong had been than the robert fruitfulness of the robe period — Waxahuche, Ruas, nithe mrd3-hines — take Berein back to his roots, but the side of deviation from or roots, but the side of deviation from or roots, but the side of deviation from the roots of the total period of the full side of the roots of the full side of the roots of the full side of the roots of the full side of

insclousness) as any movie of its time. Not content to tell a derry of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the bloatedness of modern movies can be summed up in the drift from a to the Wth Sally Feld. Lindsay Crouse. Amy Madgan, Ed Harris, Danny Glover, and John Malkovich. 1984.

* (Cinerama)

than the old Ealing Studio ones it has widely been lisened to centred around the post-wer lood shorting around the post-wer lood shorting menigues and proposed ("Mer Roadins ingrown tones) seems to have unread the corner", egged on by his social-leve up to my past. My father wore carried to the buttonnick every day of his 16°T, concocts a plan to widney a table, marker log. "It is not just pork, and the corner" log. "It is not just pork, oil to off the basic students of the control country."



CURRENT MOVIES

private function (or private oxel) but they do rather in the searing capacity. The animal noise, control order hand, and the farcical complications of having a live orgin the house, are coemnal, find everyone, at least a commoner element. With Michael Pain, Mague Smith, and Bennett, directed by Miccolm Michael Pain, Mague Smith, and Bennett, directed by Miccolm Michael Pain, Mi

The Purple Rose of Cairo — A

novels. But more obviously, the big-moment here is a reversal of the moment in SHERLOCK JR, where two respends from the moment have a several of the moment in GREGOX # a share moment in GREGOX # a share moment in GREGOX # a share proceded both and errors the move screen as it through that Window on the Word we have always heard so much about # a several and or the moment in GREGOX # a share and or the herried of character in a black and when 1955 # R Organizmer lessys down from the screen is flexacted and in move that the share and procedure in the second of the second procedure in the second of the second procedure in the second in

undermine the overall brinders of the concest. And inhapp contrast of ZELIG, where the jobe wore out fore place more and early before moves each feet of such that of the standard washing for a first to arrive. After that, the move changes direction often enough to keep things fresh, if we are any length. And the entiting out of the early length and the entiting one what comes before, is both logical and touching Ma Early and the entiting over the entities of the standard washingth. And the entiting over the entities of t

Rambo: First Blood Part II

Repo Man — A "different" move cornedy, with a real feet for life at the fininge (a public bus is bound for someptice called "Egip City"), where entry body subsists on only generic brands (a finish a fabelled "Food" and a non both latelled "Dink") and says "Fuck, you" and An automobile indoorsession out it seems a likely enought flum float for such a feet or congrit flum float for such a feet of the finish fluid in the congrit flum float for such a feet of the finish fluid flu

dracked by George Colematos (Balboa, Fashor Valley, Flower Hill Cinemes, Fronter Dive In, Harbor Drive In, New Yalley Drive In, Oceanside 8, Rancho Bernardo 6, Santeo Drive In V. Ochula Yasafi, V. Cinema 3, U.A. Gilasshouse 6, University Towne Centre, Vineyard Tairi)

unikely enough plot complication. The immune has no real center thought the throat of throat of

Regulation — Polanski's brilliantly crafted and profoundly morbol threlet about a London manicular who harbors a consuming hatted of sex and who, when her stable sister leaves town on a romantic holidar, goes specifacularly insane locked made her fail the valids but to putly the cutradese putly, and the outside





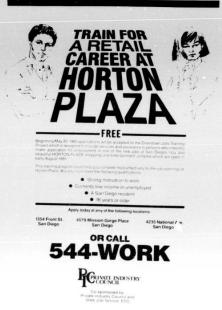
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CURRENT MOVIES

world won't keep away. Carherine Delieuw is fur the first time used counter to her serene, blank appearance 1965 ****** (Ken. 6/4)

Return of the Jedi — Another genealogical revelation, very muc the same line as the sole revelation THE EMPIRE STRIKES BACK. Numerous other pursuits and skirmishes and creatures and sermisters and creatures and contrations – again in the same line at hose that came before. The third and final chapter in the adventures of and final chapter in the adventures of loose ends, but the initial chapter. STAR WARS remains the only one of the three that can stand on its own Mark Hamil. Harson Ford. Carrie Fisher. Billy Dee Williams, co-written (with Lawrence Kradam) and executive produced by George Lucias. (Yobbule) the Saturday matinee cowboys of the Forties, starring Torn Berenger Fernando Rey, and Patrick Wayne, directed by Hugh Wilson (Cinerama, Plaza Bonta, Santee Village 8, Village, from 5/31)

Starman — Imagine the shock a young Wisconsin was elegang off an overdose of wine and nome of an overdose of wine and nome of a common star of the common property of the common star of the the floor, who meaning those before her very years for a simulation on of new her very years for a simulation on of the common star of the out and wases up again Was 1 a dream? No. An estratementar is accessed the inclusion of kingself for accessed the inclusion of kingself for accessed the inclusion of kingself for careful and the self-caming and the common that is using a look of har in the family shoto album to change hemself from a Thersobel like newly you.

seen and blood. That the hearing soon falls in love with the docularle may dende a theory about the provision of the theory of the

Much amoddle aged ex consider hopered by our of their planes shall be appeared by years in the stammer Burt Bill physicis plays the paint in a new alvhager being a play the paint in a review whose the content of their plays and sexually if the particular of their plays and sexually if the appeared profession and sexually in a profession and sexual profession and particular their plays and their plays and particular their plays and a voice or an expension of their plays and a voice or plays and their plays an

A Sunday in the Country - Erac French: more precisely that patch out of wheeling is experiented until whom ansist fashion has long since lief behind and who shuggles now with the patch of the aside the laborious Chardinesque still likes of the protagonist, and it must be coursed a minor frumph that this impressiones prantaismagoria remains fluid, unforced, a total environment rather than a nandul of Art History flash cards. But the legistrate complaint here is that the imitative visual style—impressional

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not just in the sense that Penoir or Monet is, but also in the sense Rich Little is — carries the bad and literatinded suggession that the Impressionet fruth was there for all to see all here again; but a bind man. And where does that leave our turnish protagonist? Bertrand Tavemer does not make to chick however 4 post. taken up the cause of the "literary continus which the New Wase 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 vigentime, or at least a sympathy card, to the arristically unfashionable. With Louis Ducreus. Michel Aumont, and Sabine Azema. 1984, "" (Ken. 61)

The Sure Thing — Only a poster of this SEPINAL TAP on the dominary walls will remain Anyone that this move and that one was deviced by the same remain form the term of the same remain form and the second match-up of people and deat. This, on the other Annual is mothing out begreat the second match-up of people and deat this, on the other Annual is mothing out begreat the second the second match-up of people and death and the second the second the second that the second the second the second that the second that the second the second that the second th

Swann in Lore — If has been set authorized that Lorino is decome as the less than the less than the less through the less than the less through the less through the less than the less than

The Tenant — A meek Parisian clerk takes over an apartment whose previous occupant lepage 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 saria window, it is writingly to see per seed to the seed of the seed of the seed of the total paragraphs as companion per to the RPULSION, only in the mesculare pender with Polarisk Internal lawying the textu, spot late to make the seed of the management of tright germans. This one however there there are seed of the seed of seed seed of seed see sansy, and all fadds up to is simply some nasty, hinly cackles for the viewer. A classy and lussy piece of viewer. A classy and lussy piece of work, with crowded, claustrophobic decors and chily, grainy color (Sven Nykvist, photographer), but a bit of a messiculation. With insabelle Adjan., November 1976.

"" (Ken 6:1976.

"" (Ken 6:1976.)

The Terminator - Unpretentiou The Terminator — Unpredentious and fast minious pieces felicien, not at all swelferd out or stowed down by the analysis of the pieces of the pieces. A half summan half-red out of the pieces of the p

new sort of senal 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 receive situation (you can't spen a good cyborg down) has been arched out with some clear server out with some clear everyon, and the paradoxes that come with all time-street demines are in this one squarely faced up to Or as the problem is squarely faced up to Or as the problem is squarely faced up to Or as

the problem's assessed in the problem's approximately appr

becomes retroactively much more man just a loval disciple of humanity's savior, it is also as romantic a use of this so-fi staple as anywhere outside of SOMEWHERE IN TIME. With Linda

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A View to a Kill — Roger Moore is back as 007, this time pitted against evidoers Christopher Walken and Grace Jones, with Tanya Proberts and Patrick Macnee. Directed by John

War Games — Doomsday 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 unwitingly tar-trot the missile defense system.

instead. The opposing computer individual of the opposing computer individual of the opposit offers in the action of gainer from Checkers to the Chool of gainer from Checkers to the Chool of gainer from Checkers to the opposit of t which equates nuclear war with to-late toe. Despite everything in its favor, director John Bandam seems determ-ind to make the move as visually unaffactive as possible with lots of large. If ye pad heads afloat in soupy gray spoce and with a fundamental belief that anything, to have any impact, must be pushed right up into our faces. 1983.

"Also Dome In)

"Also Dome In)

Witness — Peter Weir takes up his interest in Culture Clash and sets it down in modern day Penngylania, where the Amsh community assumes the "primitive" role previously filed by Australan Aborignes. It is not necessary to know a people infilmately in order to satisfy Weir's currowly. The aurity science, of a force drawn buggy and shows the file of the big city.

maintain a nice wide-eyed quality, nght up through the withessed murder in the trans-tation mens room. But the thiller plot goes dead, or rito a come. But the thiller plot goes dead, or rito a come almost as soon as a comes to life, and it only belatedly review for a HIGH. NCOM finate (with one of the villars NCOM finate (with one of the villars of the villars) of the villars of villars of the villars of the villars of the villars of villars of the villars of villars

Gritten & CORNICR IN WHEAT). In the interns, a wounded Philadelphia policierate, he dring out in Memorate programs, he dring out in Memorate programs in which Gritten States are seen as one and teaches Pretty American Widow to dozeno to Sam Cooke. And Armsh man will do when the local rullian stocks an occream come on the address of the seen of the seen and the seen of the see

Witands — Science Edition carpon should a course struggle between the forces of Mago and stose of linchrology (the former a group of Pater Para and Trikestrali Ne eves an laries the latter a group of Naza and reptiles). All best the conception is rather sappy. But its myfice possibilities are brought even lower by Rabh (FRITZ THE CAT COUNSKIN). Rabh (FRITZ THE CAT COUNSKIN). Halph (H112 THE CAI, COUNSKII Balksh's deeply ingrained funkines (e.g., the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fields's round red nose and Peter Falk's Columbo voice). 1977 * (UA Glasshouse 6, 5/31 and 6/1

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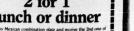
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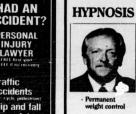
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JACQUAR 1967 XXE 2 + 2 write, new chrome, black leather interior, Blaupunkt, 4 2 Mer engine, good convision 111,000 or best offer, 239-5520. HONDA CIVIC FETSIC, 1981, 5 speed, 2 door, hat cheek, Baughani cassers, 40 mgg highway in the property reasy. Must sell owner moving. After Spin. 279-159. CEPS Ceps condition, amont at miles on hydroxy Must sell owner moving. After Spin.

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MAZDA EXCITOR immutation condition. AMEM MISSAN SENTER 1992, Automatic, 41,000 miles, Missan Senter 1992 DATE of the missance booker seen. Make offer, 3in 273 deal series Auror 313 02 279 CTAS.

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GAC TRICK 1984 with others carper \$1, will ordered carper \$5, will not seen betty ward Carper \$4, will not seen betty ward \$4, will not seen betty

MERCEDES 2205 61 fan. good interior, excellent body idoesn't run Sacrifice, \$500 hain 284,8333

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\$150

starters \$49-\$79 Import Ring & Valve Job \$449
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10% off smog inspection
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OLDS DELFA 86, 1969 commissive custom, auto-matic, good condition, \$1950, 487-4295.

POINTINC LABARZ '69' needs work, new foleiglass tires \$300 After (gam 594-6886). ODS TORS 1986 gas, brown with Landa. Inp.
TORSON ARM where, perfect shape. 49000
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276-4352.

CLOSACOBLE 98, 1977 in excellent condition Fully conded 3-5,000 miles. Asking 12-500 726-657.

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OLDSMOBILE CUTIANS Supreme, 1977, power serving & trainer, newly michaelesch, handsome carrior, result promissions. Asset des v. 17540 10, remning & weekends, 483-7666, days 233-8294 11, remning & weekends, 483-7666, days 233-8294 11, remning & weekends, 483-7666, days 233-8294.

PEUGLOT DN. WAGON 1975. Postcal and de-pensable foren in and out. New tres and battry. Only 11,700 or 2 Jeffrey days. 224-324. ngds. 226-8846, exchier continon Must see 454-2058.

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PONTIAC CATALINA, 1976, 1500, rum good Ed cyrrings, weekends, 222-5402



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Supered, second owner, must seek \$6,000 or bed of the 48-bets.

HANT TRABER, 1971 IN Wheel Camper, bull-frame from 1,000 Budane, seek, stone, see box, seconds of 1971 or 48-2019.

1150 442-2009 Budane, seek, stone, see box, seek, stone, see box, seeking, estate, sections, seeps 8, original owner, of 1971 or 48-2019.

nnets FOR FIRST VOLKSWAGEN, two doors, owo wordwangs, bumper, and engine guard. Call full leatine FF's Ortifold atom, surroot, warranty, 2717278.

499-7220 PRICEOT DESEL 1975, new part and cylinder Proceed Sturn good 1960s 176-0755 a STELRICID INVIDES a mountain with need Sturn good 1960s 176-0755 and cylinder Good 1960

PRIOLOWICEN 1973, 2 door 4 speed sizk. 4 spin doe engine with repert durinful. Clean reside and oil. registe gas, good gas mineage. Asking 5150. CRIMAK 89,5 gary 897-554.

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7th Anniversary Sale

15 x 30 Sunroof \$149.00 installed

Includes 1-year parts, labor, leakage guarantee.

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SUBURU-Cii. 1960 four door excellent condition, must secrifice 13,000 429-6011

TRY'S & WHEELS, In: 8 hole, new style traction and highway low miles, \$50 each; Evenings 6/88 6668.

THES. 4 GOODYEAR Arriva seet belled radials. PSRS 708-14, 550 att. After spin, 569-1512

PORTO, 1977, 90,000 more, automate, very good condition me been, alternative parties and provided in more been, alternative baseling actions and outer. AnARM addition survivors been good condition, excellent fees, \$1975. Province And Assets.

PSMOCITH CHAMP 1982 metallic blue 4 speed. 4. RABBIT 78 devict body good, new paint text offer, door hash 54000 mins, economical, good 571,5360.

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PUMOUTH DUSTER 74: 38-UR Excriter codult-new similar chain. Chiquis regine \$1200 fem. Sept. 1979. Extra turks, non-good and gets excriter sheige, how days Merchens. Good with extra 1870-1871 or 480-080. ARRAY Consents part of 1980-1881. RAMBLER (Better) 691 heaves some work yood treet

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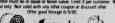
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POPACION MAIAM 973 ages as normal looks great year 200 100 year 200 year 200 100 year 200 year 200 100 year 200 year

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Buy any filter in stock -oil, air or fuel-



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Sheepskin Seatcovers **Below Factory Prices** From \$55 ack Froe Installation We ship anywhere Car covers & bras 2-year warranty **CAR SHEEPSKIN**

TOYOTA CELICA GT 1981. 5 speed, 2 door. Excellent condition 1 owner \$5.500 459-4767

nings 483-3310 TONDIA COROLLA SIS 1986 arouse model. Zione from significant and the significant and si TOYOTA COROLLA 1977, 4-speed, AMFM cassette, new battery, brains, bres is, nuns good, needs mi-now work, 11/200best offer. Days 589-970s, eve-nings 664-0791.

TOYOTA COROLLA, 1975, 2 door, good co \$1200 or Dest offer \$78-9145.

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VOLVO 142, 1971 automutic, very clean, factory VAV 67 Bug, great condition, rebuilt engine \$1500, shop manual 452-0239

VOLKSWAGEN DASHER redun. 1977. SSIx miles. Ex-cellent: condition. Stock shift. \$1800. owner \$215726. When Stock shift \$1800. owner \$215726. When Stock shift \$1800. owner where stock stated stated agood condition. \$4000. where stock \$7000 miles. \$2500 480. \$700.00 480. \$700.00 480.

EXPRESS YOURSELF

VW 72 SQUAREBACK - original owner, mint condi-tion, mechanically excellent, automatic, am fm cas-sette, 31,525 - after 6 pm 578-5535.

More resident contact a 1970 1000 4 door for More resident contact

OCCASIONACIÓN RED. 1754, reprient commang come
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VIENTE COM. 1754 (Accessed commang come
est stat. VOLVO 245 station wagon, 1975 4 speed, air lug-gage rask, estra seat in rew \$3000, 698-0535. \$1,800, for \$1 weekens \$52-247; \$46-505.

VOIXO 67, original owner. Model 144, 4 door, au-tomate. Excellent body, parit, motor: 1950 from 421-5728.

VW BUG 74, very clean \$1500, 464-3329

VW BUG. 1970, asking 51/50 Between 5 & 9pm. VOLVO. 1973 WAGON runs strong and is reliable. VW BUG. 1970, good condition, low mileage, re-140-1292 built englis, new lors and pain: \$2000 436-135

AUTOMOTIVE **DATSUN Z OWNERS**



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VW BUG, 1969. SEMI-AUTOMATIC, good engine. VW RABBIT, 1977 not running. bade for running. Trade for running trade for ru

VW CAMPER, 1967, excellent mechanically, body straight \$1570, 469-9304

VW PASTBACK, 1971, automatic fluel injection, 70:000 miles, rew publishes, tren, multitle, excellent offer, North Park, after noon please, 295-0978 offer, North Park, after noon please, 295-0978

VALCHER 23 straight Runs gent this one shared 12/19/0 can now 751-2700 or 200 to 270 t

VA PMTI: 173.77 Bit fort Surger, 181 gar mobile convention gard waters, 64 of 3, 130 WANTED HOME CVCC parts or groups cause and one of the surger surger and water surger VW POPTOP CAMPER 1969, 18K on rebuilt engine, 11800 or best offer Days, 452-6325 or evenings

VW RABBT 1984: 4-door, 5-speed, surroot, air con-ditorning, AMEM cassette stereo, metallic grey widh fan internat, all options, excellent condition: 16700 to best offer-627-394. VW RABBIT 1980, silver, 4-speed, air conditioned surricut, 4-door, one owner, all receipts, excelers condition, 53200 or best offer Call anytime



 Folding rear seat • Power tailgate release • Air conditioning
 Below-eye-line mirrors • Consos
 2.8 liter V-6 • 4-speed automat overdrive transmission • 20-gallor fuel tank . Tilt steering when



V.W. EUG, 196: Rauks, surroid, good (norm),
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VW SCROCCO 1978-75,000 miles, all service re-cepts, new busine, accellent condition, super clean, 13,000-455-923.

VW STREET BAJA. 1969. 1995cc. shart port stroker. 2 Motorcycles

WANTED ORIGINAL WHITE steering wheel and greylwhite door parent for 1955 Visiowagon bug shout be in usery good condition. After 5 on, ongs 483-7714

WHEELS, WHITE SPORE, 2-Jula, 2-Rula, 5 bott king HELMET, LANGE, like new, 125, 452-9613 pattern for Diology, 550 for an 264-3686.

BMAV 975/5 1973, quarter faring, low bars. In good condition and reliable Must sell. \$1750 or best of fer Paul, days, 275-4730.

WANTED CHROMS GRELE dright netal for 1974 Cheyylvan Good condition, no nut, reasonable Ray 748-9480.

WANTED TRICING & RACIATOR for a 1973 Honda Chic and an ignition lock and lary and siz volt bat erry for followagem 4.25 false.

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VW TUNE-UP \$45.28

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AUTO ALARM MOVING SALE BLACK BART BOBCAT KTK 7001 AUTO SENTRY 129.00 149.00 179.00 APMAO7 REMOTE CONTROL 259.00 CLIFFORD SYSTEM 8 & 9. FREE INSTALLATION!!!

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6-pack cans \$189 SHAWN ARCO 85 Mountain Dew, Diet Pepsi, Pepsi Free.
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HONDA 600 BODY, 1971, tres perfect. Runs ok but needs engine work. Sacrifice 1400 or best offer. Call anytime Lee 280-7367.

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HONDA CB 400 Tr. 1979 model. Clutch needs work. Asking \$500, 477-6239

HONGA CB400F 1975, Supersport, excellent condition, stock 1650 or offer Evenings, 271-0862, days, 755-2949 HONDA CBS00 4-yrinder, Rebuilt motor Very-easy electric starting, dependable, 4-into-1 eshaust. Show room condoon and must see: 1850. Call between 5-tpm, 295-4608 or 226-6402 Shows room condoon and must see: 1850. SUZJABI 885cc NDQC 1974, low mileage, \$249, 1974.

HONDA CR25, 1982, with boxs & helmet. \$700.

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HONDA EXPRESS \$2.244567

HONDA EXPRESS MORED, in excellent condition. Honday Express Michigan and clean. Excellent condition, telegraph to the second telegraph to the second telegraph to the second telegraph telegraph to the second telegraph tele

PLYMOUTH CHAMP 1980 AMEM Stereo, AIC, au-tomatic, dustanding condition, mut see, 32500/cd to Joan (work) 265-5907, [home] 488-1219

HONDA GOLD WING GL1000 1975, runs strong, new 5300 or best offer Call Page 455-0735 see and male offer. 279-5311. Nor and make other 29-2331.

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HONDA XL250, 1976, runs great, 1300. Work days.
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WHITE SADDLE BAGS, 180: 273-3560.

KAMASAKI IZ OPZ 8,300 miles, kmier pipes Laze newiri 13,000 or best offer. Cell after 4,80 pm. "758-888" 800 co best offer. Cell after 4,80 pm. YAMAHA 1974 DT360 dirt bike Running, needs CENTURION, men's 12 speed; 23 like new \$200 or registration, seek First \$100 takes; 297-5149 offer Call Marie at 274-9046.

EAMAHA 400 XS SPECIAL, 1980, many estrus black-ress, cover, etc.; 5700 Excellent condition 579-2758 FIG. 1990 Excellent condition 1893 code Street swarranty at Charms Bicycles 1893 code Street swarranty at Charms Bicycles

KAWASAKI KZ 200 Very low miles. Excellent condi-tion. Fast. Great for beginner. Only 1600: Call and leave message. 294-4647.

KAWASAKI KZ1000 LTD, 1977, good condition, low miles runs great, \$1000 Serve message, 222-6320

KAWASAKI 750 GPZ, 1982, low miles, R-compound tires, Lank bag. Kerker pipe, alarm system, serviced regularly. Jeff 296-2283 or 454-0528. KAWASAKI GPZ 550 1983 Runs great 11,275

SAMAHA ENDURO 100, 1979, 4000 miles only. Ex-cellent condition, freeway jegal. Extremely retuble Must sell \$500 or best offer. Evenings 459-0140.

HCNZA 185, 1979, noat bise, good condition, 80 MACNA V45, 1982, Burgung, mine, scotton, map 3x mines, 1900 or bere Brown 273,605 or of condition, 1900 may 3x mines, 1900 or bere Brown 273,605 or of condition, 1900 may 1

MANAMA X855 SPECNAL E-1981. Exceller contact N255
EVEN & service of 27/278
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MOPED HONDAMANIC 1983, must self Only 550 reeds work. A steel for \$350, from Kevin, 483-556 YAMAHA YZ 125, perfect condition, 83. Less than 50 m. Gear included, \$1100 or best 741-7391.

YAMAHA, '79 X5-1100 SPECIAL Original owner, al-ways garaged, shaft drive, extras. Yamaha's most bullet-proof cruser/touring motorcycle. Must sell \$1,000best offer 287-7099 MOTORCYCLE BATTERIES, for street bikes, still with warranty, should last 34 years, 525 277-4290.

NORTON 6505S, good shape mechanically, new paint needs minor cosmetics, rare model, make of-fer 297-5169 OSSA 250x: DESERT PHANTOM motocross. Very strong and fast in storage and good shape. Sell or trade for VW Beetle or pickup. 264-3686.

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ALPINE SR SPORT 12-speed, ladies 9" frame, good condition, complete with toeclips and pump. Sell for

BIANCHI LIMITED, 23", 12-speed, lignoweight, fast 8 fun Great for novice racing or perfect for touring Excellent condition. New 1500,s ell 1275, 425-3771, 585-3874.

BICYCLE FOUND after start of Tecate - Ensenada ride. For recovery: 1) full description. 2) proof of ownership. 3) ad payment. (9-11 pm) 270-7159.

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CRUISER ROLLFAST 1940 springer fork, use 5.5 spokes, excellent condition. Best offer over \$200 Windsor Fro frameset, 60cm. Columbus SL, excellent 3150 Steve, 483-981

DAVE MOULTON CUSTOM track bike. 50cm Only used once! Campy and Clement. 1600 or best offer.

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GIOS TORINO (BLUE) 56 cm. Like new, many many estral, campy & Omas equiped. Wheels, tires, pumps, (Cycle Vise) stand. Super light, must see 451,172.

LADIES' 10 SPEED, English make, new, never list den, 1189. Alloy wheels and parts. 222,0974. LADIES (IRET 25", Supred, in very good condition s40. Men's bike. 3-speed, needs work, 315 good or ration & under 5100, 425-377.

ACCIDECAME. ARXIV.37 To legated Good con-ton rendy united. 373 Miles 98 97430, e-a.

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MOUNTAIN BIKE, 23" frame size rudden 7 miles, max all alloy parts. Suntour and sealed bearings. 5365, was \$425 224-951. MURRAY BIKE, boy's, like new, 150, built-in dish-wainer, 150. After 3 or on weekends, 753-4771.

ANATA, lades' 19" bite: 15 gear Originally \$400 A ROOMMATES
reasonable: offer will be considered Anita
\$343-883 NISHBI bike, Olympic, 10 speed, silver, good condi-tion, \$100, 462-1270.

NISHINI OLYMPIC 12 speed. 19" blue. Excellent con-dition. Eve just outgrown it. \$125. Jamie 281-6929, 271-6508.

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SCHWINN adult, 3-wheeled, excellent condition. 1150 Call 435-5009

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CHEVROLET SURBAN 1979, as in, excellent conditions low miles first \$5,000 tales that beauty men 16 speed, 152, women's 3 speed, 150, early 150 early 15

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ADULT FEMALE TO SHARE lovely three bedroom 2 both home Bernie after opin, 698-8463

ACTIONION Leave metalog feet to a control of the co

good condition 1250 new 365 new 561-9854.

BALICOA PARK APTISTIC PENTHOUSE 2 bedroom, 2 bett 5-persoular view Beziered ceinings. Emplace 103 second pairs new Balli date, Prewheel, chain, and more 1275 or 2 mad 2-4857.

BAT PARK: Female vegetarian wanted to share large home with a male and female vegetarian. View of the bay and pool: \$350 and depost: 275-4531

REACH AREA, roommute, nonsmoker, 1/2 utilities.

CARDIFF VEGETARIAN GROUP HOME seeks health-minded person. Garden, fruit trees, sprouts, sucing appliances, non-smokers, no pers, 753-0321

CARDIT RESPONSIBLE, employed female to share new 2200 sq. fr. home: complete hitchen, fising room, family room, fireplace, genge, year with paid, all common immerses. Mile from beach, Fref-erably non-smoke: \$285 + security, 1/4 ubities 942-590.

THREE WHEEL FULL DZE with huge were baser. Driven only by a little old lady in Sun City 1125. 212-258.

CH 140 43-8546.

CHRSTIAN FEMALE NONSMOKER Reponsible and considerac Cuer unknowned room and own ball store somme, exceient conditions Soil new 5775.

102 Hospital Store Committee Committee Soil new 5775.

112 unites Encineza Before 1, 436-2579.

ASTATE DESCRIPTION OF THE PROPERTY OF THE PROP CLAWFMONT MEIA AZEA Temale rouminate wanted Available now \$240 month + \$100 de-post 281-888

ACCIMIZATION NEIGHD by 7 per oil non-pered proposed interest per oil non-pered to provide physical through appriler by per oil none of period physical through appriler by per oil none of physical through appriler by CA

CLAREMONT materfemale to share house with sin-gle father. Next, quiet, responsible. \$230. After 8pm as for free 274.4386.

CLAREMONT, male student to share large house. Quiet and neat. Tuesday-Saturday, 6-9am, 6-10pm. Tuesday 6-10pm. 268-8296.

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FEMALE ROOMATE 3 bedroom house, galage, naise bain. Nonseleiter, no drugs, queri, respons-tes hoer. Then will 8 Cytel Blad. Ayalidak jan bes hoer. Then will 8 Cytel Blad. Ayalidak jan heart jan mei 8 Cytel Blad. Ayalidak jan heart jan meiners Nagoloste. Jann 954,2023. Heart jan meiners Nagoloste.

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QUITS !!

to share - large minors 4 NORTH PARK AREA, female to share, 2 bedroom/1 both Crash, nonunoker,prefer student, 18-26 years old 692,4002

NORTH PARK: S190/moreh. Single male, employed only. Small clean noom. Guert atmosphere. Earl 282-0166.

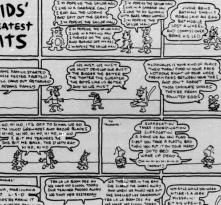
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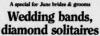
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SAN CARLOS: Roommate needed for 3 bedroom house to share with 1 male & 1 female, between SOSU & Grossmont College, 5250 & 5150 depost & 1/3 ubites. After 7 pm 698-3559

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HALCREST new all uniformshed one bedroom hand-wood floor, sove, refrigerator, 1950month, 1200 security cleaning deposit. No pets, available now Manager, 259-140. LA JOLLA, condominium, furnished, one bedroom pool, jacuzzi, tennis. August. 1800. 453-0769.

LA MESA, 28R apartment wipool, female andror male 1225, left 846,6508

HILLERS studio assister June 19. New againments, repression from the process of t

LAKE JENNINGS (near El Cajon). 3 bedroom, 2 bath, mobile home just remodeled, large yard. Adult park welt pool, spa. 1680 month includes water (Jra 226-1608, 281-451).

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Deprivacy on 1/2 ace, large deck, leave mes.

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MIRA MESA CONDO FOR RENT 5625/mornith 850 tq. ft. 2 odrms. bath, living room, drining room, letchen, balcory. Appliances. carpeting, drapes, ja-cuszs, 2001, laundry 271-5304. MIRA MESA HOUSE, 2 bedroom, 2 bath 2 car with opener, quiet cui de-sac, large yard, sprinklers, track lights, may blinds, \$200 moons, 271,9501 MRA MESA, 28R, 28A condo, 1625, Qual Creek, 10246 Black Mountain Rd, #119, get keys from man-

redroom, two baths, sleeps six, fully fur-l By the week. June 8-29, 1450/week. June 11, 1550/week 488.4337

MISSION HILLS TOWNHOUSE See at 3830 or 3795 Dove Manager at 3821 Dove Kids, pets. ok 5750 Call Names 583-1238 or 578-4403

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The top of the puzzle is north (and up); the left side is west (and left), et cetera.

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific
Beach or Reader Tahirts.

2. All entries in the Reader
Puzzle contest must be received by
the Reader (addressed to Reader
Puzzle, Puzz

sue date.
3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).

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free prizes each week to give away,
so if there are more than five
winners we'll have a lottery.

6. All answers must be entered
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Winners of and Answers to Reader Puzzle #357, Copy right 16 Load paper 9 Check toner

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10 Print

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17 Call service rep Of the 277 entrants, 243 were "copy perfect."



The winners are:
1. Daniel Bertin, San Diego
2. Howard Schaller,
Carlsbad

3. Joyce McMillen, San Diego 4. T.M. Brown, La Mesa

5. Martin Salameda

PACIFIC BEACH 1 bedroom and deri, unfurnished 1500 month, for one quiet, permanent person A. Alatre June 2, 272-9795.

PORT LIGHT 1 (Record - 1 last) cape codes

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SAN CARLOS Spicious three bedroom condo Big SMALL BUSINESS OFFICE or brauty shop and etc. trees, lawns, all appliances, extra storage. Adults. Commercial area, 1325, 564 ST Crain Bird. available June 1 1650, 422-4984.

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wood floor, store refrigerator, 1450/month, 1200 security cleaning deposit. No pess, available now Manager, 295:1412

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MRA MESA HOUSE, 2 bedroom, 2 bath 2 car with opener, quiet cui de-sac, large yard, sprinklers, track lights, mire blands, \$700month, 271,4501 MIRA MESA, 28R, 28A condo, 1625, Quail Creek, 10246 Black Mountain Rd, #119, get keys from man-

bedroom, two baths, sleeps six, fully fur-is By the week. June 8:29, 1450/week. June by 11, 1550/week.488.5227

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MISSION VALLEY EAST. 2 bedroom, two bath condo, air conditioner, patio, storage, pool, jacuzzi, recreational hall, laundry No pets. 1580, 453 4885.

MISSION VALLEY CONDOMINUM: 2 bedroom, 2 bath, fireplace, wisher/stryet, air cond., gains pool, sauna, gym, requietalii, ternis, clubhouse: \$695. Adults, no pers. [VAst) 268-3773.

MISSION VILLAGE adult condo Large one bed room, tennis, exercise rooms, sauna, pool, spa. Up graded appliances and carpeting. Utilities paid, st curtly No pets. 1323, 723-5545. MONTEREY APARTMENTS, Point Loma, 2551 Worden St. 1-2 bedrooms, carpets, drapes, stove, refrigerator, sauna, pool, laundry room, gym. 1455-555, 9 am 4pm, 224-9548.

NEAR 41st and University Clean 3 bedroom, 1 bath house with huge 2 car galage. New latchen with stove, refrigerator, dishwaisher Fireplace and extras. 5655/mo 571-5055. NEAR DOWNTOWN San Diego. One bedroom apartment, carpets drape., refrigerator Security building \$325/month) One block from Billiton Park. off-street parking. Washerldayer No pets. 678-626

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NORMAL HEIGHTS - 5435 Spacous 2 tedroom dupter, new building, lighted parking 4338 1/2 Mc Cintook Street, 276-7345 NORMAL HEIGHTS - 1435, two bedroom duplex, new building, parking, 4338 1/2 McCintock street, workfole now 276-7345.

NORTH PARK Unfurnished apartments. #2: 5450, 2 bedroom: 1 bath. Children welcome: #2: 5595, 2 bedroom: 2 bath. bright. modern. dishwasher. bai-cony. parking. quiet. 294:8737.

NORTH PARK 5475, 2 bedrooms, 1 1/2 bath, New carpets, paints and drapes. Quiet and near all. No pets. 281-6027, 273-2637

NORTH PARK. Large 2 bedroom, 2 bath apartment. Very quiet. Nicely kept. No pets. Close to shopping and transportation. 4360 Alabama Street, 1475.

NORTH PARK | bedroom cottage Deck, carpets, re frigerator, stove, mini blinds, | block to Morley Field, available 5/27, 5425, 692-3136 Monthly Forting

NORTH PARK: 2 room suite with fireplace in lovely 3 bedroom home with a yard. Must be clean, quiet, nonsmoking, no pets. \$190 month. 281-7480. NORTH PARK AREA Studio, \$250/month, utilities paid Low rent for responsible individual. No fees brokes 356, 1878

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THE READER PUZZLE #359 Up Right

By Don Rubin Each of the words at the right provides a directional clue that will help you connect all of the dots. The word "paw," for example, suggests south (southpaw), which leads to the next clue, "Point."

The top of the puzzle is north (and up); the left side is west (and left), et cetera.

Rules of the Game

1. Prizes for solving the Reader

1. Prizes for solving the Reader Puzzle will be two free passes to OFURO HOT TUBS in Pacific Beach or Reader Thirmader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the search fater.

sue date.
3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL). 4. Employees of the Reader and their immediate families are not

their immediate families are not clipible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five prizes each week to give away, so if there are more than five inners well have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trip to our office.

7. One entry per person.

home the creek over the hatch Side Story and dirty Bank

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Of the 277 entrants, 243 were "copy perfect."

Winners of and Answers to Reader Puzzle #357, Copy

right 15 Load paper 9 Check toner

5 Close cover

10 Print

11 Same size 18 Enlarge 1 8½ × 11

12 Hand feed 13 Darker 3 Reduce 8 8½ × 14

2 Transparency 15 Lighter 7 Cut-in (interrupt 4 Check sorter 19 Misfeed

17 Call service rep

The winners are:

1. Daniel Bertin, San Diego
2. Howard Schaller,
Carlsbad
3. Joyce McMillen,
San Diego
4. T.M. Brown, La Mesa
5. Martin Salameda,

San Matea

PACHIC BEACH: I bedroom and den unfurnished 1500 month, for one guiet, permanent person. Available lune 2: 212/9795.

PART LIGHA 1 Inspire 2 James large center.

1000 A 1000 A

SAN CARLOS large 2 bedroom; 2 bash condo Setu-rey and an enemies: 1675, 465-7708.

291-44 Lu.

of Eden

AREA 5695 two bedroom, unfurnished unit air, slove, refrigérator, fenced yard, no sets 56.86 Waring Roat 235-6950. SDSU AREA I bedroom sluplex. College Avenue Excellent condition. Rent 5410, 286-3745

#EUDDVIREE concernious working woman and SDSU AREA 3400 Deliuse one bedroom unfu-per stooking for private gunt housescontented ga-ruped apartment, at conditioning available may age to were for approximately 1550mm Would en-no parts 4500 46th Steec single garage available.

and at 'em

SAN CARLOS Spacious three bedroom condo dig trees, lawris, all appliances, extra storage. Aputs Available April 1 (50: 92: 2014. fully SOLANA BEACH STORAGE BOOM, car-sized, ortific charge according to quantity stored, 452-2508.

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SPACIOUS one-bedroom condo with ferced pati-1535 Per on 224 71nt or after 5/24/85 284-8242 SPRING VALLEY I bedroom, Ivving 6 family rooms,1 1/2 baths, garage, dishwasher, refrigerator, scove, Iau/ridly hook-up, 1700/month, Available, June 8, 440,4405 or 441,7612 STATE AREA to sublease 2 bedroom aguirment furnished, to June-2" Augur - 200 a moreth, util ties included References neeved, floor after 10pm 287 6154.

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CLAIREMONT AREA ON CULDESAC 3 DR. 1 BA. enclosed patio 195,000 New financing needed 76-9098

OFF THE CUFF What's the most unsettling thing that happened to you in a foreign country?



Banking Lakeside

r a cliff in a Datsur pickup near Rosarito Beach. The cab was crushed. I couldn't move. Some people took us to the Red Cross. The took us to the Red Cross. The police came and said we were under arrest for messing up the landscape. They threw me off the cot. I said. "Please, I need help." I gave them \$300; and they let my friend go. They took me to jail. On the third day I couldn't take it anymore. I was in severe pain, lying in fifth with the steen of urine all around. I tried to walk out and they threatened to shoot. Just they threatened to shoot. Just then my uncle arrived and yelled, "You sons of bitches, what are you doing?" He rushed me to Alvarado rushed me to Alvarado
Hospital. At one point I was
pronounced dead. I came to.
My neck was broken. I was
quadraplegic. After a risky
operation I fully recovered.
They said it was a miracle. I
still go to San Felipe, but not



Dennis Caille Millwright Balboa Park

I'm from Canada and the most unsettling thing that's happened has been right here in this country. The airline strike. We flew in on Republic strike. We flew in on Republic and we can't get out of here. We bought our tickets at the beginning of April. Nobody will give us a confirmed seat. We can pay \$830 more or we can try again tomorrow. There are supposed to be more flights out tomorrow. It makes you angry that they put you on standly with another carriers and the standard with a stand not in Mozambique or



We were on vacation in Morocco, driving through the desert in the middle of nowhere in our VW van. The engine just in our VW van. The engine just went foour and blew up. Suddenly out of the blue people came numing towards us. They just stood and stared — old people and kids. My stepdad got a ride into town to see what he could do. A stranger said he'd keep an eye on us. He told me people would cut off my long blond hair for good tuck. I was scared affers. Then we met a Peace Corps person who was a nation nechanic. He offered to help. We had to order parts from Germany. We were stranded in this little town for three months. People would three months. People would run up and run their fingers through my hair. They were fascinated by Americans. When it came time to leave, I was kind of sad. I had made



Joseph Baratelli Graphic Designer College Area

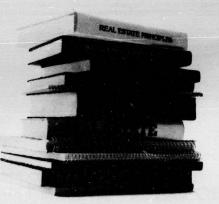
College Area
Two years ago I was in
Florence, Italy walking
Florence, Italy walking
Florence, Italy walking
Florence, Italy walking
Subayas
Substing, I was going to school
and I had my books in a bag. I
was walking, inmiding my own
business, when this woman,
she was like a tog lady,
bumped into me with her bag. It
seemed like he didnited out,
"Pinnochho!" In Italian it's a
derozatory word for a zay derogatory word for a gay male. Other people turned and looked and tried to console me, like, "Don't mind her, she's like, "Don't mind her, she's crazy." That was the general sort of atmosphere, although I don't think anyone actually said anything. It botthered me, it was unsettling, it was so rude. In general I thought the Italians were great people. They are very helpful if you try to speak their language.



Darlene C.
Singer
Normal Heights
I was on my way to Nassau
for a long-awaited vacation.
When I got on the plane in
Florida, they gave us these
little cards to fill out that asked,
"What is your nationality?"
Well, my nationality is Polish,
and that's what I put. When I
arrived in Nassau, they and that's what I put. When I arrived in Nassau, they wouldn't let me into the country. The guard at the airport could barely speak English. He said I needed a passport because I was Polish My cousin pretended she warn't with me but she was reaching an I suprember. cracking u. I remember thinking, "My God, I flew over the Bermuda Triangle for nothing! Now they're going to send me home." Two other guards were called and they finally let me in after I convinced them I was an American.

- Lin Jakary

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