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## There's Water Down Below

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"The system" is the state water project, which Riess ridicules as a multi-billion dollar horseshoogie. "Water is the biggest political corruption in the world," Riess thunders, his basso voice clipped around the edges by a time-worn German accent. "Politics and water are a racket, every home, every household is controlled by politicians through everyone's complete dependence on water." Riess is an angry old man, given to outbursts in which he labels politicians "idiots"

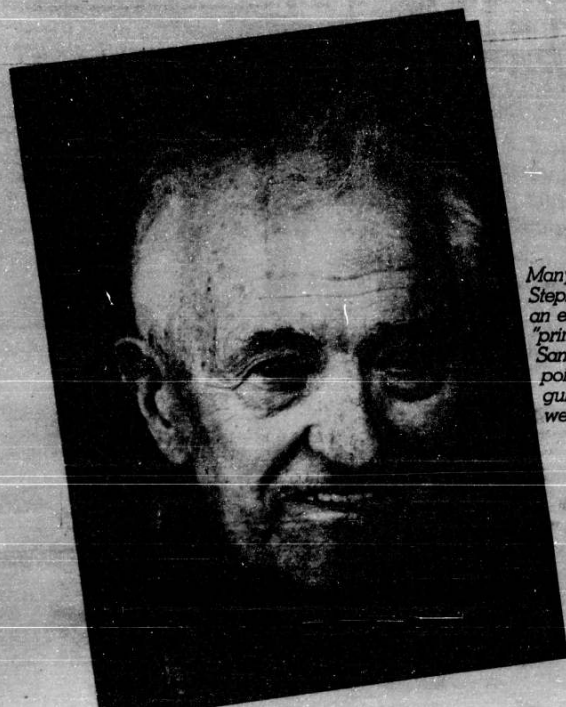
and worse, and university scientists as "the stupidest bunch of sons of bitches there are." He would be easy to dismiss as a petulant crank except for one thing: he has an uncanny ability to find water where the experts say there is none. He claims the water he finds is "primary water," water created below the earth's crust by the cooling of magmatic rock, such as granite and basalt. Riess is one of a very short line of geologists and earth scientists who believe such water, which they allege exists in vast quantities, is independent of the hydrologic cycle of precipitation and evaporation, the natural mechanism almost

*(continued on page 40)*

By Neal Matthews  
Photographs by Robert Bernstein

# READER

VOLUME 14, NO. 22, JUNE 8, 1995 SAN DIEGO'S WEEKLY



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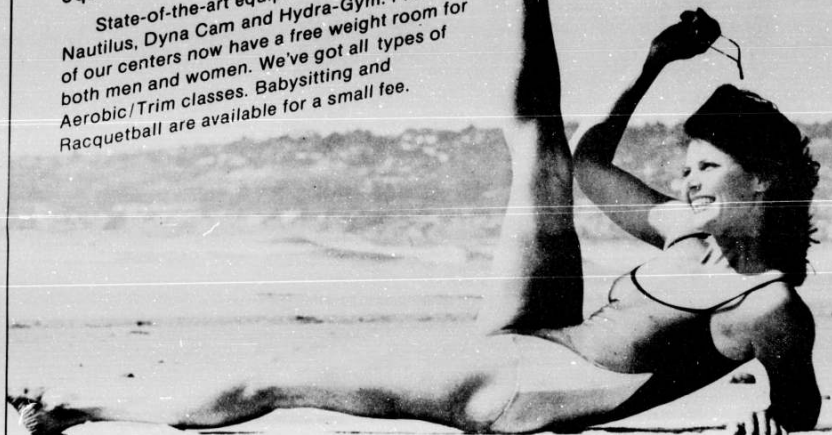
**By Neal Matthews**  
*Photographs by Robert Burroughs*



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## Holed Up

I didn't know APBA Baseball ("Sports," May 30), was still around! My little brother David tried to play APBA in the 1940s. He'd hole up in his room with it for hours, while I was out playing the real thing. Now David has a Ph.D. in statistics and a National Science Foundation fellowship, and just accepted a tenured position at Tel Aviv University. I, on the other hand, never did fulfill my dream of being not only the first girl, but the first ten-year-old, in the major league. I should have played APBA with David.  
Janice Steinberg  
San Diego

## Back To The USSR

This letter is in reply to Natchka Siderova from Kensington, pertaining to her letter entitled "The Name of the Great Tchaikovsky," published in the May 30 issue of the Reader. How dare you claim to be a "local member of the U.S.S.R." and come over here and criticize us! If you are such a "local member," then what the hell are you doing here? Go back to your country where you are suppressed and not allowed to say anything.

## LETTERS

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

All you aliens are alike—arrogant, self-centered, and hypocrites. You came to the U.S.A. seeking freedom and the American dollar, and all you do is complain. You just want to write because you wanted to criticize our freedom of speech, not because it had anything to do with Tchaikovsky.

Not everyone likes classical music. Some people don't understand it. I for one love Tchaikovsky, Rachmaninoff, and Chopin. But I don't like Russians. So, Miss Siderova, if you are so unhappy, get out of our country and go back to your U.S.S.R. M.L. Rich  
San Diego

## Ode To Berlin

You will agree it is a shame a genius of immortal fame, whose songs will live when rock and disco join such kids as Quiz and Cheetah. Should be assumed long since stone cold. Simply because he's somewhat old. So would you please tell young Jeff Smith, And those who check your text for myth.

That "This One Is Holstered" May 23rd) Implied what is in fact absurd With "if he were alive today."

For IRVING BERLIN. I'm glad to see STILL I LIVE!—a happy truth the press confirmed when recently, no less. He had a birthday in New York. With many a candle, if fewer of cork. Since he is in his nineties, which, though actuarially quite rich, Does not seem moribund to one Whose own late youth has just begun. Ted Melnychuk  
Clatskanie

Irving Berlin does live indeed Forgive us the gaffe, we earnestly plead

And our writer deserves to hear as sing:  
The error was in the editing Ed

## Eschew Of The Fisher Man?

Harry D. Fisher's letter (May 30) expressing his contempt toward San Diego's "homeless" gives me the idea that Fisher is a selfish person. Perhaps he is a young man. Someday he may look back on this letter as the most foolish he has written in his life.

In a world in which a few get ahead by abusing, starving, and killing others, Fisher's hatred of the unfortunate may make sense. It must give Fisher a thrill when he refuses to give money to panhandlers, but why stop there? Why should he give anything to anybody? His school, his church, his children, his mother and father—are they also unutil and disposable?

Walt Whitman said, "Whoever walks a farthing without sympathy walks to his own funeral dressed in his shroud." While Whitman gave money quietly to the poor, the sick, and the aged, he sang in his verse of his love for everybody. Fisher may never be able to recognize he is part of mankind. Nathaniel Hawthorne would have said Fisher was guilty of the "unpardonable sin." I would say that a person who does not use language to promote communication, understanding, and respect has become as meaningless as his words. Richard W. Amers  
San Diego

## Perhaps A More Constructive Niche

I agree with Howard Barlow's disavowal ("Letters," May 16) with the medical education "industry" in this country, as reported in your May 9 cover article "So You Want To Be A Doctor." However, I think he's being misled again in identifying the American Medical Association as the "root cause."

The AMA would be just another group of self-aggrandizing cronies if it weren't for the "in" they and pharmaceutical companies have with local and federal government. Who okay each medical school to accept students? Who is considering a law limiting doctors' liability to malpractice victims? Who restricts certain people from offering their services because a group (AMA) considers that service "unorthodox"? Who decides what drugs are "safe" or "effective"? Who grants or revokes a person's right to practice medicine at all? Only one entity has that power: government.

No, Mr. Barlow, the answer isn't more government involvement through socialized medicine. Someone has to pay for that "free lunch," and each April 15 will remind you who it is! High medical fees and physician shortages will still exist; the cost will merely be hidden. Instead we must remove the profile sheen from medicine and treat it as any other profession. Remove government barriers to education and practice, and let each physician be responsible to his patients for the quality of care. Innovation would flourish, as witness the success of the "nonapproved" artificial heart.

No, Mr. Barlow, the answer isn't the cost of both schooling and care, and insurance and bonding companies could help protect patients. Consumers would be prompted to become more informed, perhaps a more constructive niche for the AMA or Ralph Nader. Either would certainly be and improvement over relying on "Big Brother." "He" hasn't done very well so far! Daniel G. Kattner  
San Diego

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JUNE 6, 1985 3

# City Lights



Fire police station in Oceanside

## Gill People

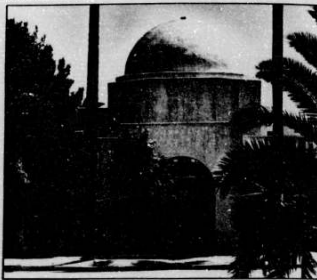
Oceanside's politicians appear determined to build a new city hall and civic center. Council members last month unanimously approved an \$8000 study of the project, and

will soon discuss whether their current city hall and fire/police station should be demolished or retained and incorporated into the new municipal complex. This mundane debate will be enlivened by a small but tenacious group of historical preservationists dedicated to

saving the works of architect Irving Gill. Gill designed a handful of the county's architectural landmarks, including downtown San Diego's Horton Plaza and its fountain, the La Jolla Woman's Club, the Bishop's School, and the Marston house on Seventh Avenue near Balboa Park. The threatened destruction in 1978 of another Gill masterpiece — the Klausner house on Sixth Avenue across from Balboa Park — sparked the formation of the Friends of Gill. The Klausner house, with its open terraces and sunlit central staircase, was demolished, but the preservation effort brought attention to Gill's role as one of America's first "modern" architects, a designer who favored clean, bold design and airy patios instead of hand-carved Victorian gingerbread.

The Oceanside civic buildings were among Gill's last creations, designed and built between 1929 and 1931, just five years before he died. Bruce Kramling, a Friends of Gill founder, says the two buildings show both Gill's continued simplification of the California Mission design and his embracement of current trends. Gill's attraction to 1920s art deco and moderne, for example, peeks through in the fire/police station, with its square tower and long, narrow windows.

Though the city hall's interior space has expanded to fill in the building's Spanish-style arches and promenade, Kramling says "architectural historians from around the country would urge the city of Oceanside to keep both these buildings." The curator of the University of Virginia's art gallery will inspect them both



Original kindergarten building this summer during a visit here to review some of Gill's work for possible inclusion in an upcoming Boston Museum of Fine Arts show on "Design Reform in Twentieth-Century America." Kramling relishes the scholarly appreciation, but argues the Oceanside city

council has a more compelling reason for saving the buildings: the existing inventory of Gill's later designs is dwindling. An Oceanside kindergarten building — one of the first built with French doors opening onto a playground — is abandoned and in disrepair. Another Gill-designed school building formerly housed on

Nevada Street in Oceanside was moved to Escondido, where it was later destroyed. And only the chapel and a few of the twelve cottages Gill created for the Barona Indian Reservation in the early 1930s still stand.

— P.K.

## Battle Of The Embarcadero

Visitors who plan or including a harbor cruise in their summer travel itineraries may want to guard themselves against gushing hydrants, falling ticket booths, and other signs of war between the two sightseeing firms offering bay tours to the public. Ever since Invader Cruises two years ago broke San Diego Harbor Excursion's sixty-year monopoly in taking visitors on guided one- and two-hour cruises around San Diego Bay, the two companies, operating right next to each other on the Embarcadero just north of Broadway, have been engaged in increasingly heated competition for customers.

The latest round began more than a month ago, when San Diego Harbor Excursion, after negotiating a new lease agreement with the San Diego Unified Port District, erected a second ticket booth thirty feet north of Invader Cruises' headquarters on Harbor Drive between the Broadway Pier and the B Street Pier. The new booth, says Invader's Eric Lund, sandwiches in his firm's office with his competitor's original ticket booth, a hundred yards to the south. In addition, Lund says, the new booth is located just four feet from the loading gangplank of Invader's



Eric Lund of Invader Cruises and San Diego Harbor Excursion's new ticket booth

about the new booth's location and proximity to the *Showboat*, but was told the location was part of San Diego Harbor Excursion's new lease agreement with the port and therefore nothing could be done. "Obviously we're very irritated about it," Lund says. "It makes things very confusing for people trying to figure out for which boat they are buying a ticket, and they [San Diego Harbor Excursion] have done nothing to help. When people mistakenly buy tickets at their new booth, thinking they've bought tickets for our *Showboat*, the Harbor Excursion ticket sellers refuse to give them refunds. So we end up letting them board our

boat for free just to keep them happy." To fight the loss of business he feels has already resulted from San Diego Harbor Excursion's second booth, Lund says, Invader Cruises may have to intensify the "price war" tactics it began in May. For the last two years, both firms have been charging the same for their daytime cruises: eight dollars for the two-hour tour, \$5.50 for the hour-long trip, with children under twelve boarding at half price. But starting May 1, Lund says, children have been allowed on the two Invader tours for free, and on June 15 he plans on cutting the adult price for *Showboat* rides "by at least two dollars." "We're trying to wait it out a little longer to see if the port is going to do something about it [the erection of the second Harbor Excursion booth]."

Lund says. "But if nothing happens — and that's the way it appears — there's a chance prices may drop to half what they are now for both our boats."

All this doesn't rest very well with San Diego Harbor Excursion's Ron Dribben. Dribben says that while Invader Cruises only has one office on the Embarcadero, "they've got six ticket windows, and they really shouldn't have any problem with us having two small kiosks with one ticket seller apiece." Dribben adds that while the hydrant was, indeed, knocked over by his movers, "it wasn't done maliciously, and in any event, when they left, the booth was in place. But when we arrived there the next morning to open up, it had been knocked down — and we certainly didn't do it." As for Lund's allegations about misrepresentation, Dribben says, "That's totally untrue. We don't try to force anybody onto our vessels, although we do suggest that our boats were designed and built for harbor cruises — instead of converted sailboats or sternwheelers built as lumber-pushers — and therefore you have viewing from wherever you sit, as opposed to the competitors."

Dribben also refutes Lund's accusation that Harbor

(continued on page 30)



Building under construction

## Mr. Derezinski's Neighborhood

The neighborhood feud began in 1983, shortly after Polish immigrants Maksymilian Derezinski and Maria Protic moved into their small house on Elm Street, between Thirtieth and Dale, in Golden Hill. Today, none of their four sets of neighbors on the quiet street are on speaking terms with the newcomers, and the police, who have been called out by Derezinski

twenty-seven times, have told the neighbors that the situation is explosive. The neighbors all say that Derezinski's two-year-long home improvement project is an eyesore and a blight on the neighborhood, but Derezinski and his live-in "partner," Maria, look up at the two-room structure and see beauty. "It's pathological jealousy, that's what it is," the sixty-four-year-old Derezinski says in heavily accented English. "They wish they had a house like this."

Actually, they wish no such thing. "We don't care if they build an addition, we really don't care," explains Barbara Coe, the next-door neighbor to the east. "But it shouldn't devalue our homes. And how could it take this long to build two rooms? You could build a whole house in this length of time." The neighbors across the street have their house up for sale, and they say that everyone who has come to look at it casts a wary eye toward Derezinski's place. They fear the unsightly yard and the

half-completed two-story addition will decrease the selling price of their home. All the neighbors have complained to the city zoning department, the health department, the fire department, city building inspectors, City Councilman Uvaldo Martinez, Assemblyman Pete Chacon, and the police. "I called the health department about the rats living in the piles of junk they had," says Barbara Coe, "and you know what the health department did? They came out and gave me a box of rat poison and said, 'Put it under your house.'"

There is no law against building what some people consider an ugly structure on your own property, Derezinski, who says he worked as an engineer in Poland, Germany, and Italy, drew up the plans for his house addition, got them approved by the city, and has a valid building permit. Building inspectors have examined some of the work (mainly the foundation) and found it satisfactory. (It hasn't yet been inspected for structural integrity.) Derezinski can't understand why his neighbors "try to stop me from fixing my own property." He says he has called the police because his tires have been slashed, his vans (which he parks on the street) have been vandalized, the trenches he dug for his foundations were repeatedly flooded by the neighbors, and people have thrown rocks at him. One time he told the police that his neighbor, Neal Coe, threatened him with a

gun. "I have friends all over the world," Derezinski says. "Everywhere I live people very good to me. But not here."

Neal Coe says he doesn't own a gun, and that when the alleged threat was supposed to have taken place, he and his wife were in Reno. "Every time we watered our yard, he called the police," says Coe. "When those condos caught fire on Coronado last year, I was standing out in the street by his car looking at the flames. Rick from across the street came over too, and [Derezinski] called the police because he thought we were doing something to his car."

The neighbors' complaints haven't been completely ignored. Derezinski's fence, a makeshift patchwork of wire, dilapidated fiber glass siding, and old wooden planks, violates local zoning ordinances because of its height. But he was able to get a temporary variance. When the variance expired, the zoning department referred the case to the city attorney, who sent Derezinski a letter last fall demanding that he clean up the piles of lumber, dry wall, railroad ties, and other used building materials he'd been stockpiling in his yard. The materials have been moved to the back of the lot, and come July 1 the zoning department will reconsider Derezinski's compliance.

But the feud has no end in sight. Two attempts by the police to get Derezinski and his neighbors into informal mediation have failed. Derezinski and Protic say they're too busy working on the house and staying off the harassment to go into mediation. All the neighbors are ready to mediate, but say Derezinski will never agree to it. "I retire in five years," says Neal Coe, "and I honestly believe they'll still be working on that house then. And what will I be able to get for this place if I want to sell?" Other neighbors have more immediate concerns. "I'm embarrassed when people come to my home," says one. "I even overhear people walking by saying, 'How can they get away with building that thing?' But as the deputy city attorney monitoring the case explains, "There's no law against bad aesthetics."

— N.M.



Thomas Sefton

## Man Stalks Salary

When Michael Schaefer asks a question, it's smart to come up with the answer. Schaefer last year queried San Diego Trust & Savings Bank about the annual salary of bank president Thomas Sefton. Since Schaefer holds 13,400 shares of bank stock (second only to Sefton's 219,000 shares), he figured he had the right to know what the president of San Diego's largest locally owned bank makes. "If he's paid one dollar, that's okay," Schaefer thought. "If it's a million a year, that's ridiculous, since I help pay his salary."

Schaefer's polite but persistent writer queries to Sefton gained him a private conference with the president and top executives of the \$1 billion bank, but yielded him no information. (Schaefer says the bank even had one of its directors, former Congressman Clair Burgener, lunch with him to probe his motive for seeking the salary figure.) Then Schaefer learned that all corporations with more than 500 shareholders must divulge the salaries of officers paid more than \$60,000 annually. San Diego Trust has just 350 shareholders and is exempt from that disclosure obligation, so Schaefer received the bank's plan to give a share of stock to each of 150 tenants who live in apartments he owns, thus increasing to 500 the number of shareholders and crossing the disclosure threshold. (Each share was then valued at sixty-five dollars.)

Before taking such drastic action, the lawyer and former city councilman did more research and turned up a section of the state Corporations Code which allows shareholders to inspect corporate records regardless of the number of shareholders. The bank's legal counsel disputed Schaefer's reading of the code, but rather than continue the year-long letter-writing campaign, offered to

(continued on page 30)



Peasland in Gaslamp district

## Behind The Nice New Coat Of Green Door

More than five years have passed since the Gaslamp Quarter Council declared war on the fourteen "adult" businesses operating within its south-of-Broadway redevelopment district, but so far the council's attempts to close down the various theaters, peep shows, and bookstores have been largely unsuccessful. And with the August opening of the Horton Plaza shopping center fast approaching, Gaslamp council president Art Skolnik admits that he and other redevelopment boosters have

become increasingly eager for any sort of solution that would at least lessen the visibility of the adult businesses. Three months ago, it appeared just such a solution had been found — proposed, ironically, not by members of the Gaslamp group, but by the adult-business merchants themselves. Bruce Ingram is president of the year-old Adult Merchants and Movie Organization (AMMO), which represents most of the nearly thirty adult businesses of citywide, including twelve of

(continued on page 30)



View of buildings from the north



# STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:  
As a meeting inspector for SDGAE, I receive all kinds of unsolicited greetings. If you know what I mean. Recently in an Italian neighborhood I ran into a new one: they place their fingertips on their throats, then flick their fingers out from under their chins. Somehow I don't think it means "Have a nice day." There must be thousands of ethnic gestures that are obscure, formal, or cetera. Could you dig up a couple of examples?  
Mike Gleeson  
San Diego

Some cultural stereotypes are true. Italians love to eat — and why not, since their cuisine ranks in the top three on this planet. But even more difficult to imagine than an Italian who doesn't eat and drink with gusto is one who doesn't talk with his hands. Books could be written on Italian body language. Still, the gesture directed at you is not exclusively Italian. In fact it is found in France, Belgium, Yugoslavia, Tunisia, all across Europe. Which brings us to lesson one: a gesture may change meaning from one culture to another.

No better example can be found than this gesture, known to gesturologists as the chin flick. In France it's *la barbe* (the beard), and may be left over from the days when men wore long beards: the flicking of the beard at another was an insult that expressed disinterest or annoyance. Frenchmen and northern Italians understand its meaning as such today, but a problem in communication arises in southern Italy, where the chin flick indicates a simple "no," like shaking the head does to us.

A far less ambiguous gesture is the good old *scena-tre-tre*, as those in Malta call it. In Italy it's a *numere*, in France *piet de nez*, or in England a cock-a-



Illustration by Rick Geary

snook. Most of us know it as thumbing one's nose. Wherever it's done, the act of placing one's thumb on one's nose, extending the fingers upward, and wiggling them conveys mockery. It goes back at least to the Fifteenth Century in Europe.

Just as ancient, but slightly more ambiguous, is the familiar "okay" sign, in which the thumb and forefinger form a circle. The sign can be used universally, with some caution: in some cultures it is understood to represent an orifice of the body, and it's not a friendly sign to make. Both meanings are found in the same locations throughout Europe, so you never know quite how your okay sign will be received. Not to be outdone, Japan has come up with an interesting variety. To them the gesture signifies money.

Desmond Morris et al. have written a book, *Gestures*, that lists many other examples of ethnic hand jive. I'll just mention three more of my favorites. In most of the Mediterranean, touching one's earlobe means you are seeing someone is effeminate. But in Portugal, and only in Portugal, it is a sign of praise. Similarly, in Italy one can praise someone or some-

thing by placing one's forefinger against one's cheek and rotating the hand — but watch it, because in southern Spain the same sign is used to indicate a man is a homosexual. Finally, everyone knows the V-for-Victory sign. But be careful flashing the sign in England, because if you turn your palm inward, you've just suggested that someone do something obscene to themselves or others.

Dear Matthew Alice:  
My one hundred percent freeze-dried coffee boasts it is "97 percent caffeine free." How much caffeine is in regular coffee, and how do they freeze dry it?  
Toby Dunn  
Linda Vista

The obsession — perhaps addiction is more accurate — of coffee drinkers is truly astounding. Especially to someone such as me, who stays awake for two days just from walking into a café and inhaling the fumes. Example: around the year 1600 the ruler of Constantinople ordered the coffee houses of that city closed; the penalty for drinking an illegal cup of col-

fee was, on the first offense, a beating. On the second offense, the coffee lover was sewn into a sack and thrown in the river. Coffee drinkers just drank on the sly until the edict was rescinded.

Perhaps it's the caffeine that creates such fanatics. Caffeine content depends upon the beans and the brewing method used, but the latest FDA figures indicate the average five-ounce cup of American-style coffee contains eighty-five milligrams of caffeine (the drip method can produce 180-milligram brew, and a cup of instant can be as weak as thirty milligrams). Decaffeinated coffee has a much narrower range, and averages about three milligrams per five-ounce cup — quite a reduction in firepower. (A can of cola has about a hundred milligrams of caffeine, and a chocolate bar about eighty.)

Freeze-dried coffee is essentially dehydrated coffee. Giant vats of coffee are brewed and cooled until frozen solid. The blocks of coffee are then broken into granules and placed in vacuum chambers, where the air pressure is raised and the temperature lowered until most of the water is drawn off. By adding boiling water to what remains you re-create part of that giant vat of coffee someone else brewed in a factory far away.

Instant coffee not labeled "freeze-dried" is probably made by the spray-drying method. Huge vats of percolated coffee are sprayed through tall chambers in which hot air is circulating. As the coffee rains down it loses its moisture, and by the time it hits bottom only powdery grains of coffee extract remain. □

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

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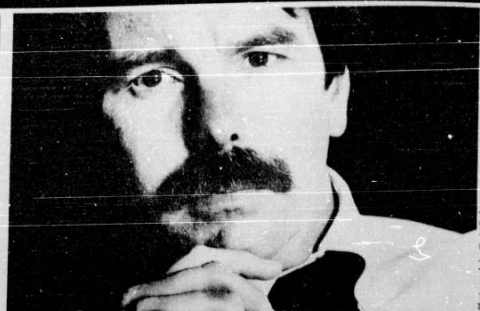
## THE INSIDE STORY

BY PAUL KRUEGER

TY REID, PRESIDENT OF THE SAN DIEGO POLICE Officers Association, is walking a political tightrope as he leads his 1350 fellow cops in contract negotiations with the city council. Reid has emerged this year as one of the brightest of the city's potential Republican officeholders. The thirty-nine-year-old police sergeant caught the attention of campaign consultants Dave Lewis and Jim Johnston last fall when they drafted him to star in a TV ad endorsing Supervisor Susan Golding. "Ty was very forceful, and it was our best commercial in the Golding campaign," says consultant Johnston. "I figured, 'This guy can walk and talk, maybe he's a candidate.'" But Johnston's optimism was dashed when he learned that Reid was a registered Democrat. After discussions with county Republican Party chairman Bob Schuman and state Assemblyman Larry Stirling, Reid switched parties, and he's now considered a prime contender for the city council seat won by Dick Murphy, who was Monday appointed to the Municipal Court. (That Assemblyman Stirling would encourage Reid to join the

GOP and consider seeking the council seat is ironic, since Stirling aide Judy McCarty is also interested in the position.) Reid's important role in the police salary talks will complicate his possible appointment or election to the city council. Consultant Johnston says even speculative talk of a police walkout or job action could destroy Reid's political future. "Anything that smacks of heavy-duty unionism just doesn't fly in this town," Johnston warns. GOP chairman Schuman isn't so alarmed. He acknowledges that "if the police strike, [Reid] will be hurt badly, possibly terminally," but he figures that voters support wage hikes for police and firefighters. Schuman believes Reid can emerge from the pay negotiations with more name identification and public approval, especially if he helps persuade council members to avoid a tax increase by boosting police pay only after cutting other spending.

City Councilman Mike Gotch's unwavering support of commercial development at the old Mission Beach Plunge has cost him friendship and political support in his beach-area district. While council



Photograph by Chuck Carlson

Ty Reid

members will sometimes temporarily alienate their allies. Gotch has shattered his previously beneficial relationship with Dan Hamel, a popular Mission Beach merchant and stalwart Gotch supporter. When Mission Boulevard storefronts were knee deep in water and mud during the 1983 floods, Hamel converted his bike shop and sports store on Ventura Place into an emergency center, serving food and coffee to volunteers; television news crews filmed Gotch filling sandbags, and Hamel kept Gotch's name in the newspapers by stringing across his storefront a fifteen-foot banner reading, "Thank You Mike Gotch."

Hamel is furious now, arguing that Gotch is "rampantly disregarding the [beach] community's priorities" by helping persuade a council majority to approve architect Paul Thoryk and developer Graham MacHutchin's \$12 million commercial redevelopment of the historic plunge area at the foot of West Mission Bay Drive. "Mike should be concerned about parking, traffic jams, and the transients and rowdies at the seawall," says Hamel, who recalls that beach-area merchants and citizens "almost ran Thoryk and MacHutchin out of community meetings" when the two lobbied for their project, which last week was

approved by the council. "Mike's just not speaking for us any longer," says Hamel, who surmises that the councilman is backing Thoryk and MacHutchin because of their considerable influence in city politics and their ability to help Gotch become "major, assemblyman, congressman, or whatever higher office he wants. There's a lot of [campaign] donations coming from those two." (MacHutchin's wife, Nancy, is one of the city's most accomplished fundraisers. Her clients include Assemblyman Larry Stirling and Mayor Roger Hedgecock, for whom she raised impressive sums last year, despite Hedgecock's criminal indictment.)

Hamel is also miffed that he no longer has easy access to Gotch. "I've tried to talk to him on this, but I can't even get an appointment. Anything I say has to go through his aides," Hamel says. He and his beach-area business allies, including real estate agent Brian Wagner, plan a blitz of negative press they hope will turn Gotch around on the plunge development. They'll start in two weeks by G-mailing community opponents to the project and publicizing an

August, 1981 letter Gotch sent to Mission Beach merchants outlining his arguments against commercial development at the Mission Beach shore. Gotch states in that letter that "no matter how well intentioned when conceived, the combined commercial/parkland concept must be stopped now." The councilman shrugs off Hamel's criticisms of the plunge development and points out that Hamel has said publicly that shops and restaurants in a renovated

plunge building would be "mutual competition" for Ventura Place merchants. Hamel's contention that Gotch is ignoring the concerns of business owners is wrong, the councilman says, noting that the former and current presidents of the Mission Beach Town Council endorse the Thoryk/MacHutchin project. "And no one's given more time, day and night, to improving living standards in the beach area than I have," says Gotch.

As for Hamel's allegation that Gotch is pushing the Thoryk/MacHutchin project in part because of the developers' political ties and influence, Gotch says, "Dan Hamel is naive. I've received all of twenty-five bucks from Thoryk since I've been elected to the council." Gotch says he's not worried about Hamel's plan to solicit public support in overturning the council's approval of the plunge project nor embarrassed by his 1981 letter that pledged to keep

commercial development out of the area. "My letter referred to a 140,000-square-foot project that was out of hand. The current proposal has half that much space, will restore the roller coaster, plunge, and pool, and add public walkways, lagoons, and landscaping. It's the best way to rid the beach of low-lifers and drug traffickers." As for his personal relationship with Hamel, Gotch says he's as accessible as ever. "Dan's the one who doesn't call any more," the councilman says.

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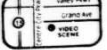
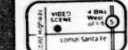
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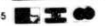
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# Water

(continued from page 1)  
universally accepted as the source of all water on the planet. Riess says that there's no need to move water to San Diego through the state's astronomically expensive system of canals and pump stations; all the water we need, he insists, is right under our feet.

This theory is so contrary to accepted tenets that it is utterly preposterous to most scientists, engineers, and water district administrators. It bucks the standard doctrine that all waters now on the earth were originally part of the primordial material that covered the newly formed planet five billion years ago. Riess's ideas also contradict the basic assumption of laws governing the distribution of water — namely, that all groundwater is derivative of precipitation. As a result, public policy in California has entailed moving colossal amounts of water from wet areas to dry areas; deep drilling has never been considered an alternative.

In 1982 Riess and a young associate named Morad Eghbal approached the San Diego County Water Authority and suggested that it allocate funds for some deep-well drilling. Riess argued that all the water San Diego needs can be tapped in fracture zones beneath the bedrock, and that this water constitutes a pollution-proof, drought-proof, never-ending supply. The Water Authority spends more than \$60 million per year (supplied by taxpayers) on imported water, and it has long-term commitments to continue such purchases and to help pay off the 1961 bonds that financed the state wa-



Water from Sparklets well No. 1

ter project. Directors of the Water Authority rejected Riess's idea as unproven, but told him that if he wanted to pay for the drilling himself, they might buy any water he found. Riess left empty-handed. Now, however, he has returned to San Diego County and, with a local entrepreneur, is doing his own drilling. He is just beginning to supply water from deep wells to the Valley Center Water District. This is the only project wherein a private individual is selling water to the public agency throughout the Water Authority's 1400-square-mile jurisdiction. Riess sees the tide turning his way now.

Stephan Riess is a Bavarian-born mining engineer and geologist who was educated at the pre-World War I German Naval Academy and at the University of Tübingen, just north of the Swiss border. He says he has drilled more than 800 wells around the world, most of them tapping "rock fissure aquifers" where pri-

mary water purportedly flows on its course to the sea. Two local examples of his work are the wells at the Sparklets water bottling plant near Lakeside, and those at supermarket magnate John Mabee's Golden Eagle thoroughbred horse ranch on Highway 78, east of Ramona.

In 1955 Burton Arnds, president of Sparklets, read press accounts of Riess's success in finding water in the previously dry Simi Valley, northwest of Los Angeles. One article in particular, appearing in *Collier's* magazine, inspired Arnds to contact Riess and ask the water developer if he could help locate water at the struggling Lakeside plant. Arnds already had eight shallow wells there, each between thirty and sixty feet deep, but their water levels were declining and the water itself was of increasingly questionable quality. Riess conducted extensive geological analyses on the site, surveys which determined exactly where the different types of rock

formations intersected underground. Riess, who doesn't charge his clients if he doesn't find water, explains that he looks for "restricted faults," which don't reach the surface. Yet he almost never digs below the surface during his analyses. "Whatever I can't excavate with a pick, I'm not interested in," he explains. He eschews the highly detailed geologic cross-section charts painstakingly drawn up by geologists, preferring to determine for himself the specific local geology.

After his ground studies at the Sparklets plant, Riess told Arnds exactly where to drill. A diamond-core act rig dug through the soft earth and hit solid granite at 400 feet. For almost 500 more feet the drill descended, and then it struck water where Riess had predicted it would. The wells in the Lakeside area are generally between fifty and 150 feet deep, and although wells of 600 or 700 feet, such as Riess located for Sparklets, are not unheard of in the county, almost all of them are drilled in porous sedimentary formations, not solid granite. "In the name of accepted geology, it was ridiculous to drill there," Riess says. "But I knew I was right."

That first well continues to produce about eighty gallons of water per minute, water with a fairly high mineral content, but extremely low in tritium, a hydrogen isotope produced naturally by radioactive bombardment of the earth from deep space. The tritium content of the Sparklets water is so low, in fact, that it is used by UCSD geochemists in their lab experiments, according to Hans Suess, a geochemistry professor there. In the years since the development of the hydrogen bomb, worldwide tritium levels have increased dramatically, mak-

ing it difficult to find water with sufficiently low levels of the isotope for scientific research. Tritium has a half-life of approximately twelve years. The low tritium count in Sparklets water means it hasn't been on the earth's surface for at least one hundred years. Riess contends that the low tritium content is one indication that the water has never seen daylight. But geochemists say the tritium count only means the water is old; it would take analysis of other elements in the water to date its origin.

In 1962 Riess located a second well at a depth of 960 feet for Sparklets, which produces about 200 gallons per minute. (The company needed a well with more flow, and when the second one was completed, the first was put on standby as a backup well.) Bob Jurgensmeier, the water processing technician at the plant, says the company has been

pumping out 30,000 gallons of water per day from that second well since 1962, "and the water level always stays the same. I don't think it's groundwater that's seeping down through the rocks," Jurgensmeier maintains. "The water table never varies, even during droughts, and the [chemical] analysis sheet never changes. A lot of people have tried to say it's water from the [nearby] San Vicente Reservoir, but the analysis is really different."

John Mabee, founder of Big Bear supermarkets and owner of the 400-acre Golden Eagle horse ranch, also believes the water Riess located for him is of curious origin. "It's not surface water," Mabee contends. "I believe Riess is correct. It's primary water." In 1972 Mabee read an article about Riess in *West* magazine, a *Los Angeles Times* supplement. He asked Riess to try to find water on his ranch.

"Others had said forget it, there's no water there," Mabee recalls. "I'd sent my engineer out with experts, and they all said the land was dry. I heard about Riess and asked my engineer to check him out. Riess had drilled for Sparklets, and they pump millions of dollars' worth of water each year out of that well. They bow down to the East to that guy. When he spotted a place for us, we drilled it. Right through blue granite. He said that at 525 feet we'd hit water, and we did! And it's real good water, low in solids. We could bottle it. He made the farm, no doubt about that."

Mabee says that three of the wells Riess located (out of five) are now pumping about 1500 gallons per minute. One need only drive past the ranch, whose pastoral greenery stretches off toward the San Ysidro Mountains, to see why Mabee venerates Riess.

Many respectable people, however, ridicule the man's ideas. Orthodox geologists and hydrologists say they have demonstrated that all but an infinitesimal amount of the earth's water is locked up in the hydrologic cycle, and is "meteoric" (related to the atmosphere) in nature. As almost everyone learns in school, this entails the evaporation of water from oceans, lakes, and rivers, the movement of clouds over land, the dropping of the water in the form of rain or snow, and the return of most of the water to lakes, rivers, and, finally, the oceans, through runoff. Much of the water that doesn't return percolates down to underground aquifers, which can contain immense amounts of water and are usually underlain by hard, impermeable rock, such as granite. This is exactly the kind of rock beneath which Riess's wells are

(continued on page 12)

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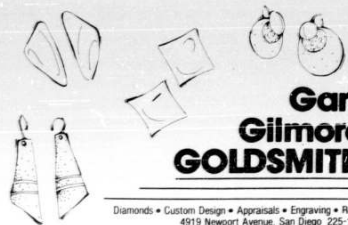
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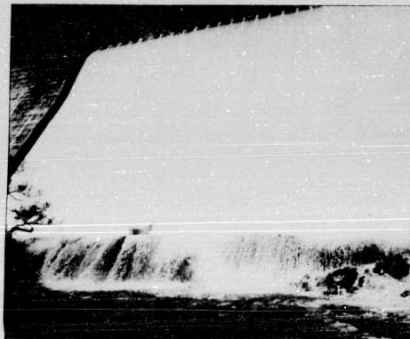
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# Water

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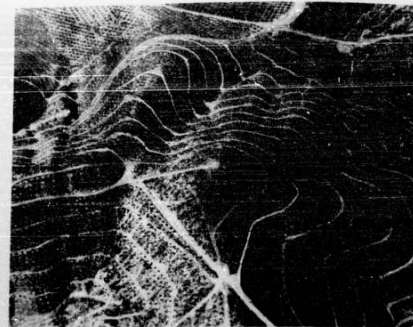
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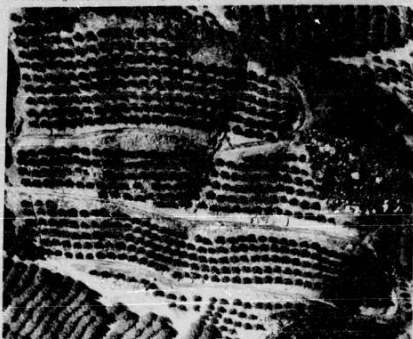
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New avocado groves, northern San Diego County



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Reservoir fed by imported water

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After the war, Riess settled in the Simi Valley and became a professional water developer. His success at finding water in large quantities in that arid region, and his confronta-

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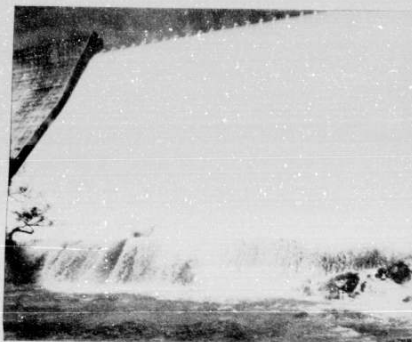
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(continued on page 14)  
JUNE 6, 1985 13





# Water

(continued from page 1)

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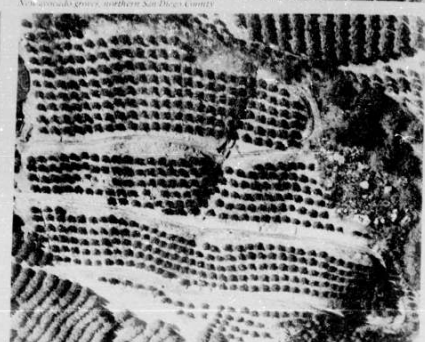
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Meteorite craters, Pineda, northern San Diego County

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During his travels, Riess was often either fighting water or searching for it. Deep in some of the mines, huge streams of water would commonly burst through a fresh blast hole 4000, 5000, 6000 feet down. Riess knew that such tremendous streams of water, usually associated with faults or

fissures along two different intersecting rock formations, had confounded miners for centuries, and were explained away by scientists as merely surface water that had seeped down along cracks. Two of the biggest silver mines ever worked, the Comstock Lode in Virginia City, Nevada, and the Tombstone mine in southern Arizona, were lost to flooding before they could be mined completely. "Most mines are flooded out long before they're worked out," he explains. The quantities of water Riess encountered in the mines were so great, and the location of the mines was often so high in dry desert mountains, that it made no sense to Riess that such waters were originally produced by rain or snow. He became convinced that this water was being continually created within the earth, and could be tapped for public use.

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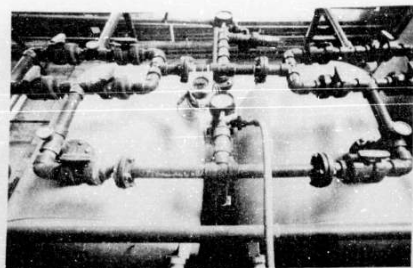
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# Water

the sky. In October of 1989, Riess testified before the U.S. Senate Select Committee on National Water Resources, which had convened in Los Angeles, and explained what he thought was a simple and inexpensive way to supply Southern California's water needs.

According to a transcript of his testimony, Riess told the senators, "Here in our West, all of the water programs in the past have been temporary and short-lived. Dams silt up and large areas of land have been and are becoming denuded. Behind Hoover Dam, Lake Mead is filling with silt at the terrific rate of more than 137,000 acre feet annually. The dams associated with the proposed Feather River project will result in even faster silting-up. These problems do not seem to concern the proponents. The answer that I get nine times out of ten is: 'Well yes, but we won't be here.' This answer contains the same fatal error that resulted in the demise of so many ancient civilizations and may well spell out the doom of our own."

Riess went on to explain his success in drilling for hard rock aquifers all over the world, including the Hangev Desert, near Elat in Israel, as well as the deserts of Mexico, Egypt, and the Sudan. When asked about the economic feasibility of producing such water, Riess said, "Although the hydrostatic pressure of the waters flowing through rock fissure aquifers is not often sufficient to make the wells flow, it does in almost every instance



force the water up to levels that makes pumping costs entirely economically feasible. Gentlemen, it is certainly far more economical to pump water vertically up 300 feet than to pump it and transport it laterally for 450 miles.

In conclusion, gentlemen, I trust that you completely understand that the above presentation has been only a mere summary of the subject. I only request that you challenge me to further document this concept and all of the statements which I have made to you."

Rather than stimulate interest in a possible alternative to the \$1.75 billion Feather River bond issue, Riess's testimony helped initiate a counterattack by the state Department of Water Resources. The director of the DWR sent out an official information bulletin to thirty-three state offices, as well as the state director of finance, the board of registration for civil and professional engineers, the state attorney general, and the assistant chief of the state bureau of criminal identification

and investigation. As reported in Christopher Bird's book, the bulletin asserted that Riess's theories were based on "specious and utterly speculative" arguments, and referred to Riess as a "purported scientist, geologist, geochemist, and philosopher." The bulletin also pointedly stated that the concept of "primary water" wasn't included in "any standard glossary of geological or hydrological nomenclature." In response to that last statement, author Bird, an unimpressed believer in Riess, wrote, "The same could have been said for the word 'blitzkrieg,' which became acceptable to French generals, who could not find it in any of their standard military glossaries, only when they were overwhelmed by the reality the word represented."

Riess and his followers use battle metaphors frequently, and they foresee the day when the scientific world stops scoffing. "It's going to be a war. Primary water is the future of water supply, if it can be managed prop-

erly," explains Peter Britton, chairman of the Riess Foundation, founded in 1984 and currently based in Washington, D.C. The nonprofit foundation was established for the purpose of providing the financial wherewithal to drill deep holes; it can cost as much as \$250,000 to drill a well 600 to 2,000 feet. "If you or I owned a hundred acres of oranges or avocados, that's too expensive to drill. We could never get our money back," Riess says. "So the foundation is going in and collecting money from people I drilled big wells for. I have \$14 million committed. First I prove that the water is there, then the local group of farmers get a four-and-a-half percent federal loan to finish drilling and install pumping equipment." So far the foundation has done no drilling in California, but Peter Britton says it has drilled three holes on the East Coast, one of them to 3,000 feet. "We look at ourselves as a priesthood," Britton says. "We have to help people see the truth. There's plenty of water available in rock fissure systems in San Diego, but a lot of vested interests aren't necessarily friendly to having rock wells provide water to Southern California. Who can deliver water to the avocado and citrus growers of Southern California at a price they can afford? And will there be a political constituency that can force this water onto the market? It's going to be a fact of life. It's going to be a war." The initial assault has already taken place in Valley Center, a few miles northeast of Escondido, but the Riess priesthood hasn't encountered any resistance. The Valley Center Water District, which is part of the twenty-four-member San Diego County Water Authority, has signed a contract to purchase water from deep wells dug by a North County flower grower and

entrepreneur named Vern Meyer. Riess and Meyer have their own separate contract. Riess determines where to dig, and Meyer invests the money in doing the digging. His contract with Valley Center says that he'll sell them the water he finds (on water district property) at a cost that's twenty percent lower than the cost of water from the Water Authority. Right now the district is paying \$207 an acre-foot for water that's brought down through the state water project and administered by the Water Authority. Meyer's selling price will be about \$165 per acre-foot.

Vern Meyer doesn't want to encourage competition from other entrepreneurs who might try to jump into the North County water business, so he declined to discuss his drilling project. But Charles Dacus, director of the Valley Center Water District, says Meyer has drilled four wells near the district's Cool Valley Reservoir, and one well on Paradise Mountain to the east. All of the wells approach 2,000 feet in depth. "We've taken samples from three wells, and it appears to be good water," says Dacus. The tritium level in the water is also quite low. Dacus says it tests at about 350 parts per million, while "normally up here well water contains about 500 parts per million of tritium." Meyer reportedly has about two million dollars invested in the drilling project.

District executives say Meyer told the district board he'd be tapping primary water, but the district isn't overly concerned with the water's origins. What's needed is a large volume of water at a good price. "The contract doesn't go into effect unless they can produce a thousand gallons a minute from each well," explains Jerry Gerald, the district's director of finance. "We haven't reached that point yet,

but we'd probably take whatever water they can pump."

Ninety percent of the district's water goes to agriculture, mostly avocados, and the cost of water is the single biggest expense for the avocado farmers, and the most critical. The farmers pay between \$140 and \$525 an acre-foot, depending upon what water district they buy from and the elevation of their land. Darwin East is in charge of a Disney Corporation subsidiary that has planted 850 acres of avocados in Valley Center, and water costs him about \$475 an acre-foot. "We'd need it to be \$260 an acre-foot to grow avocados profitably," says East. "If somebody doesn't come up with something, we'll drill our own wells." The problem is, it costs about thirty dollars per acre-foot for every hundred feet the water has to be raised from a well, according to the North County Avocado Growers Association. So if the hydrogeologist East has hired can't find water shallower than 900 feet, East's grove is in trouble.

This is where Riess and Meyer believe they come in. "I know where the water is down here," says Riess, getting up slowly out of the sun on his back porch overlooking the avocado country of Valley Center. "Four hundred farmers want that water, and we can supply it to them for half of what the state charges. That's why I moved down here." Riess says he and Meyer have permits to drill for water on federal land in the area, and they plan on selling this water directly to the farmers. If they succeed, it won't matter to the farmers if the water is primary or meteoric. But if it is someday proven to be water that's continually being manufactured inside the earth, San Diego will become known as the place where hell really did break loose.

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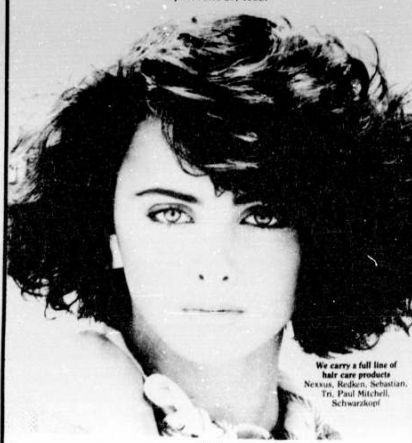


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# WHAT'S HAPPENING AT SDSU THIS SUMMER FOR YOU

The Associated Students of San Diego State University is a multi-faceted organization which provides programs, facilities and services to students, staff, faculty, alumni and the general public. All of our programs are cultural, recreational and social, and would not otherwise be offered by the University. Each year over 100,000 people participate in these activities. These programs include: **Campus Recreation • Mission Bay Aquatic Center • Cultural Arts • Open Air Theatre • General Store • Aztec Center • Campus Children's Center • Student Government**. This summer, many of our programs are still available. Sign up today!

## CAMPUS RECREATION

### SUMMER RECREATION SPORTS PASS

Includes unlimited use of gym, pool, weightroom and fee tennis court. Reservations May 28-Aug. 23. All hours are subject to change. Please call Rec Check for hours, 265-5512.

Fee:	Daily	Monthly
Spring/Summer	\$50	\$8/mo
Active alumni	75	\$10/mo
General public	1.00	\$10/mo

### RACQUETBALL COURTS

Courts may be reserved up to two days in advance by calling 265-6492.

May 28-Aug. 23	12-9 pm
Monday-Thursday	12-8 pm
Friday	9 am-9 pm
Saturday/Sunday	9 am-9 pm

Fee:	SDSU students	SDSU faculty/staff	Active alumni	General public
(Spring/Summer)	\$50	\$8/mo	\$2.50	\$3.50

### WALLYBALL COURTS

Courts may be reserved up to two days in advance by calling 265-6492. Courts available same hours as racquetball courts. Fee: same as racquetball.

### SUMMER SWIM LESSONS

Group and individual swim lessons, as well as recreational swim and structured workouts.

Session I:	June 17-June 28
II:	July 1-July 12
III:	July 15-July 26
IV:	July 29-Aug. 9



## OPEN AIR THEATRE



Santana, July 28

All concerts produced by Avalon Productions

DATE	TIME	EVENT
June 25	8:00 pm	The Smiths
July 9	8:00 pm	Tears for Fears
July 13	8:00 pm	Randy Newman
July 23	8:00 pm	Grover Washington Jr.
July 28	8:00 pm	Santana
August 8	8:00 pm	UB40
August 11	8:00 pm	Al Jarreau
August 13	8:00 pm	Sling
September 6	8:00 pm	Jazz Explosion
September 7	8:00 pm	Dire Straits

Avoid ticket lines. Charge by Phone (619) 232-0800 (714) 740-2200. Tickets available at all TicketMaster outlets or at the Aztec Center Box Office.

Times: Monday-Friday (All sessions)

1:15-2:00 pm  
2:15-3:00 pm  
3:15-4:00 pm  
4:15-5:00 pm

### SUMMER SOFTBALL

Men's and Co-Rec Leagues

Choice of Leagues:

Mon. & Wed. evenings

Tues. & Thurs. afternoons

Sun. morning & afternoon

Entry Fee:

\$165.00—Student teams

\$175.00—Non-student teams

Enroll Due: Tues. June 11

Call 265-6424 for more info.

### RED AND BLACK BOWL

265-6561

Summer Bowling Leagues:

Monday—Mixed Trio League

Tuesday—Family League

Wednesday—Trio League

All leagues begin at 6:30, and only

cost \$4.00 an evening and the first

week of June will be a Pre-Sweeper

event. 12 noon-9 pm Monday-Friday

Summer Youth Discount Pass:

Includes unlimited use of bowling,

billiards, or table tennis.

Age limit 8-17 yrs.

Fee: Daily \$3.00, weekly \$10.00

### THE LEISURE CONNECTION

265-6994

Monday Specials: Rosarita Lobster

Run, call for details

Thursday Specials: Mission Bay Twilight

Canoes and BBQ, call for details

Colorado River Canoe ..... 7/19, 8/9

Rockclimb Workshop ..... 7/13, 7/27

Temecula Wine Tasting

Bike Tour ..... 6/24, 7/22, 7/27, 8/10

California Whitewater River

Tour ..... 8/3-11, \$279.00

San Francisco to Santa Barbara

Bike Tour ..... 8/16-23, \$115.00

### NON-CREDIT CLASSES

Ballet ..... 6 weeks starts 6/25 ..... \$25.00

Ceramics ..... 6 weeks

starts 6/25 ..... \$40.00

Massage ..... 5 weeks

starts 6/24 ..... \$35.00

Photography ..... 6 weeks

starts 6/24 ..... \$40.00

Racquetball ..... 5 weeks

starts 6/24 ..... \$25.00

Yoga ..... 6 weeks starts 6/26 ..... \$25.00

and much more! \*Non-SDSU students

please add \$10.00.

### CAMP

MULTICRAFTS/SWIM CAMP 8-12 YRS.

265-6994

ARTS & CRAFTS, SWIMMING,

CERAMICS, CLOWNOLOGY

Session I ..... June 24-July 5

M-F 12:30-4:00 pm ..... \$70.00

Session II ..... July 8-July 19

M-F 12:30-4:00 pm ..... \$75.00

Session III ..... July 22-Aug. 2

M-F 12:30-4:00 pm ..... \$75.00

### ADVENTURE SOUND CAMP 12-14 YRS.

265-6994

RAFTING, CANOEING, HIKING

ROCK CLIMBING

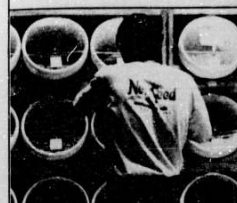
Session I ..... July 1-July 10

Ten days straight ..... \$373.00

Session II ..... July 15-July 24

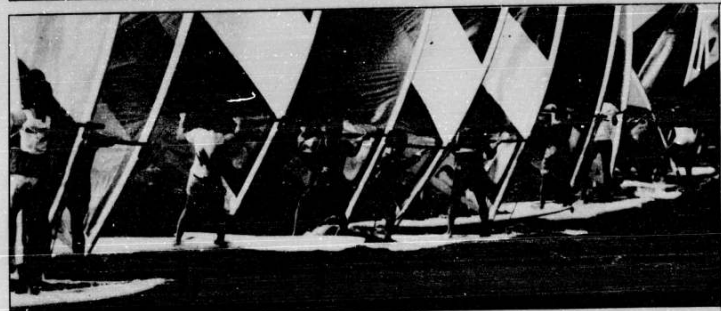
Ten days straight ..... \$373.00

## GENERAL STORE



The General Store is SDSU's natural food store. The store provides the community with a wide selection of wholesome food products at the lowest possible prices. The General Store has more than 100 bins of bulk food. From flour and nuts to herbs and seeds, the bulk selection allows shoppers to buy as much or as little as they want. You can also find fresh squeezed and pressed juices, self-service peanut butter, daily made sandwiches and their own brand of vitamins and nutritional supplements. Right now their summer fruit is just arriving. Enjoy a wide variety of organic fruits and vegetables at super prices.

Summer hours: Monday-Friday, 10:00-4:00.  
Saturday & Sunday, closed.



### MISSION BAY AQUATIC CENTER

The Mission Bay Aquatic Center, located on West Mission Bay offers a wide variety of water sports for the novice as well as the pro. The center is the world's largest instructional waterfront facility. The Aquatic Center offers a complete variety of instruction in the following areas:

- **SAILING**  
Basic  
Advanced  
Hobie-Cat  
Racing Clinic
- **SURFING**  
Basic  
Clinic
- **KAYAKING**  
Basic & Surf
- **WINDSURFING**  
Basic  
Advanced  
Clinic
- **ROWING**  
Basic Sweep  
Adv. & Sculling
- **SCUBA DIVING**  
Basic  
Advanced
- **WATERSKIING**  
Multi-level  
Advanced  
Intro to Comp  
Comp Ski  
Barefoot

Summer hours are in effect  
May 22-August 22  
(The Center is closed July 3-4)  
Monday-Friday 8:00 am-7:00 pm  
Saturday/Sunday 8:30 am-6:30 pm

### SUMMER SESSIONS

Session I May 28-June 10 (2 weeks)  
Session II June 15-June 28 (2 weeks)  
Session III June 29-August 2 (4 weeks)  
(Closed July 1-7)  
Session IV August 3-August 30  
(4 weeks)

### ALUMNI YOUTH WATER SPORTS CAMP

The Alumni Youth Water Sports Camp provides a wide range of aquatic activities for students ages 10-17. Students select one specialized instructional activity each week for the morning hours. Each week will consist of 5 days of progressive skill instruction in that instruction area. These one-week sessions will be structured so that students may continue for multiple weeks without repetition.

### AFTERNOON RECREATIONAL ACTIVITIES

Windsurfing  
Sailing  
Skin Diving  
Wave Diving  
Boogie Boarding  
Canoeing

Water skiing  
Kayaking  
Body Sailing  
Fishing  
Olympic Sweep  
Rowing  
224 Keel Boat  
Sailing

DATES: There will be 9 one-week sessions beginning June 24 continuing through August 30.

ELIGIBILITY: All of the MBAC Programs are available to students, staff, faculty, and alumni of all San Diego county colleges and universities.

### CLUB MBAC

Club MBAC, the ultimate vacation in San Diego, is designed for the adult who is adventurous and enjoys teaming in a social atmosphere. Take advantage of a full week of activity with other aquatic enthusiasts. Share the summer sun out on beautiful Mission Bay and acquire lasting leisure skills. Delight yourself in San Diego's own "Caribbean" lifestyle.

DATES: Club MBAC has scheduled seven one week sessions beginning July 15.

INSTRUCTIONAL AREAS:  
• Sailing  
• Int. Sailing  
• Adv. Sailing  
• Keel Boat Sailing  
• Windsurfing  
• Waterskiing  
• Hobie Sailing  
• Laser Sailing  
• Keel Boat Sailing  
• Wind Sailing  
• Waterskiing

AFTERNOON ACTIVITIES:  
The afternoon will be filled with a variety of activities including:  
• Surf Safari  
• Skin Diving  
• Surf Kayaking  
• Olympic Rowing  
• Shopping/Beach

For information on group contracts or for more information call 488-1036



## MISSION BAY AQUATIC CENTER

If you know what to look for, you can easily grab a free lunch.

# THE WEED EATERS



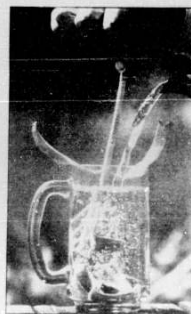
Top of buckwheat fern



Wandering Jew

One recent afternoon I walked through Los Peñasquitos Canyon with an expert on local plant edibles. In the course of a few hours, he showed me at least twenty different wild plants, most of which I tasted on the spot. A few days later, while walking down an alley near my house in Pacific Beach, I noticed a lush emerald growth I suddenly recognized as fennel, an herb cultivated by the ancient Egyptians and Romans, the Hindus, and the Chinese. In San Diego County, fennel grows wild. I haven't yet plucked any of it, although one day some recipe will call for a teaspoon, and then I'll be able to head for the alley and pinch off what I need. Fennel, like the other wild edibles hereabout, is pleasing in a way unlike any ornamental flower or shrub: it is a free food, the kind of food that once sustained local Indians, a natural bounty to which most San Diegans are oblivious.

Some people, however, are aficionados of foraging, people like Larry Beck, my gastronomic tour guide through Peñasquitos Canyon. Beck, a thirty-one-year-old outdoor education instructor at SDSU, was introduced to foraging in the way most of its devotees are, by another practitioner of the art. Beck's mentor was a man named Oscar Clarke, an acknowledged authority on wild edibles, whom Beck met while studying ecology and botany at the University of California at Riverside. "Oscar would walk into a plant science course and bring in all this food for people to try," said Beck. "More than anything, his enthusiasm spurred me on." After college Beck lived in other areas of the country and expanded his knowledge of foraging in each. He moved to San Diego County about



Top of buckwheat fern

six years ago, and since then has actively supplemented his diet with local wild plants. He has also periodically taught foraging both in his courses at San Diego State and through the ACCESS Adult education program.

Beck said there are more than 200 useful plants in California, and probably at least fifty in San Diego County. Each time he takes a group of students out to Peñasquitos Canyon, he points out twenty to thirty plant varieties, depending on the season. "I sense that most people end up really remembering about eight to ten out of those."

Surely one plant that nearly everyone must remember is the sunny yellow flower to which Beck led me, just a few paces inside the preserve. Anyone who has ever driven along San Diego's freeways in the spring has seen wild mustard, splashing yellow amid the native greenery and coloring the hillsides



chartreuse. This year, Beck says, the mustard began blooming in February, and patches in some of the higher, cooler parts of the county will linger into early fall. In addition to its ubiquity, the mustard is remarkable for the number of ways it can be used. The raw leaves (the tender young ones are tastiest) can be used in salads or chopped up as flavoring in a dip; they can be creamed in soup, or boiled and seasoned. The unopened flower pods can be eaten like broccoli. Beck also tosses the mature flowers into salads; the yellow blossoms add not only color but also the spicy taste of mustard powder. After the flowers ripen to become fruit and dry out, the long stiff pods yield mustard seed, which can be ground or used whole as a spice.

Beck also led me to wild radish, a close cousin of the mustard. Belonging to the same biological family, the radish plant has similar

leaves, but its four-petaled flowers range in color from white to purple. The fruit is also similar in shape, though shorter and plumper than that of the mustard plant. "Now this will really surprise you. Try it!" Beck urged, pinching one of the half-inch-long fruits off the stem. The crunchy texture tasted just like the red supermarket radishes.

"These can go right in your salad. Just dice them right up. And you can throw in the flowers, too, for decoration," he added.

Both the radish and the mustard are relative newcomers to California; the radish originally came from China, and the mustard was introduced by Spanish missionaries, who first arrived in 1769 and who sowed it as a colorful form of trail marking. Later the California Division of Forestry used mustard extensively to replant burned-out areas. Also relatively new is a third common edible recognized by most people in its seed, dead form — tumbleweed, or "Russian thistle." Young tumbleweeds shoot out short green needle-thin leaves, and Beck pinched off a tiny portion growing from one clump. Uncooked, the plant resembles the herb rosemary in its texture, but tumbleweed shoots taste even better than rosemary when cooked. "I fry them up in butter and to me they taste a little like a cross between Swiss chard and bacon," Beck said. Related to spinach, the Eurasian plant also makes a good base for soups, and Beck recommends a recipe for creamed tumbleweed, included in *Edible and Useful Plants of California* by Charlotte Bringle Clarke. The book is probably the best guide to recognizing and preparing local flora.

Beck categorizes the mustard, radish, and Russian thistle as "useful weeds" — plants (many available throughout the year) that "take" and flourish on ground that has been disturbed or previously cleared. Also in this grouping he places the sweet fennel (called anise) that grows in my alley. A delicate, feathery, green plant, fennel gives off the unmistakable aroma and taste of licorice, and adds a distinctive flavor when the fluffy tops of the plant are mixed with a salad of fruits and nuts. "It's not nearly so strong tasting when it's mixed with other things," Beck advised. However, one danger associated with the careless foraging of fennel is its resemblance to the fatally toxic hemlock plant. But, Beck said, hemlock can be distinguished from fennel by the purple splotches on its stem, and it lacks fennel's unmistakable licorice taste and smell.

Not far from the "bushes of fennel," Beck bent down to examine yet another of the useful weeds, the filaree, whose gangly appearance belies its palatability. This plant is commonly known as stork's bill because its rose-purple umbel of flowers grows into a fruit with a long beaklike structure anchored in a base of five seeds. Foragers don't gather the fruit of the filaree, however; they pick it for its young lacy leaves and fragile stems. The Clarke book recommends cooking these like spinach or incorporating them into a fritatta. Beck said they can be eaten raw as well, and I tasted some. The texture was dry and undistinguished, not the sort of food I would substitute for soy-butter lettuce



Larry Beck



Black sage, black-sage flower, white-sage leaves, white-sage flowers

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for Safeway for my next dinner party. On the other hand, it seems unfair to compare the wild plants with cultivated produce. There are some notable exceptions — fennel, for example — but most wild food is subtly flavored, and while such edibles are nutritious (wild plants generally contain more vitamins and minerals than their cultivated counterparts), they remain as far from popular palatability as unprocessed grains are from Wonder Bread. Foragers like Beck concede that much of the allure of foraging comes neither from the purely gustatory qualities of the wild edibles nor from the money saved by gathering it for free, but from the adventure of identifying and appreciating this part of the natural environment. Furthermore, to forage is to understand something about how our Indian predecessors here survived.

"I try to convey to my students that when the native Americans lived here, their supermarket was the hillside. It was also their drugstore," Beck said. Out in Peñasquitos Canyon, he stopped at one plant after another alleged to have medicinal properties. There is horchound, with woolly sea-green leaves and dense balls of little flowers climbing up a sturdy stem. Though bitter tasting, horchound is supposed to soothe coughs and sore throats. The leaves can be made into a tea or a candy. According to Beck, the Indians also made tea from the fragrant black sage, its effect was that of a nerve-calming tranquilizer. The manzanita shrub provided

Continued on page 75

By Jeannette DeWyzé

Photographs by Larry Beck



# THE WEED EATERS

continued from page 19  
native Americans with several medicinal applications: a lotion used to soothe poison oak inflammation, a headache tonic, and a poultice for sores. A tea made from boiled wild buckwheat flowers was a natural eyewash.

The Indians' food-gathering practices followed the cycle of nature, and in that cycle few things were more important than the various oak trees found throughout San Diego County. With the appearance of the first acorns each fall, Indian families began gathering hundreds of pounds of the nuts to serve as a stockpile throughout the coming year. Acorns require careful preparation since the raw nuts contain a bitter tannin, which is harmful if eaten. One Indian solution to this drawback was to shell and grind the nuts, then place them in a basket which, in turn, was submerged in a river for a day or two, while the rushing water flushed out the toxin. Once the nuts were leached in this manner, the Indians prepared a thin gruel from the mush; alternatively, the pasty mush was sometimes cooked into hard cakes on heated rocks.

Beck said authorities estimate that acorns constituted at least fifty percent of various tribes' diets, supplemented by rabbit, deer, and other meats, and by additional plants, which varied from month to month. In the spring the brodiaea (also called blue dicks and wild hyacinth) bloomed, pretty violet-blue flowers riding atop tall stiff stems. The edible part of this plant is the corn, buried several inches below in the soil. At Peshawats Canyon Beck identified a few late-blooming brodiaea swaying in the breeze. "The Indians held celebrations when these blossomed, and they'd make their harvest. Here you really need some kind of a digging tool to get to the corn; in the desert, on the other hand, it's easy to get them out of the sand. You can eat them fresh or you can roast them. They're kind of like water chestnuts." With summer came a

plthora of berries — wild elderberries, blackberries, boysenberries, and manzanitas, as well as important seeds, such as those of the white sage, found in coastal chaparral.

Beck and I saw no acorns on our walk through the canyon, though the nuts in the preserve will produce many this fall. As did the native Indians, contemporary acorn gatherers must leach out the tannin. One popular method is to boil the



Wild buckwheat with dandelion (which is not poisonous).

nuts, changing the water until the acorns have lost their bitter taste. An alternative is to grind them in a blender with water, then strain the mush, repeating the process until the mush tastes bland. Beck said he even knows of one woman who dumps her acorns in the tank of her toilet, allowing the repeated flushing to remove the water-soluble tannin.

Even with no acorns available, Beck pointed out the ingredients for a substantial, albeit green, meal. In the shade of an oak grove we discovered a large patch of miner's lettuce, a semisucculent herb whose high vitamin C content saved many of the forty-niners from scurvy. Miner's lettuce is one of the local wild edibles that could compete favorably with supermarket produce; in fact the tender, delicately flavored plant, whose leaves grow into lily-shaped cups, is one of the few indigenous California plants that have been introduced elsewhere in the world, including parts of Europe, where it is cultivated and known as winter purslane. In San Diego County miner's lettuce tends to peak around

March, although this varies with the plant's locale and the amount of rainfall. To a salad of miner's lettuce, one could add wild onion, radish, and mustard. A little farther up the path, Beck found several other wild ingredients to complement the salad. In the shade of a stand of eucalyptus and willow trees, a mature prickly-pear cactus flourished. Introduced from Mexico by the missionaries (who often planted it as fencing), prickly pear



Deep-fried elderberry flower dusted with powdered sugar.

now grows all over the county. Once stripped of its spines and skin, the cactus pads are tasty, cooked in a variety of ways. (Later in the summer the local prickly pears will produce a bright pink fruit, commonly called "tuna" and prized for its sweet, pearlike flavor.)

Beck also paused at a sturdy shrub bearing clusters of misshapen berries covered with a whitish, wet-looking fuzz. In my mouth they gave off the tart taste of citrus.

"Lemonade berries!" Beck exclaimed. "The early pioneers and native Indians would cook them up and have hot pink lemonade. Or you can just mix them with water and strain out the little hairs." A few moments later Beck walked across the canyon bottom and climbed up the gentle slope of the canyonside to point out another important native plant, wild buckwheat. "This is the plant I love to use in making bread," he said. For each loaf he gathers a cup of the small white-to-pinkish flowers, which are just now coming into widespread bloom; he mixes them with yeast, flour, dried wild sage, and other ingredients. "And it

doesn't matter if the buckwheat doesn't happen to be in flower just then because you can use the old, dried-up flowers. You get kind of a nutty, crunchier taste to the bread, although if the fresh flower is available, I prefer that because the bread is sweeter."

Wild oat and common barley are also plentiful in many parts of the county, and both were gathered by native Americans for their seed. Beck said he had never attempted the tedious task of threshing out the oat or barley seeds from the chaff and grinding them into flour, although Charlotte Bringle Clarke, in her book, describes a modified version of the Indian method, which she claims will produce enough barley flour for one loaf of bread in thirty minutes. What one forager might reject as being too tiresome, another might enjoy. Similarly, the very question of just what is edible and what is not varies from person to person. Illustrating the point, Beck plucked a lime-green plant shaped somewhat like an acorn, and remarked on its sweet aroma. Known as "pineapple weed," the plant is not generally presumed to be poisonous, but neither is it considered edible. "But that all depends on your taste," Beck warned. "Oscar Clarke [Beck's teacher] was eating things that other people wouldn't touch and he'd get away with it. His rule of thumb was, if you want to taste something and it isn't listed as being poisonous, take just a little bit, munch on it, and if you don't get sick in twenty-four hours, double what you ate. Next, triple it, quadruple it, and so on. If you reach a point where you can eat a fair amount and you're not getting sick, well, then the plant, as far as he was concerned, is edible. Meaning that you can make it."

U Preserve, ten miles west of Mount Palomar in the Pauma Valley along Highway 76, resident naturalist and ranger Torrey Lystra explained further. "If you go from one person to another who thinks he knows about edibles, each one's going to tell you a little different story, based on what he's done and what he's been able to eat. I eat the top of the bracken fern. It tastes really nutty. It's a nice addition to a salad, although it's a little bitter. But if you eat too much, a lot of

people would tell you, it's poisonous. . . . You really have to be careful when you're explaining edibles to people, because somebody who hasn't eaten edibles may have allergies he doesn't know about. He could react violently to something that tastes great to the next person."

Lystra said he draws a distinction between edibility and palatability. "To me edible means that I can survive on it," he says. He's gained insight into many plants fitting that definition by talking to a local "mountain man" named Bill. "He's a person whom I met, who has kept to himself and lived close to the earth. Doesn't talk to a whole lot of people. Will only tell you his first name." Lystra explained that Bill roams the back country, passing through various Indian reservations and living off the land. Although he occasionally buys foods that don't require refrigeration, the man's rule of thumb, according to Lystra, is to eat whatever his mules will eat, including the tender new growth at the top of poison oak. "He's told me about various things one could eat that don't taste too good." One example is dodder, the stringy apricot-colored growth attached to chaparral. "It's actually a parasite. Birds spread it around. It's nature's way of thinning out an area. . . . You could live on it, but it tastes kind of like a bitter spaghetti."

Lystra regularly lectures at the preserve about foraging, concentrating on the tastiest pickings to be found there, such as those from the elderberry tree. This is another plant much esteemed by Indians and early settlers, and not just for its food offerings. According to Charlotte Clarke, the Cahuilla Indians made the blossoms into a tea used for fevers, upset stomachs, colds, and flu. From the stems they carved arrow shafts, whistles, and flutes.

In May or June, elderberries throughout the county begin to burst with dense clusters of creamy flowers. Lystra gathers these for dipping in a pancake-like batter, deep-fried, and dusted with powdered sugar. "They taste almost like a light croissant with a slight elderberry taste. It's a real delicacy!" This month, the flowers will become BB-size berries. When their color darkens to a purple or blue, they will be ripe for picking

and, although they can be eaten raw, the elderberries tend to be more appealing when processed into various jams, syrups, and wine. Lystra explained that the raw berries occasionally nauseate people and, "like all wild berries, they tend to be a little bit pithy."

Although the county-owned preserve has been open to the public for only a year and a half, Lystra has lived on it for three years, and he moves through its chaparral, its

cattails' distinctive spikes start forming but are still green and wrapped in leaves, they can be boiled, buttered, salted, and peppered, to produce a taste faintly reminiscent of corn on the cob. If left to mature, the fuzzy golden pollen from the spikes can be harvested and used like flour.

At various places along the San Luis Rey River watershed, another of the finest local edibles, grows. Lystra said it appears along county



Torrey Lystra eating root of cattail.

woodlands, and along the banks of the San Luis Rey River, which flows through the property, identifying various plants with the easy familiarity of a gardener walking among his vegetable plots. On a cloudy afternoon Lystra led the way to the preserve's well-developed, manmade pond, edged with a dense stand of cattails that had begun to send up new shoots in March. Taller than our heads, the cattails looked like gigantic blades of bright green grass. "This is one of the tastiest things in the county," the ranger said. Reaching down to the base of one of the plants, he tugged and strained, finally freeing a section of the whitish root, breaking it at the bottom. "I've lost the best part," he said regretfully. "There'd be another four or five inches down that one could eat." Pulling away an outer coating of fiber, he offered me a bite, the texture was as crunchy as an apple but the taste was mild and fresh. "Different parts of this plant are edible at different times of the year," Lystra continued. When the

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Besides warning about the possible health hazards, Lystra also would advise would-be foragers that no collecting is allowed at Wilderness Gardens because of its status as a county preserve. In fact, similar restrictions apply to most San Diego County land. Only the forest service permits "small incidental collecting for personal use" within the boundaries of the Cleveland National Forest. The state parks department, moreover, issues fierce warnings, including the threat of a \$500 fine for removing anything at all from its territories (which include Anza-Borrego Desert, Palomar Mountain State Park, Cuyamaca Rancho State Park, Border Field State Park, Silver Strand State Park, Torrey Pines State Reserve, and the San Pasqual battlefield).

Both the county and the city have enacted laws that prohibit the removal of any vegetation from their properties, which include city open-space areas. And private property is protected by laws against trespassing. But city and county officials concede there is virtually no policing to insure that a forager won't gather a handful of wild mustard for the supper table. Torrey Lystra suggests, however, that a greater factor limiting foraging isn't a lack of land on which to do so, but ignorance of all that's available to be eaten. Even though people can educate themselves about some of the more obvious wild food sources, Lystra further laments the loss of the intricacies of foraging, information that was common knowledge in the days of the Indians.

"Say we were walking along the trail here and we ran into some bird clover. Bird clover's one thing I can think of the lot of people would not find very tasty. Yet some native Americans would tell you that you can take a couple of pieces of bird clover and put it in your mouth and do quite well for maybe the next four hours, not have a real urge for food."

But we Americans, being the gluttons that we are, might go to that bird clover and figure, to survive you'd better take a cupful of it. Well, a cupful might do you in. It's all in the urge for food, that concept of the ecology and living close to the land and knowing which part of the plant to harvest. That's the knowledge we've lost." □

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# In Black and White



Sydney Hibbert, Daryl Roach, Robert Macnaughton

JONATHAN SAVILLE

Early in Athol Fugard's *Master Harold*... and the boys, currently to be seen in Martin Benson's brilliant staging at South Coast Rep, we are told that when teen-age Hally was a little boy, one of the black employees of his parents' Port Elizabeth tea room had made him a kite. That kite, we are told (several times) was constructed of tomato-box wood, brown paper, and a pair of Hally's mother's old stockings. Who cares?

Cliff Faulkner is the designer of the Costa Mesa production, and he shows us the St. George's Park Tea Room on that rainy South African day in meticulous detail. We see the ornate juke box, the green-checked tablecloths, the fan over the door, the Cadbury advertisement, the row of teapots on the shelf behind the counter. Who cares?

The man who made the kite, Sam, has served as something like a surrogate father for young Hally, whose real father is crippled, alcoholic, and moody. There is a relationship of warm intimacy between the white boy and the black man. But when Hally finds himself enraged by the behavior of his hospitalized father, a man he both hates and loves, he turns by a familiar psychological mechanism to Sam, who is less threatening and more vulner-

able, and takes out his anger on him instead. Who cares about that?

The relationship between Sam and Hally exists in the context of South African apartheid. Whites are privileged, blacks are disenfranchised and exploited. Hally recognizes the humanity of Sam, who is a good, wise, humorous man. But at the same time the boy is the son of his father, a racial bigot, and the product of a society that has made racial bigotry a protected institution and one of the chief foundations of the South African social system. When Hally expresses his displaced anger, he does so by asserting his racial superiority. He treats Sam as a servant, a primitive, an aborigine, and demands that from now on he be addressed not familiarly as Hally but with proper deference as Master Harold. The possibility of overcoming apartheid, represented by the mutual affection of Hally and Sam, is destroyed by the persistence of authoritarian and racist ideas, passed on from father to son. The good will and natural decency of the boy, who admires great social reformers, are not strong enough to defeat the system, which remains in force, diminishing the dignity of both blacks and whites. Who cares about that?

The answer to questions three and four is, of course, that everybody cares. Fathers and sons, love and hate, displaced anger, the insult that cannot be recalled, the agony of growing up—we all recog-

nize these as part of ourselves, and when they are accurately and powerfully represented on stage (as they are in the SCR production), we are bound to feel them and identify with them. Robert Macnaughton's Hally is a wonderful study in the conflicted emotions of adolescence—the anger, the tension, the rapid shiftings of feeling, the awkwardness, the insecurity, the desperately exaggerated attempts to establish a firm identity. Even when he is standing still, as in the very long passage in which Hally listens to Sam's devastating analysis of the boy's moral weakness, Mr. Macnaughton pulsates with the concentrated energy of a character who is thoroughly there, his stiffness and trembling more eloquent than any words would be. Sydney Hibbert's performance as Sam is, if anything, even more impressive. He brings great charm to the characterization and, at the same time, great emotional force. We are compelled by the truth of this accomplished actor's voice and body to share Sam's tenderness, his kindness, his outrage at Hally's outburst of racist sentiment, his deep hurt at the deterioration of their friendship. In the smaller role of Willie, another employee of the tea shop, Daryl Roach exhibits the same kind of technical mastery in conveying the character's earnestness, goodness, simplicity of mind, and comic ineptitude, so that at the extreme point of breakdown in the relationship between Hally and

Sam, when the less articulate Willie can do nothing to express his anguish at what has gone wrong in this heretofore happy "family," but hang his head and weep, the emotion stabs out through the theater with the poignancy of a grief not simulated but actually felt. The acting is so good in this production that it can almost help but believe in the characters and care about what they are going through.

The particular South African conditions of these universally recognizable situations and interactions are also elements virtually everyone in the audience cares about. Apartheid is deplorable. It grossly inhibits the freedom of the oppressed; it destroys the soul of the oppressor; it appeals our sense of justice; it shows us humanity in one of its most disgusting aspects. American antisemitism toward South Africa's racial policies is much in the news these days, as various constituencies seek various means—some of them more sensible, some of them less so—of expressing opposition to apartheid and of helping to undermine it. SCR's production could not be more timely, and it is particularly useful in that *Master Harold* shows us the human consequences, in the lives of particularized individuals, of what political speeches and confrontations tend to reduce to generalizations and rhetoric. But at this point I must begin to be critical of this morally admirable playwright's art.

Fugard's moral earnestness and the justice of his cause are beyond dispute. The truth of what he tells us about South Africa has the undeniable quality of concreteness, directness, and persuasiveness. Wisely, he does not raise complex political and economic issues, such as corporate disinvestment or stockholder divestiture, on which there is a great deal of controversy, speculation, and uncertainty even among persons of impeccably anti-racist credentials; there is no uncertainty about the truth of the characters and feelings that make up the play. But in conveying his moral message—however good and true it is—Fugard is a bit too much on top of his material. He understands the basic problems of apartheid as a way of life; he communicates that understanding to us through characters, actions, situations, speeches; but it is all too clear, too articulate, too pointed in its intentions, too much like a salutary educational experience. *Master Harold* lacks the openness and ambiguity of real life and of theatrical works that embody real life in its fullness. One might profitably compare it with plays by Ibsen or Chekhov, equally concerned with vital social issues, and using similar methods of relating the forces of history and social institutions to the destinies and sufferings of concrete individuals, but so much more suggestive, so much more aware of the mysteries of life, so much less single-minded in attempting to establish a thesis.

I am by no means saying that *Master Harold* is a propaganda play, whose political message is more important than its human content. The chief virtue of this play, as an instrument of thought, is precisely its integration of political message and human truth so that the two are indissoluble. But for all its human truth and nobility of purpose, *Master Harold* is too much like a conclusive demonstration, a logical argument that leads, step by calculated step, to an unassailable verdict.

*Ghosts* and *The Cherry Orchard* are not like this, though their authors too had firm moral convictions, great compassion, broad social and political concerns, and deep psychological understanding. Nor could you find a character like Sam in those plays of Ibsen and Chekhov. Just as Fugard as a playwright is too clear, too certain, too logical, so Sam as a character understands the issues too thoroughly, explains them too articulately, functions too evidently as the playwright's spokesman. Mr. Hibbert, who acts this role at SCR, is not at fault here: he utters Sam's impeccable analyses of the psychological and social issues with such passion, and so much in character, that they seem to come directly from Sam's center of being. But that center of being, and the mind that goes along with it, are unrealistically idealized, so that in spite of everything the actor does to counteract this effect, Sam's speeches become predictable and even boring. In the theater, earnestness and truth are not enough; we also need a demonstration of the impenetrable messiness of things and of the inadequacy of the intellect to reduce that messiness to a logical order.

There is, in addition, something boring—to my tastes—in the excessively detailed realism of this play. Questions one and two, you may remember, had to do with the building of a kite and the decor of the tea room. The kite itself has dramatic significance. Sam built it for Hally to take the boy's mind off a humiliating experience with his drunken father, to give him a sense (for the kite is a poetic symbol) of the capacity of the spirit to soar. Sam also had to leave Hally alone with the kite for he could not join his employer's son on a "whites only" bench.

The kite thus embodies a great deal of emotion-laden material: the relationship between the boy and his "father" (real and surrogate) and the degradations of apartheid. A good dramatic symbol—but who cares about the tomato-box wood, the brown paper, and the old pair of stockings? Just as who cares about the fan above the door and the poster advertising chocolates?

The answer is: the playwright laden down with the methods of theatrical naturalism, a century-old way of representing reality on stage which has produced some great theater, but which has by now found its true home in the movies. We may need some bits and pieces of things to establish the environment of the physical and emotional action, both past and present, but a

subtler modern playwright will be economical in his use of these naturalistic fragments of matter and memory. Fugard gives us too much of them, far too much, to the point of having Hally *reproduce* from memory every detail of the room where he used to visit Sam and Willie, along with the corridors leading to that room. The method, as he uses it, does build up a solid sense of environmental reality, the countless objects that surround our experiences, but it becomes exceedingly tiresome, especially since we know that the movies could do it so much better and quicker. A large portion of this ninety-minute, single-act play is given over to the patient, tedious, relentless piling on of details, which in part are merely the traditional paraphernalia of an outmoded theatrical convention. As for Mr. Faulkner's set, this skilled designer has quite understandably followed the detailed naturalism suggested by Fugard's script. But in actual fact, the only thing that really counts in this set full of accurately observed, chosen, constructed, and placed objects is the rain beating on the windows of the tea room, the shifting patterns and sounds of which surrounds the dialogue with an oppressively dreary atmosphere, the way apartheid surrounds the aspirations of South African individuals, black and white, toward love and justice.

Another reason for the excessive naturalism of *Master Harold*, aside from its adherence to a set of old-fashioned conventions, is the play's autobiographical quality. Point for point—the tea room, the alcoholic father, Sam, Willie, the boy's shameful humiliation of his black friend—the play reproduces the facts of Fugard's own youth; not even the names have been changed (Fugard's nickname as a boy was Hally). The human truth of *Master Harold* derives largely from its status as a painful and loving reminiscence and an exorcism. To deal with his own guilt toward the real Sam Senela at the real St. George's Park Tea Room, a guilt which the playwright generalizes to signify the guilt of all white South Africans toward the huge black underclass of that unfortunate country, Fugard has obsessively re-created his past, down to the tomato-box wood and brown paper of which his kite was made. He recounts all those details more for himself than for us, like the patient on the couch bringing his past sufferings to vivid life so that he can confront them and lay their ghosts. Yet whatever the personal, psychanalytical, confessional effects this method may have produced for the playwright, he is really not at his best as a naturalist or as an autobiographical writer. His most artistically achieved play is the objective, ridiculous, satirical *Sizwe Banzi Is Dead*, a work full of what *Master Harold* so conspicuously and damagingly lacks: imagination. *Master Harold*... and the boy is a fairly weak play by a sensitive and courageous man who only occasionally in his career has found his true theatrical voice.

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# A Mixed Welcome



Rambo

DUNCAN SHEPHERD

*Comfort and Joy*, much as I had hoped, proved to be a gentle splashdown, a sort of gradual re-entry, for a film critic just back from two weeks in Scotland, three weeks altogether in what we familiarly call "the U.K." and I think I was right to have passed up an earlier chance to see it in the Orkney Islands. Similarly, Mike Newell's *Dance with a Stranger*, those last few days in London, had proved a painless resumption of moviewatching after three weeks' total abstinence, surely my longest dry spell since infancy. But further comment on that—the factual story of the last woman to be hanged in England—can wait until it arrives locally, as

it undoubtedly will barring some sudden pattering-out of the post-*Chariots of Fire* fascination with the British. To get back, however, to *Comfort and Joy*: numerous people had warned me, along with all other fans of Bill Forsyth, to be braced for disappointment, including Rick Geary in these pages last week. (And here is my chance, like Johnny Carson re-taking the "host" chair from Bill Cosby or somebody, to thank him for filling in and to ask rhetorically whether he didn't do a terrific job, let's hear it.) Such warnings had in fact been so numerous that my expectations were finally lowered to where they could hardly help but be surpassed.

One of the frequently reiterated quibbles about the movie has to do with its alleged slightness. Why? What jumbo movies have all these observers been spoiled on? A character who gets dumped by his

girlfriend at middle age, seizes the opportunity to take stock of his life, finds it to be without serious purpose, and begins to cast about for some such, is surely a candidate for, if not Everyman, at least Many-a-man, and seems to me a substantial subject for a work of fiction. To put it like that, of course, makes the work sound heavy in ways it certainly isn't. That the character in question should be a Glasgow decay called "Dickie" Bird; that the source of his sense of unworth should be a morning radio program titled *The Early Worm Show* with its twittering ads for Thrifty Pops, Minty Chees, and the like; that his notion of something worthwhile should be a "documentary" with the working title of *Bird's-Eye View*; that the issue which presents itself for such should be a commercial war between the Mr. Bunny and Mr. McCool ice-

cream vendors—all this is a virtual definition, if I recall, of burlesque, and is a fair sample of the Forsyth sense of humor. And in a year with an already impressive honor roll of screen comedies, *Comfort and Joy* can stand shoulder to shoulder, and at neither end of a lineup arranged in order of diminishing stature, with *Desperately Seeking Susan*, *Lost in America*, and *The Purple Rose of Cairo*. The chief problem with this comedy, if any worth mentioning, is not that it is not serious enough, but that it is not funny enough. And yet what makes this (for me) not worth mentioning is that wherever the funniness runs thin, the underlying seriousness preserves a firm footing.

Both qualities were present, and in equally bone-crushing amounts, in the scene in which our hero can't quite get the right opening line for his projected documentary: "Ice cream is not something that many of us give a great deal of thought to..."

Nothing outside of a similar opening-sentence struggle in Wallace Markfield's novel, *To an Early Grave*, has been better calculated to cause a writer (or, I suppose, any other creative type) to bury his head, as well as his pen, in shame. Unfortunately in my case—with vacation bills sure to roll in any day now—shame is not a sufficient deterrent. Nor is the hard fact that the rest of the movies waiting for me here afforded a rather ruder welcome home. This just goes with such other hard facts of Southern California life as brown grass, jogger's fashions, and the continuing cat-fight between Shirley Jones and Stephanie Edwards on the respective merits of Ralph's vs. Food Basket (and perhaps Mr. Bunny and Mr. McCool are not so far into burlesque as one might at first think). Onward, then, not upward...

*Rambo*, which from my pronunciation of it my wife thought she would see, until she saw from the newspaper ads that it was not spelled *R-i-m-b-o-a-d*, is of course the sequel to *First Blood*. (Well, Sylvester Stallone would not have made a very good 19th-century French poet anyway.) No sequel to that 1982 film might have been thought to be necessitated,

other than by its box-office receipts. Even the likes of those do not seem nowadays to be a prerequisite to a sequel. The only such prerequisite is the lack of any other ideas for a movie. Which would appear to be very much the case with *Rambo*. From the rather new territory edged into by *First Blood*, with its relentless bering-in on the feelings of betrayal in the Vietnam veteran, we have here moved into territory already occupied and overexploited: the post-war MIA rescue operation. And from the relative seriousness of the earlier film (whose director, Ted Kotcheff, went on to make the first and most serious of the MIA rescue movies: *Uncommon Valor*), we have moved into pure potboilerdom.

Still, at the risk of being branded decadent, callous, a Communist sympathizer, or something, I cannot fully take part in the collective indignation on behalf of actual Vietnam veterans. It may be relevantly recalled that when the Second World War was still on the front page, America's most moralistic film critic, James Agee, used to want to spray machine-gun bullets an inch and a half above the heads of Hollywood producers, or better yet between their thighs and shins, to give them a salutary taste of real combat. And fair enough. But ten years after truce, one might have suspected a bit of posturing on the part of someone who could work out a similar dudgion (I know of no such someone) about every formula WWII film seen to be an inadequate tribute to the actual participants. Inadequacy is a common enough attainment in such tributes, and seldom merits a scolding. An element of posture might currently be suspected in some of the moral huffing-and-puffing roused by *Rambo*, too. Commentators who were disturbed throughout the Vietnam War at Hollywood's conspicuous ineptness of the subject now have the chance to be disturbed at Hollywood's meretricious treatments of it. But they asked for it. You do not get to deep water without passing through shallows. And I don't know that such formalized treatments are not healthy and healing, a natural and active part of the psychological

processing of the experience, or at least a sign that such processing is taking place. I can't see, in any case, that a movie like *Rambo* can do any real harm, except maybe to someone prone to apoplexy at any cinematic war memorial short of *The Birth of a Nation* or *Battlechapel Picaresque*. There can hardly be greater insult to Vietnam veterans, or any other group, than to regard them as a monolithic bloc. Some of this particular group, I dare say, would feel in *Rambo* that they couldn't have said it better themselves. Some, I imagine, will experience vicarious satisfaction, even envy, at its hero's "confirmed kill" statistics (fifty-nine at the outset, easily doubled or tripled in the course of the action), although his resolute sallowness will hopefully discourage satisfaction turning into delight. Some, perhaps the same as some of the above, will even be able to make the distinction between real life and fiction, and will take the whole thing with the appropriate pinches of salt.

More and more of these will be required as the movie goes along. At first it is palatable enough as nature. Its immediate advantage over the more serious *Uncommon Valor* is its swift story development, with the hero prised loose from his sledgehammer and plucked out of a rock-pile prison camp ("I've seen worse"), having been selected by computer as one of the three men most apt to carry off a reconnaissance mission to locate and photograph MIAs (but not to engage the enemy) in North Vietnam: "See, do we get to win this time?" But with the photographic equipment quickly lost in a hair-raising parachute snarl-up, he is soon enough plunged into lively action scenes, helped along by Jerry Goldsmith's thundering music and Jack Cardiff's gleaming photography. At times seriousness is approached, even nudged. The look on the face of the liberated POW when he gets an answer to his question, "What year is it anyway?" is a priceless demonstration, unexpected in this context, of the power of understatement. And the pivotal moment when the rescue helicopter abandons their hero amid a tightening circle of Viet Cong is a marvelously economic

encapsulation of this movie's view of the war, never mind how simple-minded that view may be.

This moment also marks the spot at which the movie begins its artistic nosedive, with the emergence of a stock white-coated, black-hatted American bureaucrat and a stock suave Soviet torturer ("You will talk, yes?"). The reduction of the Vietnam experience to a personal affront to our hero and a subsequent personal vendetta, however much this may reflect the harshest feelings of some veterans, immures the movie in fantasy. As the action grows increasingly incredible (how, with *Rambo* on our team, did we fail to win the war in the first place?), it also grows increasingly innocuous, having no more relation to the real war than did, to an earlier war, such DC Comics as *Star Spangled War Stories* and *G.I. Combat*, wherein everyone had a five-o'clock shadow and grenades were called pineapples and went "Whumpf!" Sylvester Stallone's body-builder's physique, along with the fetishistic treatment of his head band, Samson-esque hair, good-luck amulet, and James Bond vengeance, fits in well with the comic-book ambience. So, in the villain's role, the beady eyes, tilde-shaped brows, lantern jaw, and cigar-parted lips of Charles Napier (whose comic-book possibilities were first appreciated, in another sort of comic book, by Russ Meyer). And director George Pan Cosmatos, perhaps calling upon his Mediterranean heritage, gives the spectacle something of the monumentalism of, if not quite Michelangelo's *Rebellious Slave*, at least Steve Reeves's *Hercules*.

Speaking of comic books and of James Bond weaponry, *A View to a Kill* has now checked in as the unimpeachable or so 007 adventure—but who's counting? Whoever is, will probably also know, among other trivia, whether or not the standard announcement in the closing credits that "James Bond Will Return" has ever before been made without an accompanying title. The title here, scrawled up like those of *Octopussy* and *For Your Eyes Only* from an Ian Fleming story, strikes

perhaps the one literate note in a script that, even by the declining standards of this series, is abrupt, sketchy, and presumptuous—qualities bound to creep in as formula tightens its grip. The only notable changes from movie to movie would seem to be Roger Moore's age and the identity of the guest villains. Inasmuch as the latter here—two "steroid kids" from the laboratory of a munched German scientist—are a couple of high-magazine types, Christopher Walken and Grace Jones, the conflict appears to have evolved from East vs. West into Youth vs. Age. Moore, surely, establishes himself here as the screen secret agent most reliant on his stand-in since Dean Martin's Matt Helm. Jones, while more interestingly dressed and coiffed, actually had a bigger and better role, though not a bigger and better press, with *Conan the Destroyer*. Walken, meanwhile, with his psychopathic nonchalance, is rather refreshing, if hardly a formidable foe. Otherwise, nice things to say are hard to find. Bond demonstrates a good method of staying alive underwater in a submerged car—something that Ian Fleming himself might have thought of (and perhaps actually did, for all I know). But apart from that, the viewer will have to be content with the irrepressible giggles to be had from Tanya Roberts (still a blonde), whose placement of emphasis is that of a high-schooler just introduced to metrical verse. That truckload of explosives should last them for months. Some laughs can be had, also, at the climax, with the getaway blimp foundering atop the Golden Gate Bridge and the hand-to-hand combat spilling down the suspension cables. But one does not have to be a 007 trivia expert to remember when you could laugh at a Bond movie with greater certainty that the filmmakers were intending you to.

Laughs of any sort, though more surely sought, are still scarcer in *Brewster's Millions*, a remake and update of the 1945 farce, complete with commensurate inflation: where the earlier hero had to unburden himself of a million dollars, this one (continued on page 26)

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(continued from page 25)

months, if he was to collect the bigger inheritance, the current figures are thirty million in a month. We would hardly have expected a Walter Hill movie to be funny (the Rick Moranis character in *Streets of Fire* was the funnier for being unexpected), but — or those of us who have been occasional allies of Walter Hill — would have expected it to be something. Well-made, for one thing. But frenzied, no substitute for energy, and a hard-driving rock score (by Ry Cooder) is no substitute for pace. The train track that cuts through the outfield of the Hackensack Bulls' baseball stadium, with an actual train soon to follow, is an excellent shorthand statement of just how minor this minor-league team is (perhaps carry-

ing also a misleading suggestion of the Ring Lardner era), but any comedy that through three entire expository scenes before it finishes with the credits has something to learn about comic tempo. I cannot think about laughing while I am waiting to find out that the director of photography, for example, is Rick Waite. The latter's work, obvious from the first shot, looks as if it has been run through the washing machine too often, or left out in the sun too long, or something. The central plot problem — how to spend thirty million without acquiring any assets, or destroying anything of value, or donating more than five percent to charity — is the sort of thing to engage the viewer's imaginative participation, provided he is able to memorize the head-

spinning recitation of conditions, caveats, illustrative examples, and so forth. But the central solution to the problem — throwing it away on a New York City mayoral campaign — is utterly discouraging, no matter how great an appeal is made to popular sentimentality: all politicians are corrupt, etc.

Richard Pryor and John Candy, who seem to have peculiarly few chances despite being continually on screen, come off as ingratiating rather than actually amusing: the comic equivalent of a drama's being merely "interesting." Stephen Collins, with Ryan O'Neal's eyeglasses from *Whar's Up, Doc?* and a Harvard vocabulary, has one funny scene, but this ends on a sour note when Richard Pryor must explain straight to the camera, per-

haps out of fear that Collins would be mistaken for Cary Grant: "Now, that was a real asshole." And Kent Stanton (digging deep, now, for something to praise) makes a good New York Yankee play-by-play man, with a voice like Marv Albert's that seems to be trapped in his rib cage. It is not difficult to find an excuse for Walter Hill. When one of his most personal movies to date, *Streets of Fire*, should last summer have had no dismal a commercial fate, it is natural and understandable for him to try to reverse the proportions of "personal" and "commercial," and to hope that Richard Pryor might do for him here what Eddie Murphy did for him in *48 Hrs.* Understandable, sure. But it was easier, somehow, to bestow sympathy last summer. □

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REA

## The World in His Strings



Stéphane Grappelli

JOHN D'AGOSTINO

One just can't say too much about jazz violinist Stéphane Grappelli, although considering the streams of critical praise that have been heaped on the maestro over the years, certainly many analysts have tried. And with justification. As a collaborator in 1934-35 of the first important European jazz group, Le Quintette du Hot Club de France, Grappelli synthesized the radical violin techniques pioneered by jazz's first two fiddle virtuosos — Joe Venuti and Eddie South — eventually the standards of excellence set by those early inventors. In the decades since, Grappelli has performed and recorded with so many of the giants of music, and

in his soft Gallic burr about the heady days when he and Reinhardt gave birth to Continental swing. Instead, the seventy-eight-year-old musician spent the better part of last Thursday evening performing "le jazz hot" for slack-jawed audiences that gave him several standing ovations.

If Grappelli's concertizing were to serve no other purpose, it would be remarkable for its providing hope and encouragement to musicians who fear the effects of age on their skills. Musicians must constantly guard against both the diminishing of their abilities and a form of relative obsolescence forced upon them by younger, hotter, ambitious players. But Grappelli rendered most any considerations of advancing years with his two concerts at La Jolla Museum of Contemporary Art's Sherwood Auditorium. Grappelli's playing has always been marked by its engaging insouciance, an ability to execute the knottiest passages in the relaxed manner of one whistling a happy tune on the way to a favorite fishing hole. Amazingly, Grappelli has lost none of the spirit of fun and capriciousness that made his earliest work in Paris so irresistibly upbeat. In concert, his still-minor fingers blithely skipped through eighth- and sixteenth-note runs like tiny feet on hot pavement, his melodic inventiveness restoring life to and painting mischievous smiles on such weathered horses as "Chattanooga Choo Choo" and "I Get a Kick Out of You."

Because Grappelli is one of those fortunate instrumentalists who can think of a riff and play it instantaneously, his playing never sounded rehearsed or contrived but always as fresh as the moment. Knowing that his improvisations are spontaneous and responsive to the interpolations of his musical cohorts made one marvel not only at Grappelli's technical facility but also at the quickness with which his mind converted impulse into form. At what of ten seemed like a prohibitive pace, Grappelli would tweak a phrase, add a sudden conversational inflection to a line, punctuate a melodic fragment with accents, playful flourishes, and Eddie-South-like harmonics, and inject a fleet series of notes with either poignancy or whimsy, all while maintaining perfect intonation and a toe-tapping sense of swing.

Able accompanied by French guitarist Marc Fosset and Dutch bassist Jack Sewing, Grappelli presented an airtight argument that age may in fact be an advantage in the performing of music that requires emotional involvement and interpretation. If you listen to rare recordings of Grappelli's early work (for example, his incandescent, 1937 duet with Reinhardt on "Alabama Bound," or a recording of "Bill Street Blues" made that same year with Le Quintette), what you hear is a twenty-nine-year-old fiddler whose unbi-

died enthusiasm and apparent desire to keep up with the charging Reinhardt produce virtuosic fireworks, but occasionally at the expense of nuance and subtlety. As undeniably exciting and catalytic as his playing was in those days, Grappelli has benefited from the wisdom and life experience since gained. In the second of two shows Thursday night, Grappelli provided readings of several pop standards of the sort he once performed with his cronies in Paris. Now as then, Grappelli was able to extract and highlight the buoyant optimism of such tunes as "Them There Eyes" and "Just One of Those Things," but at this point in his career even Grappelli's sprightliest playing can't completely mask the wishfulness that gave these readings a bittersweet flavor.

Grappelli's power to keep a listener's fingers tapping even as his heart is being gently tugged was perhaps best exemplified both during a gorgeous rendition of "I'll Remember April" — in the middle of which the violinist gave way to an extended and inventive guitar solo by Fosset — and during Grappelli's own solo spot at the grand piano. Tying together strands of melodies from "So Lucky to Be Loved by You," "Every Little Breeze Seems to Whisper" Louise, and other chestnuts, Grappelli's pianistic proficiency may have surprised a number of people in the audience who didn't know that he had played both piano and violin in those seminal European jazz bands.

As quick as he is to applaud the young turks of contemporary music with whom he has played, including Jean-Luc Ponty, Mark O'Connor, and David Grisman, it is evident in his choice of material and in his between-song patter that Grappelli has lost none of his regard for the genius of his late comrade Reinhardt, or the music they once made together. Without dipping into cheap sentiment, Grappelli made several references to his "very dear friend" and his loving treatments of the guitarist's "Nuages" and "Daphne," as well as the audience's response to these pieces, reaffirmed that while all music may be universal, great music is also timeless. Grappelli himself was paid tribute immediately following his second set of the evening, when a representative of the Barcus-Berry instrument company surprised the violinist by presenting him with the first, just-minted model of a line of amplified violins that will bear Grappelli's name. Grappelli responded to this honor in his customary, self-effacing way. After tossing out a couple of embarrassed but sincere "thank you's," Grappelli jumped headlong into his encore, a bouncing version of "How High the Moon" that sent the audience streaming onto Prospect Street exchanging the sort of breathless superlatives that critics and musicians had long ago exhausted. □

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## QUARTER NOTES

BY JONATHAN SAVILLE



Maestro Atherton  
**SAN DIEGO SYMPHONY**  
Last week's San Diego Symphony program included two familiar works of the

Classic-Romantic repertoire (Mendelssohn's *Hebrides Overture* and the Beethoven Violin Concerto) and a modern work new to most members of the audience, *Sisyphos* by the twentieth-century Swedish composer Karl-Birger Blomdahl. Considering how much I usually enjoy David Atherton's approach to Classical and Romantic music I was rather surprised to find myself a bit bored during the performance of the *Hebrides Overture*. This is a symphonic movement of great scope and dramatic power, one of its composer's finest achievements: at once program music (suggesting the turbulent sea around and within "Fingal's Cave" in the *Hebrides*) and a powerfully shaped composition in sonata form. Maestro Atherton is particularly good at dramatic music, and his conducting is also remarkable for the way it brings out musical form, making sense of things while giving moment-by-moment sensual and emotional pleasure. Strangely, his attitude

toward the *Hebrides Overture*, while internally consistent and beautifully shaped, proved to be relatively restrained and undramatic. The tempo seemed slow, and the general air of benign relaxation was not seriously disturbed by the loud and climactic moments. The conductor's approach to the Beethoven Violin Concerto was just the opposite. Here is a work of cheerful serenity, in which Maestro Atherton succeeded in discerning unexpected dramatic tension. The orchestra, under his direction, offered a fast performance full of hidden energies, and played with great precision and clarity — it was a performance as engrossing as that of the Mendelssohn had been indifferent. The soloist, Mayumi Fujikawa, was equally engrossing; her reading of this extremely familiar music constantly awoke the listener to new possibilities of meaning. This was in considerable part the result of Miss Fujikawa's rather idiosyncratic use of vibrato. To a greater degree than most violinists, she varies

the rapidity and amplitude of the vibrato according to the shape of the phrase and the emotional expressiveness of the passage, from a moderately slow, wide vibrato (though never gypsylike) to an almost vibratoless "white" sound. These "white" tones sometimes gave the impression of being just a trifle under pitch, which I found disturbing; but even that disturbing quality contributed to the sense of the fresh, new, and unexpected, which characterized the texture of a performance, that was otherwise traditional, "classical," and unexciting. Blomdahl's *Sisyphos*, a choreographic suite for orchestra, related to the composer's ballet of the same name, is a compelling work, deeply influenced by Stravinsky (above all, *The Rite of Spring*). Its rhythmic tension, its driving momentum, and its synopses make this music sound ideal for dancing; in the concluding section there is even what sounds like a

symphonic fusion of the samba and the conga. It was pleasurable not only to listen to this music but also to watch Maestro Atherton holding its complex rhythms together with such clarity and authority that the orchestra had no trouble in responding with the greatest precision to his direction. Perhaps the greatest pleasure of all, however, was to witness the tremendous ovation this "modernistic" piece drew from an audience notorious for its suspicion of modern music. The growing maturity of the Symphony's audience must be attributed in part to Maestro Atherton's insistence on programming twentieth-century works and to his ability to get the orchestra to perform them so persuasively. It must also be said the Blomdahl's *Sisyphos* displays the least disturbing aspects of modern music, in that its dissonances (which some concertgoers still find disagreeable) serve the immensely exciting motoric pulse of the music, a pulse it would be hard for any but the most conservative audience to

resist. In any case, one may hear watered-down versions of this kind of music — tense, driving, threatening, "primitive" — as background to numerous commonplace movies and television dramas, so that, at long last, the idiom of Stravinsky's *Rite* has become familiar fare even to those who care little about "classical" music. *The Rite of Spring* was first performed in 1913; *Sisyphos*, which in places sounds so remarkably like its model and is in no way more advanced in its technique or musical ideas, was first performed over four decades later, in 1954, by which time the musical world had heard far stranger and more disconcerting kinds of music in the compositions of Webern, Varèse, and Cage, to mention only a few; and another three decades after that, when there has been total serialism, aleatoric music, *musique concrète*, electronic music, computer-generated music, and minimalist music, an audience of music lovers, most of whom still prefer to hear Mendelssohn and Beethoven, can nevertheless accept, enjoy, and be authentically stimulated by a style of music invented seventy years ago. This is progress, indeed, but when will the music of Boulez, Sessions, Stockhausen, or Carter produce that effect? It may take a century or two.

### WILLIAM HALL CHORALE

The concerts of the Community Concert Association, San Diego's greatest musical bargain, are generally no different from concerts that cost a lot more. The artists tend to be relatively young, in the early stages of their careers, or lesser-known individuals and groups, who for one reason or other will accept the fees the association can afford to pay. But the concerts are thoroughly traditional: a violin recital will offer a sonata by Beethoven or Brahms, a piece of dazzling display work, some familiar or less familiar encores, just as though you were hearing Perlman or Zukermann at

thirty dollars a seat. The concert of the William Hall Chorale at the Civic Theatre was of quite another sort. The twenty-one-voice Chorale is a thoroughly professional group, with classically trained singers, many of whom function occasionally as soloists on the program, revealing skills of a high order. In works of Renaissance polyphony or modern serious works for chorus, they are the equal of — for example — the Robert Shaw Chorale for suavity of tone, accuracy of intonation, precision of attack, and expressiveness of phrasing. Their conductor, William Hall himself, demonstrates great musicianship, giving shape and meaning to each phrase, each line, each section. His conducting — and the Chorale's singing — of such a piece as Victoria's "O Magnum Mysterium" was exquisite in its lucid textures, its flexible rhythm, its expressive beauty. But the program as a whole had a strong air of concession to it as though a Community Concert audience were incapable of understanding serious works of choral music without prompting, or of enduring a whole program devoted to the highest products of the art. Along with the Victoria and various other substantial works, there were large sections of the program devoted to folk songs and musical comedy excerpts. All these were sung with the same technical and musical excellence heard in the performance of the "classical" part of the program, and, of course, it is always a pleasure to hear polished, professional performances of anything, simply for the sake of the craft involved. But Mr. Hall underestimated his audience in supposing that a full evening of serious choral music would have appeared too much to them, and that art had to be leavened with a very large admixture of entertainment. I also found his spoken introductions inappropriate and annoying. An engaging man with a strong, resonant, well-modulated voice, he would entertain a bit before each

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piece, telling an anecdote, praising the piece and its composer, or trying to integrate the music into the audience's supposedly limited musical experience by pointing out that they must have sung such a hymn or heard such a text in church. Mr. Hall tried to create the atmosphere of a down-home choral entertainment, at a church picnic, for example; but one does not hear performances of such high quality at church picnics, and one does not need a running patter at a concert where the audience is perfectly willing to listen to unadorned good music.

The potpourri at this concert included some excerpts from operas — *La Forza del Destino*, *Carmen* (the "Toreador" song!), and a fluffy thing by Offenbach. These excerpts were semistaged, with the chorus, in their evening clothes, suddenly converted into an opera chorus, moving around, gesturing (in the overacting style of opera choruses almost everywhere), and otherwise feigning to be involved in a dramatic action. The Verdi and Bizet selections also featured soloists, members of the Choral itself, who sang well if not sensationally — though I still cannot figure out who would go to a concert of choral music in order to hear the "Toreador" song.

The most interesting music on the program was from the

Twentieth Century: a dramatic setting by Norwegian composer Egil Howland of the story in Acts about the conversion of Saint Paul, and Benjamin Britten's Biblical cantata, *Cantata Misericordiam*, narrating and dramatizing the parable of the good Samaritan (which you will remember from church). The Britten work is scored for tenor and baritone soloists, small chorus, and string orchestra with piano, harp, and timpani; in the performance here the accompaniment was reduced to a piano, diminishing the color of the orchestration, but in no way interfering with the work's dramatic impact.

The wounded man and the Samaritan are impersonated by the soloists, while the chorus narrates the parable and, at the same time, forms an audience, experiencing the story and learning from it, as the listeners are expected to do. The musical setting seeks the dramatic values in the text, calling attention more to the story and its message than to its own devices, but it makes use, in its more modest way, of the techniques of vocal and orchestral characterization. Britten had developed in his opera (the work dates from 1963), *The Cantata Misericordiam* is a masterpiece of its kind, and it was performed, like everything else on this curiously miscellaneous program, with the utmost dedication and skill. □

## City Lights

### Embarcadero

(continued from page 4)  
TICKET salesmen refuse to grant refunds to confused customers. "They're the ones who don't have a refund policy — it even says so on their tickets — while we've always had the policy that if someone buys a ticket from us and wants to go on the *Amador* or the *Showboat*, we'll gladly refund the money." Dribben counters. "Besides, we always point out where we are; our booths are blue, our boats are blue, and his allegations are simply a bunch of B.S."

— T.K.A.

### Salary

(continued from page 3)  
divulge Seflon's salary if Schaefer agreed not to publicize the figure. Schaefer consented, and last month he learned the amount. True to his word, Schaefer is not telling, though he says Seflon's salary is "consistent with banks our size," citing as an example the \$175,000 yearly salary of the chief executive officer of billion-dollar Ameribank, Inc. Schaefer also notes that Seflon gets annual bonuses and dividends of two dollars per share, or \$438,000.

"He's a very good man who does a lot for the community," Schaefer says of the president. "If I didn't like him, I'd be on his back all the time for more information." Schaefer

promises he'll quit asking questions when he learns more about the private railroad car stored at downtown San Diego's Santa Fe depot and used to ferry Seflon and bank employees to meetings in Los Angeles. "I'm just curious in knowing the relationship between the bank, Mr. Seflon, and the train car," Schaefer smiles.

— P.K.

### Green Door

(continued from page 3)  
the fourteen located in the Gaslamp Quarter. Ingram also runs the Screening Room bookstore on Fifth Avenue between Market and G streets, where his landlord is Bud Fischer, a member of the Gaslamp council. In a casual conversation the two held in late February, Ingram says, he suggested that instead of continuing to battle each other in the courts, the two groups "sit down and talk and see if we can work out a compromise." The premise, Ingram adds, was simple: under the direction of AMMO, the adult businesses would voluntarily clean up their own storefronts in accordance with Gaslamp council wishes, such as eliminating explicitly sexual window displays and signs. And in return, Ingram says, the Gaslamp council would curtail its ongoing fight to drive the adult businesses out of downtown.

Fischer promptly brought up the matter to his Gaslamp

cohorts, and within several weeks representatives of both groups sat down in Fischer's office and agreed to attempt such a compromise. "We basically talked about some of the problems we had with each other," Ingram recalls, "and I think they found we are pretty willing to work within the Gaslamp framework and give them essentially what they want: a little lower profile."

In a letter dated March 21, the Gaslamp Quarter Council formally laid out its requirements for compromise. Owners of adult businesses would agree to "eliminate all visual displays from windows and doors," provide screening devices for doors and windows, such as curtains, paint, or doorway baffles, "to prevent visual contact with the merchandise from the public right of way"; "eliminate the use of explicit language on the doors and windows to advertise the merchandise"; and comply with Gaslamp Planned District Ordinance requirements for signs and exterior paint colors. The council's letter also asked that adult businesses' rehabilitation plans have "design compatibility with other buildings in the district" and called for AMMO to submit a proposal for reduced operating hours.

Under the agreement, the letter said, all nonstructural changes must be implemented within thirty days of the agreement's acceptance, and a sixty-day limit would be placed

on the submission to the council of rehabilitation project plans for council review. In return, the letter assured AMMO members, "the council will not initiate any legal or community actions" against complying adult businesses; if an agreement is in fact reached, the next step would be to schedule a walk-through of all adult businesses to detail specific changes.

A week later, AMMO sent a letter of response, essentially agreeing with the requirements but with a few modifications. Both sides then agreed that a formal compromise contract would soon be drafted and signed. Nearly two months later, however, the contract remains unsigned, and Gaslamp council president Art Skolnik says his group is "continuing with our status quo of making life as difficult on them as we can — there's no truck."

The reason for the breakdown in talks, Ingram charges, is a perplexing situation in which various city and Gaslamp Quarter regulations are preventing the adult businesses from making many of the changes called for in the Gaslamp council's original letter. Already, Ingram says, a number of AMMO members in the Gaslamp Quarter have voluntarily begun instituting some of the called-for changes "as a sign of good faith," and almost all of them have "run into stumbling blocks."

One adult-business owner who has voluntarily tried to conform to the Gaslamp council's wishes is Merk

Fraska of the Hollywood Theater on G Street between Fourth and Fifth avenues. A month ago, Fraska says, he began a \$150,000 job by removing from his theater's windows two display boxes containing pictures advertising upcoming X-rated films. "I tried to work with the Gaslamp council but as soon as I had taken down the boxes [council member Ron] Buckley comes back at us, saying we have no right to build our windows like that," Fraska says. "I told him they were the original windows, but he said, 'Why didn't you leave the boxes on — your whole image is ugly.'"

Still, Fraska says he is going ahead with his remodeling plans — which include taking down all sexually explicit signs and pictures and repainting the theater's exterior — and is hoping for an early June completion date. And other adult businesses are likewise proceeding with renovation projects of their own, adds AMMO president Ingram, despite the exasperating obstacles they may encounter along the way. The Lax Adult Bookstore on Fifth between F and G has already installed a Plexiglas barrier near its front door, shielding merchandise from passersby, and replaced its tawdry awning and marquee with an all-glass front "that fits in with the building and brings it back to the way it looked a hundred years ago," Ingram says. The Crypt, a block west on Fourth Avenue between F and G, began an expensive remodeling effort six weeks ago that owner Ron Umbaugh says will cost between \$6000

and \$10,000. Pleasureland, at Fifth and E, a month ago instituted a \$150,000 "browsing fee" designed to discourage "undesirables," a store spokesman says. The owner of the Gallery Movie Arcade and Sexy Shop, on Fifth between F and G, is in the process of painting more neutral tones over his establishments' front walls, for years "a gaudy pink with black-leathered ladies in the foreground," Ingram says. And the F Street Bookstore on Fourth Avenue, Ingram adds,

will soon undergo "total remodeling" to conform with a similar renovation project planned for the entire building in coming weeks, a fate that is also in store for his own Screening Room bookstore. No matter — Gaslamp council president Skolnik remains unimpressed. "We have seen some minor modifications at some of the establishments," he concedes, "but they're doing it on their own. Nothing's been approved by us, however, because we're still waiting for a formal

answer from AMMO outlining specific changes. And until we get that, we have no agreement."

— T.K.A.

— Paul Krueger,  
Neal Matthews,  
and Thomas K. Arnold

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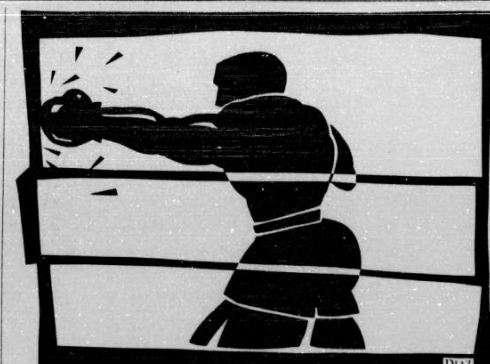
## Give Us A Ring

Since 1979, when professional boxing in San Diego took a dive with the closure of the old Coliseum at Fifteenth and E streets downtown, local fight fans have suffered mightily. With no permanent ring around which to root and holler, the fight fan has had to bide his time in a succession of rinky-dink roller rinks, rodeo arenas, theaters, and other inappropriate venues. A once thriving local fight game has been reduced to a sad series of one-night stands.

But now there's hope. First of all, Peter Graham has finally relinquished his full Nelson on the Sports Arena, which was always the logical successor to the Coliseum. When Graham was normally at the arena's helm, the financially weak local fight promoters couldn't come up with the cash to cover the rent. Graham chose such a bad bargain that staging fights at the Sports Arena became out of the question, and this contributed to the sport's downfall here. Now, with the arena under new

management, maybe we'll see boxing claim its rightful place. The timing could not be more auspicious. For the past two years, Golden Star Promotions has been staging increasingly competent shows, and the fight audience has responded. The last few bouts have taken place at the old El Cortez Hotel downtown, whose faded glory is a perfect metaphor for the local fight game, and some of these games have sold out the hotel's 1500-seat Century Ballroom. Following the national trend, the audience seems to be shifting toward the more "upscale" and hip, "who take the blood well," according to Jeff Lantz, general manager of Golden Star Promotions. But this is really a two-edged sword. It's great for the game and, definitely provides incentive to keep staging the fights, but one senses that boxing has become just another way for the trendy to do their slumming. And, as history has shown, the trendy change slums as often as they change attorneys.

Still, if the honchos of Golden Star (who wear tuxedos to their boxing matches) are as smart as they appear, they'll milk boxing's



DLA

new audience for all it's worth. And one way to do that is to establish their matches in one location, such as either the El Cortez or, preferably, the Sports

Arena. Another way is to present consistently good fights, which may be asking too much. It is axiomatic in the fight game that grand corners almost never

fight somebody of comparable skill; ergo, most of the local fights are one-sided travesties. On a card featuring eight or ten

(continued on page 6, col. 4)



"The Orchard," John Self, 1975

## Outsider Art

UCSD's Mandeville Gallery is currently exhibiting a collection of works entitled "Pioneers in Paradise: Folk and Outsider Artists on the West Coast." The exhibit comprises a selection of paintings, drawings, and sculpture by forty West Coast residents all of whom are, for the most part, self-taught and began working far from the influence of any artistic trends, schools, or academic "shoulds" and "oughts." The pieces were amassed during a two-year search of small museums and private collections located through a network of word-of-mouth recommendations.

Some of the contributors have been "collected" and have achieved financial success as full-time artists (Mancel Cavallo, Robert Calkins). Others, such as Calson and Rob Black

Sanford Durling, and Romano Gabriel who created more "public" art, have received some regional and national recognition as creative personalities — perfect subjects for a local newspaper or television feature story. Most of the artists represented, however, have received little or no attention because they never sought any. They worked for their own satisfaction, out of whatever urge or combination of native skill and temperament makes a person decide to pick up a paintbrush instead of a pen, and then find that they have set off on a lifelong obsession.

Many of the artists earned a living at some trade that required a related ability to manipulate materials and a certain innate hand-eye coordination. But each also had certain strong feelings about his life or the lives of others, which

(continued on page 16, col. 5)

## A Barber shopping Spree

"Barbershop harmony" is one of those terms we Americans hear or use without ever truly understanding its derivation. We're familiar both with the sound of that form of singing and with the mental image it automatically engenders — that of turn-of-the-century gent wearing vertically striped, high-collared shirts, suspenders, handlebar mustaches, and short hair parted in the middle. But what does music, and specifically this kind of singing, have to do with a barbershop? Well, it may seem strange to those of us who have watched the neighborhood barber join the blacksmith and the shoeshine man on the service industry's extinct or endangered species list, but there was a time when the barbershop was a jumping point where a man could expect to hear some pretty decent live music. For free, too.

Picture this: A small shop in a town in sixteenth- or seventeenth-century England, where, for the equivalent of today's copper penny, a man can have his tresses attended to by a barber who doubles as a professional raconteur/minstrel.

Scattered all over the shop are an assortment of strumable instruments of the day. As there are only two or three barbers in town, the barber's shop is a busy place. In the quiet periods will see as many as twenty villagers (all male, of course) standing around, either chatting or killing time by plunking on an available instrument and joining in a



chorus or two of a popular tune. Who ever the barbers cutnumber those who actually want their hair trimmed or their faces shaved, the barbers themselves join in the musicmaking, and some of them are quite accomplished musicians. These barbers, with their hands full invariably too in vocal harmonies, occasionally interrupting their haircut pursuits in order to negotiate a particularly tricky musical passage.

That's really the way it was in England, where barbers were

known as barber-musicians, where the barbershop was as important a social center for males as the local tavern, and where an extremely important instance of music — by a group of men eventually going to be known as "barbers" — is the time the musical is their tradition found its way to the American colonies. Barbers had largely discontinued providing musical entertainment for their customers' diversion. Instead, they entertained their clients by improvising a couple of vocal harmonies on the day's standards. The quaint, tightly woven style of vocal harmony we now associate with the barbershop quartet, and which was all the rage in late-nineteenth and early-twentieth-century America, developed from those early, spontaneous singing sessions. It's a style that has lost none of its appeal, at least for those of us prone to wishfulness. The sound of barbershop harmony evokes a sense of cozy, intimate camaraderie, its close intervals seemingly reflecting the hang-together familiarity of small-town America in the days before superhighways and emotional isolationism.

This weekend San Diegoans will have an opportunity to overdose on the sound of barbershop harmony when the San Diego Sun Harbor Chorus

(continued on page 16, col. 5)



Illustration by John Self

## READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 6080, San Diego, CA 92118.

### Dance

**International Folk Dancing** is held tonight, Thursday, June 6, 7:30 p.m., Ballona Park Club, Ballona Park. For details phone 449-4611 during business hours.

**New England Contra Dancing**, the High Society Dance Band will provide the backdrop for an evening of traditional New England folk dancing tonight, Thursday, June 6, 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth Street, North Park. 481-1974.

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**Scottish Country Dancing** is held Friday, 7:30 p.m., St. James Hall, 7716 La Jolla Avenue, La Jolla. 434-5191.

**"The Space between Fingers"** dancer Ellen Segal takes Michelangelo's famous painting of God and Adam from the ceiling of the Sistine Chapel and the tension between Pope Julius II and the artist as the themes for her multimedia dance piece.

performed by Terry Miller, Bill Roberts, Maria Keeney-Jacobs, and others. Other works in the program include *To Run or Not to Run* and *Inflated East*. Friday, June 7, 8 p.m., City College Theatre, at C Street between Fourteenth and Fifteenth avenues, downtown. For ticket information phone 276-7225.

**"Dance Spectrum 1985"** Palomar College faculty and students present their annual recital, with three performances this weekend. The program includes *Rainbow*, *Waltz*, *Madame de la Patis*, a selection from Tchaikovsky's *Ballet*, *Swan Lake*, jazz numbers, a dance collage, and more works. Performances will be held Friday, June 7 and Saturday, June 8, 8 p.m., and Sunday, June 9, 2 and 7:30 p.m., at the campus theater, Palomar College, San Marcos. For reservations and ticket information phone 744-1156.

**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. Friday, June 7; Saturday, June 8; and Sunday, June 9, 7 p.m., in the Casa Del Prado theater, Ballona Park. 236-5411.

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

**"Dance Works Art Space"** Karen Gisselman's Los Angeles-based dance company will make its San Diego debut this Saturday, June 8, 3 p.m., at Quint Galleries, 604 Ninth Street, downtown. Included in the program are a duet in silence, *Scat*, a solo performance by Karen Gisselman called *Theme* with Blue Variations, and Gisselman's newest work, *For Two Voices*. Due to limited seating, reservations are advised. Phone 239-8592.

**"Let's Dance"** the San Diego Jazz Club presents two swing bands, Sunday, June 9, from 2 to 6 p.m., in the Grand Ballroom, Vacation Village Resort Hotel, Vacation Isle, Mission Bay. For information phone 434-8745.

**More Scottish Dancing** takes place every Monday, offered by the San Diego branch of the Royal Scottish Dance Society, 7 p.m., room 202, Casa Del Prado, Ballona Park. 276-7064 or 488-2617.

**"Circle Dancing"** "Soft" dancing

is conducted every Monday evening, 7:15 p.m., 4023 Jackdaw Street, Mission Hills. 294-9677.

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

### Music

**Symphony**, the San Diego Symphony Orchestra, with conductor David Atherton and guest pianist Garrick Ohlsson (the first American to win the Chopin Piano Competition in Warsaw—1970), perform a program that features Schumann's Piano Concerto in A Minor, Rachmaninoff's Symphony No. 2, and Mozart's *Serenade* to Elise. *Pasos*, tonight, Thursday, June 6, 7 p.m. and Friday, June 7, 8 p.m., Civic Theatre, 252 C Street, downtown. On Saturday, June 8, 8 p.m., the Symphony will repeat the program at the East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information phone 699-4220 or any TeleSeat outlet.

**Choral Concert**, the UCSD Concert Choir, the University Community Chorus, and the UCSD Madrigal Singers will all appear in a concert program featuring works from the sixteenth century to jazz numbers to contemporary madrigals to a melody from the Manhattan Transfer, tonight, Thursday, June 6, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

**Two Musicians**, alto sax player and flutist Paul Sundorf and pianist Lynn Sundorf provide the advertisement, Friday, June 7, 7 p.m., Words and Music, 3826

Fourth Avenue, Hillcrest. 298-4011.

**Music for the Winds**, the UCSD Wind Ensemble will perform works by Saint-Saens, Holst, K.L. King, and UCSD composer Robert Erickson, Friday, June 7, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

**Violin Recital**, the students of Michael and Irina Tseitlin will present a free violin recital, Saturday, June 8, 12:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla. 481-5414.

**Gifted Young Musicians**, ranging in age from eight to nineteen are featured in the concert of the Academy of Strings, works to be performed include Paganini's Caprice No. 4, Dvorak by Chausson, the second and third movements from Mendelssohn's Concerto in E Minor, Mozart's *Serenade* No. 6, and other compositions, Saturday, June 8, 3 p.m., Mandeville Auditorium, UCSD. Free. 452-9477.

**Women's Chorus**, the Sera Nader's Women's Chorus presents its annual concert, which this year means a review of Broadway tunes (with choreography) and a musical production of *Cabaret*. It's all staged this Saturday, June 8, 7:30 p.m., at the Sera High School auditorium, 3156 Santo Road, Torrey Pines. Free admission. 279-2574.

**"Let There Be Music"** the Monettes, a women's choral group affiliated with the San Diego Community College, present their annual spring concert, Saturday, June 8, 7:30 p.m., Mission Junior High School, 1299 Claremont Drive, Claremont. Free. 273-4637.

**Choral and Brass Concert**, the UCSD Madrigal Singers and the

(continued on page 4)

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# READER'S GUIDE TO LOCAL EVENTS

continued from page 2  
La Jolla River. The event is featured in a concert of classical music from the Southwest and the Southwest symphony. Sunday, June 9, 8 p.m., at the Great Hall of the La Jolla River. Tickets: \$10.00. La Jolla River. Tickets: \$10.00. La Jolla River. Tickets: \$10.00.

Works for the Classical Guitar by Barrios, Sor, and others will be performed by the UCSD Guitar Ensemble. Sunday, June 9, 8 p.m., room B-110, Mandelville Center. UCSD. Free. 452-1029.

Organ Concert, with organist Robert Thompson, will perform works of Bach, Franck, Gounod, Vierne, Rumborg, and others. Sunday, June 9, 2 p.m., Applefield Organ Pavilion, Balboa Park. Free.

"An Afternoon of Russian Music," the Jewish Community Center Synagogue Orchestra, with conductor David Aron, and guest violinist Randall Benoit present this program of great Russian classics. Thursday, June 8, 7 p.m., 2300 La Jolla Village Drive. Tickets: \$10.00.

"St. James Music Series," the St. James Episcopal Church, will present a program of great Russian classics. Thursday, June 8, 7 p.m., 2300 La Jolla Village Drive. Tickets: \$10.00.

More Vocalists are featured in an "art song" recital, including Dora Davidson performing Argentinean songs from the Diary of Virginia.

Organist John Boudier will play the church organ of St. Basil's. Sunday, June 9, 8 p.m., 100 Prospect Street, La Jolla. Tickets: \$10.00.

Guitar, the San Diego Guitar Quartet, composed of a UCSD graduate student who has studied under Calin and Pope, presents a recital of works for the classical guitar by Bach, Giuliani, and others. Sunday, June 9, 7 p.m., 100 Prospect Street, La Jolla. Tickets: \$10.00.

Classical Guitarist Fred Benoit is joined by cellist Jeffery McFarland Johnson and flutist Robert W. Quinn in a program of works by Handel, Vivaldi, and others. Sunday, June 9, 7 p.m., 100 Prospect Street, La Jolla. Tickets: \$10.00.

Guitarist and UCSD graduate student Alan Duan performs a recital of works by Robert Schumann, Benjamin Britten, and others. Sunday, June 9, 7 p.m., 100 Prospect Street, La Jolla. Tickets: \$10.00.

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in starting roles. The film, made in 1953 in Miss Sally Thompson (last week's offering) will screen tonight. Thursday, June 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0261.

"Political Film Series," the Costa-Costas film State of Siege, produced in 1973, is based on the actual kidnapping of an American special advisor in Latin America. The film, shown in French with English subtitles, will be shown Friday, June 7, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4550 or 452-2016.

Two Australian Films, Pencil at Hanging Rock and My Brilliant Career, will be shown on Monday, June 10. The latter screens at 8:15 and 9:15 p.m., while the former runs at 7:30 p.m. only. Ken Cinema, 4081 Adams Avenue, Kensington. 281-5820.

"Monday Night Film Series," the June theme, "Fis tales in Cinema," continues with H.G. Wells' Things Fall Apart, a 1916 film directed by Raymond Massey and Ralph Richardson. The film will screen Monday, June 10, 8:45 p.m., third floor auditorium, San Diego Public Library, 520 E. Street, downtown. Free. 236-4849.

"The Films of Chantal Akerman," the fourth film in the series of works by the Belgian actress and filmmaker, Jean-Claude and Walter Haas.

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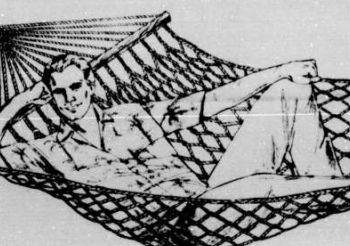
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## READER'S GUIDE

Tenth Street, Del Mar. No reservations will be accepted; tickets may be purchased at the door. For information phone 235-8400.

Amateur comedians are invited on stage every Monday night, 8 p.m. The Comedy Store, 900 Post Street, La Jolla. For information on what to take, phone 454-9176.

## Radio/TV

"The Fire Unleashed," in this unprecedented three-hour network program, issues of nuclear proliferation are explained by scientists and heads of state around the world. The program will air tonight, Thursday, June 8, 8 p.m., over KGTV, Channel 10.

"Altered States," William Hurt goes up in his sci-fi thriller. Friday, June 7, 9 p.m., KGTV, Channel 10.

"The Belmont Stakes," race number three of the Triple Crown will be broadcast live, Saturday, June 8, 1:30 p.m., KFBM, Channel 8.

"The Apprenticeship of Duddy Kravitz," Richard Dreyfuss stars in this 1974 film, a humorous look at one man's coming of age. Saturday, June 8, 10 p.m., KGTV, Channel 10.

"The Wit and the World of G. Bernard Shaw," film excerpts from Man and Superman, Major Barbara, Saint Joan, and The Doctor's Dilemma, as well as rare film footage of Shaw highlight this examination of his life and works. Saturday, June 8, 9 p.m. The program repeats next Friday, June 14, noon, KPBS-TV, Channel 15.

"Sanctuary," this one-hour documentary, filmed in Central America, Africa, the Middle East, and the U.S., explores the plight of exile and homelessness. Saturday, June 8, 10:30 p.m. The program repeats next Thursday, 1 p.m., KPBS-TV, Channel 15.

Police Chief Bill Kelleher will be featured during the call in hour, Thursday, June 11, 11:00 a.m., over KPBS-FM (89.3).

## Sports

**Boxing, Golden Star Promotions** brings heavyweight Tom "Pete" and Randy "Daddy" Cusumano, middleweights Duffin Burch and Tim Williams, and others together in this night of local boxing competition, tonight, June 8, 7 p.m., in the Century Ballroom of the El Centro Hotel, 730 Beach Street, downtown. 268-3818. Tickets will also be sold at the door, which opens at 5 p.m.

**Beach Volleyball Tournament,** the second annual KFC volleyball tournament, to benefit the March of Dimes, takes place Saturday, June 8, beginning at 8:30 a.m., at the foot of Brighton Street in Ocean Beach. For registration information phone 576-1122.

**Races continue at the El Cajon Speedway;** this weekend stock cars and a destruction derby are featured. Saturday, June 8, 7:30 p.m. Take the Palmyer off-ramp at the foot of Highway 16 at El Cajon. 448-8900.

**For Runners,** the seventh annual Rancho Bernardo 10K and two-mile Fun Run take place this weekend. The 2-mile course begins and ends at the Rancho Bernardo Town Center, south of the intersection of Rancho Bernardo Road and Bernardo Center Drive. The Fun Run starts at 7 a.m., and the 10K takes off at 7:30 a.m. Sunday, June 9. Day-of-race registration begins at 5 a.m.; for information phone 234-6151.

**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 Penning Drive and Redwood Street, Balboa Park. Free. 298-9325.

**Ice Cream Social,** the La Mesa Historical Society presents this old-fashioned social, with barbecued chicken, hot dogs, chili, pies, and items for sale. Sunday, June 9, from 11 a.m. to 3 p.m., on the grounds of the McKinney Museum, 5409 University Avenue, La Mesa. 694-4125.

**Coleaders, the Association of Chorus Men San Miguel** presents a Mexican Bull Tail Dance, a Mexican rumba. Sunday, June 9, from 1 p.m. until dusk. The ensemble Los Norrientes del Valle

will perform after the telenovela. Take Highway 94 east to Spring Valley. For more detailed directions phone 447-7920 or 442-3529.

**Play Discovery Program,** the Old Globe's play reading series with how many. Performers of coffee to tote, phone 271-6710.

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

**Spring Pottery Sale,** the San Diego Pottery Guild holds its annual spring sale of ceramics and pottery. Saturday, June 8 and Sunday, June 9, from 10 a.m. to 4 p.m., in the patio of Spanish Village, Balboa Park. 268-5020.

**Logo Contest,** the Escondido Vision and Information Bureau is sponsoring this design competition, with a cash award of \$1000. For details (the deadline for proposal submission is June 14) phone 245-4741.

**Walking Tours** through the historic Clatsop Quarter are offered each Saturday, 10 a.m. and 1 p.m., for information call the Clatsop Quarter Council office at 231-5227.

**"An Evening in Old Old Town,"** on Saturday, June 8, beginning at 6 p.m., Old Town State Park will come alive as it was when the settlers still filled their carts and "ladies of the evening" were tolerated; for reservations on this trip back through time, which includes supper in the plaza, phone 237-6770 or 479-2018.

**Nature Tours** through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday; the sanctuary is open to the public from 9 a.m. to 4 p.m., and a located five and a half miles east of Lakeside on Wildcat Canyon Road. For details or information on group tours call 443-2998.

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## TO LOCAL EVENTS

the works of twenty contemporary artists. The show opens Friday, June 7, with a 6:30 p.m. reception, and continues through June 11, 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 466-7128.

**A Tide Pool Walk,** designed for preschool kids and their parents, will be held Saturday, June 8, 9:30 a.m., sponsored by Scripps Institution of Oceanography. For details and reservations phone 452-4578.

**"Kazo's Kids,"** a mime, puppet, song, and special guests entertain every Sunday, 1 p.m., near the Tide Shop in Seaport Village, downtown. Free. 235-6569.

**Birthday Party, Flattery** the Clown's celebrates its sixth anniversary, and kids and their parents are invited to join in the fun with clowns, jesters, magicians, puns, and more. Sunday, June 9, from 2 to 6 p.m. The party is a benefit for the Save Our Coastal Committee, and will be held at Flattery's Restaurant, 1907 Kettner Boulevard, downtown. For reservations phone 236-9676.

**Film, Five animated films** for children will be shown next Thursday, June 13, 3 p.m., at the Cornudas Public Library, 640 Orange Avenue, Coronado. The films include: *Maddie and the Gypsies*, *Hush Little Baby*, *Late Blue and Late Yellow*, *Late Morning*, and *Little Eugene That Could*. For information on the free screening phone 522-7390.

**Five Paintings by New Yorker** Jean Michel Basquiat, who once was well known in some circles for what the La Jolla Museum calls his "extreme wall drawing," will be on view through June 16, Museum of Contemporary Art, Balboa Park, 239-5262.

**16" x 26" Landscapes,** works by four area artists, Jim Johnson, Walter Corton, Richard Allen, and Robert Quigley, from the collection of the La Jolla Museum of Contemporary Art, Balboa Park, 239-5262.

**"Journey to Tao,"** recent works by San Diego artists, as well as a collection of contemporary artists, continue on view through June 28, Orla Gallery, 222 Fourth Avenue, Hillcrest. 234-7475.

**"Surreal Selection,"** works by Dalí, Ebel Greene, Kelly Lowe, and Cliff McReynolds are on view, Acevedo Gallery, 6010 La Jolla Village Drive, San Diego. 524-7475.

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

**Hand-Loaded Rugs and Weavings** by award-winning artists in cooperative settings at the San Diego Museum of Art, 1735 La Jolla Village Drive, La Jolla. 454-9600.

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

**"Sigueiros,"** paintings, drawings, photographs, and smaller studies of the immense mass of Mexican artist David Alfaro Siqueiros remain on display until June 9, San Diego Museum of Art, Balboa Park, 239-5262.

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

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## Ring

(continued from page 1)  
bouts, usually only two or three; at the average to three or four worthwhile bouts, the audience will certainly stay around.

But of course, in trying to stimulate a local boxing comeback, an ugly truth that is rarely admitted also comes into

play: boxing's national decline has coincided with the steady disappearance of white fighters. Most local club fighters are black or Hispanic. How badly does the white segment of the audience want white champions? Simply recall the embarrassing loss of hype a few years back when the white heavyweight Jerry Cooney was going up against Larry Holmes. Holmes destroyed the

(continued on page 10)

## BODY BUILDING! SATURDAY, JUNE 8

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Bobby Louise is a highly acclaimed storyteller who has performed in many venues throughout the country. She is a member of the National Storytelling Association and has been featured in numerous national and international media outlets.

**Friday**

**OLD TIME BANJO & FIDDLE**

7:00-9:00

**TOM SAUBER & ED LOWE**

Tom Sauber plays the banjo and Ed Lowe plays the fiddle. They are a highly acclaimed duo and have performed in many venues throughout the country. They are a member of the National Old Time Music Association and have been featured in numerous national and international media outlets.

**Saturday & Sunday**

**SOBOWITZER-FOLK SINGER**

7:00-9:00

**MIMI FARINA**

Mimi Farina is a highly acclaimed folk singer who has performed in many venues throughout the country. She is a member of the National Folk Music Association and has been featured in numerous national and international media outlets.

**Monday**

**OLD TIME HONKY TONK**

8:30-10:30

**PEGGY WATSON**

Peggy Watson is a highly acclaimed old time honky tonk singer who has performed in many venues throughout the country. She is a member of the National Old Time Music Association and has been featured in numerous national and international media outlets.

**Wednesday**

**SOBOWITZER-FOLK SINGER**

7:00-9:00

**PEGGY WATSON**

Peggy Watson is a highly acclaimed old time honky tonk singer who has performed in many venues throughout the country. She is a member of the National Old Time Music Association and has been featured in numerous national and international media outlets.

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# READER'S GUIDE TO LOCAL EVENTS

(Continued from page 9)

will decide who gets the belt (in their respective weight classes) in the Golden State-sponsored Southwestern Regional Championships. One of these matches middleweights Dutton Bunch (2-0) and Tim Williams (4-0), who fights for the Camp Fossilview Marine Corps boxing team. There will be three six- and seven- and eight- and ten-pound fights as well, one of them a cruiserweight (196 pounds) bout, pitting Camp Fossilview Marine boxer Chris Simms (4-2) against Andre Smith (7-0).

Tickets are on sale at the Civic Center, 500 p.m., and are also available through Trip Tickets (268-3838). The fights begin at 7:00 p.m. — Neal Matthews

## Outsider

(Continued from page 1) seemed to demand expression. Each of the artists represented in

this show gave his art a major place in his new working life. Even though none ever thought to seek out a wide audience to appreciate the effort of "folk" paintings and sculptures of this type, so highly individual and personal, seem almost to make a virtue of their particular way. And usually there is a "story" behind the work.

The sculpture of Russell Childers has as its subjects his memories of thirty-eight years in a hospital after being diagnosed as mentally retarded. While in the hospital, he began to carve wood and showed enough raw ability that he was transferred to a facility that permitted him to develop his skill in a workshop environment. When he was fitted with a hearing aid at age forty-nine it became evident that he was not, in fact, retarded, and he eventually learned to speak and read, but continued to use his sculpture as his outlet for the poignant memories of a bewildering and lonely childhood. Rose Ewing, a Yugoslavian immigrant, was for sixteen years a housewife and mother. A chance comment to her son about how she would like to paint if someone would buy her a brush has led to her spending the succeeding twenty-five years documenting in a bold, linear, style her memories of Eastern Europe.

Jim Golokowich, father, a car salesman, taught him well how to capture an audience and make a sale. He gravitated to the not

unrelated world of the carnival after World War I and delighted in the variety of life he saw every day. When he retired he turned to wood sculpture of fanciful creatures and odd bits of life as an outlet for his wit, imagination, and ability to entertain. Martin Ramirez's work — long, slender like pieces in a repetitive, linear style full of complex designs and patterns — was created when he was a patient in a mental hospital, minutes for the last forty years of his life.

The Mandeville exhibit includes works created as late as 1984, and as early as the mid-1950s. There appears to be nothing notably "Western" in the exhibit, common themes or approaches being the antithesis of this type of work. In fact, the majority of the contributors, contemporary and historical, were born in other parts of the United States or abroad, and moved to the West Coast as adults. As with the best exhibits of the work of self-taught artists, the pieces have a freshness and quirkiness that are enjoyable for their own sake and are good reminders that, however the "established" world of art, there is work created that can re-educate the viewer's eye and communicate the artist's thoughts and feelings, and will reward the effort made to seek it out.

The exhibit runs through July 7 at the Mandeville Gallery on USC's Revere Campus, North Torrey Pines Road, La Jolla. Call 452-2664 for information. — Lydia McRae

## Barbershopping

Barbershopping is a new form of entertainment presented by the San Diego Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), which is the largest fraternal singing organization in the world, and of which there are 700 chapters comprising more than 40,000 members nationwide. The very man chorus (its local female counterpart is called the Saver Adelino) has become extremely popular since 1946, and currently boasts singers ranging in age from sixteen to nearly ninety.

"Harmony Aho!" is a two-part main event, built around the theme of being shipwrecked on a desert island, and will feature the entire ensemble, which recently placed second out of thirteen entries in a regional competition. In addition, eight members' quartets taken from the San Diego chorus will perform, as well as a quartet from Los Angeles called Bachelor Party (recent first-place winners in another regional competition) and one from Seattle/Portland called Pacific Pride, barbershop quartets in the world.

"Harmony Aho!" will be presented Friday, June 7, at 8:00 p.m., and Saturday, June 8, at 2:30 and 8:00 p.m., in the California Theatre, 1122 Fourth Avenue, downtown. For ticket and other information on this event, call 295-5542. — John D'Agostino

Theater listings are compiled by Jeff Smith, community arts director at the San Diego Repertory Theatre. 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 citizens, and the military; ask at the box office.

**ALICE IN WONDERLAND**  
The Pato Playhouse Theatre presents the popular children's classic. Members of the cast include Mary Keenan (Alice), Art Cerverny, Kim Corbett, Freda Kelly, Amber Susskind, Pedro Vasquez, Matt Mulford, Troy Vidler, Lori Ems, Brian Eldridge, and Nikki London. Pato Playhouse, Friday, June 7 through June 16, Friday and Saturday at 7:30 p.m. Matinee Sunday at 2:00 p.m.

**THE BEST OF TIMES**  
The Forever in Their Prime Time Players, twenty-five senior adults who have been performing as a community theater group for the last seven years, will perform an original musical, written by the group's members. Leslie Johnson directs the company, whose members range in age from sixty to ninety. During the month of June, the show will be staged at several different locations. Phone the theater for future dates and times. (Sm.) Bayview Settlement House, 2202 Commodore Street, Linda Vista. Wednesday, June 12 at 2:00 p.m. La Mesa Recreation Center (La Mesa and University Avenues), La Mesa. Friday, June 14 at 1:00 p.m. Footlight Methodist Church, 4031 Avenida Rowland, La Mesa. Saturday, June 15 at 2:30 p.m. For information call Leslie Johnson at 272-5067.

**BEYOND THERAPY**  
Christopher Durang's face is crude and funny. The Marquis Public Theater's production, with its wit, clever direction by Milena Marcus

and its broadly comical acting style, treats the script as if it were — as a vehicle for laughs, without any pretensions to psychological insight or serious social commentary. Bruce and Prudence have met through a personal ad in a newspaper. Bruce, who is bisexual, wants to marry her, but he also has a lover named Bob. Both Bruce and Prudence also have psychoanalysts, who get involved in the conflicts of the love triangle.

Out of this updated version of conventional comic material, Durang has made an amusing farce, genial in its satire of psychotherapists, and particularly good in its reproduction of a special late-twentieth-century American language: the bubbling goo of psychopod clichés. The acting and staging at the Marquis are both excellent, filled with detailed comic realism. Well worth seeing. (Sm.) 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 Pine Hills Players present the comedy thriller, a play within a play, based on the intrigue surrounding the jealous creator when a member of the company replaces a veteran actress. Scott Kinney directs the production. Cast members are Jim Longshanks, Mary Moore, Lynette Russo, Rhonda Recabren, Jim Nelson, and Bill Hahn. A barbecue buffet, cooked outdoors in the mountain air of Julian, precedes the show. Pine Hills Lodge, through June 8, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

**CLOUD 9**  
Carol Churchill's play, currently on the San Diego Rep's stage in San Francisco, is a splendid production, a work of extraordinary theatricality and of considerable human wisdom as well. Cloud 9 tells us some crucially important things about the problems of life in the late twentieth century, and it does so by directing theatrical artifice in the most

ingraining way. And the Rep production does the script full justice. The play has two acts with the action separated by a century. Act one shows us a group of Victorian imperialists in Africa in 1884, the scene of an act in a modern London, with some of the same characters from act one, but aged inexpressibly by only twenty-five years. In this play the Victorian wife and the modern female child are played by men; the actors play multiple roles; and the casting of the second act is a reversal of that of the first. All this clever trickiness is used to get us into an awareness of some of the chief dilemmas of contemporary life. Cloud 9 is about sex and sexual identity, about the problem of discovering and being oneself, and about relationships, with all three themes revolving around the issue of how men and women are to be defined. It is hard to think of another play that could demonstrate so powerfully the virtues of the Rep's newly formed repertory company.

The actors are funny, they astonish with their technical skill, and at the same time they achieve effects that are deeply moving. Mr. Woodhouse's direction gives us Churchill's remarkable play in all its richness, vitality, humor, and wisdom. This is a theatrical experience not to be missed. (Sm.) Longshanks, Mary Moore, Lynette Russo, Rhonda Recabren, Jim Nelson, and Bill Hahn. A barbecue buffet, cooked outdoors in the mountain air of Julian, precedes the show. Pine Hills Lodge, through June 8, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

**DIET FOR ONE**  
The North Coast Repertory Theatre is staging the drama, by Tom Repenhardt, about a concert violinist struck by multiple sclerosis who must face the loss of his career. In a series of interviews, her psychiatrist tries to help her cope with the loss of her gift. Olive Blakemore directs the production. Bill Quet is the psychiatrist, and Debbie Jent is the violinist. Leslee Barren has designed the set. (Sm.) North Coast Repertory Theatre, Saturday, June 8 through July 14.

**THE NORTH COAST REPERTORY THEATRE**  
Cana del Prado Theatre, Balboa Park 239-8175  
SAN DIEGO MESA COLLEGE  
7250 Mesa College Drive, San Diego 279-3200  
SAN DIEGO REPERTORY THEATRE  
1620 Sixth Avenue, downtown 275-8025  
SAN DIEGO STATE UNIVERSITY  
Main Stage and Experimental Theatre 265-6884  
Open Air Amphitheatre 265-6847  
SAN DIEGO LITTLE THEATRE  
Del Mar Fairgrounds, Del Mar 755-7758  
SANTITAS COMMUNITY THEATRE  
10025 San Ramon Road, Lakeside 448-5673  
SCRIPPS BACH COMMUNITY THEATRE  
Wageningen Junior High School Auditorium 92-30 Gold Coast Drive, Mesa Mesa 562-7300 x216  
SOUTH COAST REPERTORY THEATRE  
605 San Carlos Drive, Costa Mesa 714-957-4033  
SOUTHWESTERN COLLEGE  
Acacia Theatre, Newport Hills 233-3089 x234-6144  
STARLIGHT  
Starlight Bowl, Balboa Park 233-3089 x234-6144  
THE SUSHI GALLERY  
801 Eighth Avenue, downtown 275-8466  
THE THEATRE IN OLD TOWN  
2500 La Jolla Village, Old Town 298-0082  
UNITED STATES INTERNATIONAL UNIVERSITY  
Zeller Theatre 12405 Pomerado Road, Scripps Ranch 271-4300  
UNIVERSITY OF CALIFORNIA SAN DIEGO  
UCSD Theatre, John Muir Theatre 522-6474 x248  
SAN DIEGO ACTORS THEATRE  
111 Eighth Avenue, downtown 268-4494  
SAN DIEGO CITY COLLEGE THEATRE  
Tanner and C. Streets, downtown 239-7854

Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, July 14 at 2:00 p.m.

**EGOMANIACS**  
Shel Chasen and Maggie Gillette, former members of the women's improvisational group Hot Flashes, combine with musician Lawrence Nass for a "theater of music and madness." The comedienne performs solos and improvisations, most of which are concerned with current issues, and also musical numbers, ranging from pop, gospel, blues, jazz, and a "sex opera." Nass accompanies the women on a synthesizer and an acoustic piano. (Sm.) Galen's, La Mesa, 3681 Fifth Avenue, Hillcrest, through June 15, Friday and Saturday at 7:30 p.m. and 9:30 p.m. For information call 298-0119.

**FALLEN ANGELS**  
The Old Globe Theatre presents Noel Coward's sophisticated comedy about two women. Long time friends, and both married happily for five years, each of the women once had a brief affair with a charming Frenchman who lives in town and has asked to see them both. Concomitantly, their husbands are out of town, and while the women decide to share a glass or two of wine and discuss the rendezvous, Tom Moore, resident director of the American Conservatory Theatre in San Francisco, directs the production. Cast members include Deborah May, James R. Winkler, Janie Sell, Tom Rosqui, Helena Carroll, and Richard Kneeland. (Sm.) Old Globe Theatre, Wednesday, June 12 through September 22.

**GOODBYE CHARLIE**  
The Finesse Dinner Theatre presents George Axelrod's comedy about a man who dies and becomes reincarnated as a woman. Charlie lived his life as a womanizer. Now, as a woman, he has old habits just don't work. Frank Wayne directs the production. Members of the cast include Bonnie Kurean, Dan Livingston, and T.J. Reeves. Mary Burnett is the scene designer, and Dan Wade is the lighting designer. (Sm.) Finesse Dinner Theatre, through June 16, Wednesday through

## SAN DIEGO'S ON CLOUD 9!

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. Jonathan Sturges, READER

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

With its juicy and antic production of CLOUD 9, a wild and woolly fantasy, the Rep is again reaching, stretching, striving, risking... Hillard Hume, LOS ANGELES TIMES

The perfect thing for a ribald night on the town... a fast-paced, smoothly-wrought piece of theater. The Rep should be commended... D. Larry Striking, DRAMATOLOGUE

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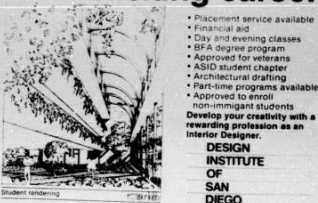
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## Theater Directory

- ADAMS AVENUE THEATRE**  
3325 Adams Avenue, Normal Heights 239-8175  
**ALPHA OREGA PLAYERS**  
1531 Teller Avenue, San Diego 466-1710  
**THE BOWERY THEATRE**  
480 Elm Street, San Diego 272-4085  
**CIVIC THEATRE**  
2032 Street, downtown 236-6510  
**CORONADO PLAYHOUSE**  
1755 Strand Way, Coronado 435-4856  
**EAST COAST PERFORMING ARTS CENTER**  
2101 Main Street, El Cajon 440-2277  
**EDUCATIONAL CULTURAL COMPLEX THEATRE**  
4343 Ocean View Boulevard, Southeast San Diego 230-2800  
**FESTA DINNERS THEATRE**  
6665 Camino Road, Spring Valley 697-8977  
**FOX THEATRE**  
7210 Street, downtown 233-6331  
**GASLAND QUARTER THEATRE**  
547 Fourth Avenue, downtown 234-6983  
**GROSSMOUNT COMMUNITY COLLEGE**  
Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 448-1700 x410  
**IMPERIAL BEACH PLAYERS**  
Imperial Beach 424-4600  
**JEWISH COMMUNITY CENTER**  
Front and Center Theatre 46791 City Heights Street, San Diego 583-3300 x36  
**LA JOLLA PLAYHOUSE**  
Marshall Wells Center, El Cajon 452-3960  
**LA JOLLA STAGE COMPANY**  
Pinner Auditorium, La Jolla High School 750 Napa Street, La Jolla 452-7773  
**LAMB'S PLAYERS THEATRE**  
501 E. Plaza Boulevard, National City 474-4742  
**LAMPARTS COMMUNITY THEATRE**  
Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5779 x465-1445  
**LYRIC DINNERS THEATRE**  
7578 El Cajon Boulevard, La Mesa 464-1196  
**MARGUS PUBLIC THEATRE**  
MARGUS GALLERY THEATRE 3717 India Street, San Diego 295-5654  
**MARQUETTE COLLEGE**  
Little Theatre 400 Broadway, Oceanside 737-2121 x236  
**NORTH COAST REPERTORY THEATRE**  
Lomas Santa Fe Plaza 279-3200  
**OLDFIELD THEATRE**  
13501 La Vista Way, Vista 737-3421  
**OLD GLOBE THEATRE**  
Old Globe Theatre 3450 La Jolla Village Drive, San Diego 275-8466  
**PALOMAR COLLEGE**  
Palomar College Theatre, San Marcos 744-8860  
**PATIO PLAYHOUSE**  
Vineyard Shipping Center 1151 E. Valley Parkway, Escondido 746-6669  
**PINE HILLS LODGE**  
2960 La Poudre Way, Julian 765-1100  
**POINT LOMA COLLEGE**  
Savanna Theatre 9600 Lombard Drive, Point Loma 222-6474 x248  
**SAN DIEGO ACTORS THEATRE**  
111 Eighth Avenue, downtown 268-4494  
**SAN DIEGO CITY COLLEGE THEATRE**  
Tanner and C. Streets, downtown 239-7854



## READER'S GUIDE TO THE THEATER

Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 8:30 p.m., curtain at 7:15 p.m. Matinee: 2:30 p.m. and 7:15 p.m. Dinner: 6:30 p.m. and 7:15 p.m.

### GREATER TUNA

The Old Globe Theatre opens its summer "Jubilee Festival" with the comedy-drama — by Jason Williams, Joe Sears, and Ed Howard — that, using only two actors, takes a bizarre look at the residents of Tuna. David McDermott directs. The Globe veterans Larry Drake and Philip Reeves portray the residents. The scenic design is by Fred M. Due; the costumes by Lewis Brown; the lighting by John B. Forbes; and the sound by Michael Winton. (Sm.)

### HARVEY

The Ballard Street Players are staging Mary C. Chase's comedy about an invisible six-foot tall white rabbit with a liking for pumpkins, crockpots, and Elwood P. Dowd. Jerry Riker directs the production. Members of the cast include Bruce Erickson, Jackie Remington, Becky Taylor, Schamelle Lambert, James Woods, Jeanne Moore, Lee F. Convery, Phillip Dietz, Cindy



Once Upon A Mattress

Mendez, Tom Nagle, and Ray Richter. The scenic design is by Riker; with set decoration by Jessica Meier. (Sm.)

Matinee Sunday, June 9 at 2:30 p.m.

### I DO! DO!

The Lawrence Welk Village Theatre presents the popular musical, based on Jan de Harang's *The Fourposter*, through Sunday at 8:00 p.m.

wedding day to the day when, full of years, they move out of their beloved big house, after the children have embarked on lives of their own. Gary Robinson is Agnes, and George Ball is Michael. The set design is by Gary Davis. Don Eril is the scenic artist, and Christopher Hart is the lighting designer. The costumes, a parade of fashions from the years 1890 to 1940, have been supplied by the Theatre Company of Upland. (Sm.)

### ISN'T IT ROMANTIC

Wendy Wasserstein's new comedy-drama is about Jane and Harriet, two bright and attractive women who come to New York to seek their fortunes. Their initial projects are few, however, and both feel they have to get going, because each is nearing thirty — the age, according to the unwritten laws of Yiddishdom, where success has already come to the truly worthy. Urged on by their status-starved environment, and by the more serious fact that their biological clocks are ticking louder, both women become involved with men for whom romance is conducted like a business deal, subject to frequent negotiation. These couples don't date; they take meetings. Although both the play and the Galtkamp's production have

much to recommend, in an underarmy way, they also encourage a strain of Yiddishism (or Yiddishism in their own right) to be "have it all," necessarily, but at least to want more than is there. Directed by Will Simpson, the production is often quite good and is often very funny, but it is also tedious, and even sleepy in the first act. Pacing is a problem. And the play's short scenes — reminiscent of *Marcel's Sexual Personality* — take time to get going (and too long in between). On the plus side, when the lights come back on, the production does offer some fine performances. Nancy Taus does a quality job as Jane, and Elie Sullivan has a task as Tasha, a partly stereotypical Jewish mother and partly fresh creation, as overprotective of her own mania for jazzercise as she is about her daughter. And Jeff Michaels does good work as Harriet, Jane's betrothed who is a Big Baby forever expecting his Pabulum to arrive on cue. If the pace of the show moved as quickly as Marty conducts his courtship with Jane, the Galtkamp's uneven production of *Isn't It Romantic* would be easier to recommend. (Sm.)

Galtkamp Quarter Theatre, through June 29, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

### MASTER HAROLD AND THE BOYS

Reviewed this issue. South Coast Repertory Theatre. Main Stage, through June 23, Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

### MERRILY WE ROLL ALONG

The La Jolla Playhouse opens its third summer season with the musical, revised by the authors — this production, by Stephen Sondheim and George Furth. James Lapine, librettist and director of the current Broadway hit *Sunday in the Park with George*, directs the production. Cast members include Ralph Bruner, Dick Dancow, Joy Franz, Ray Gill, Mervin Goldstein, Heather MacRae, Martin Maerz, Kathleen Rose, McKellen, Stephen McDonough, Mary Gordon Murray, Rosalyn Ratt, Lawrence Ralston, John Rubenstein, B.J. Ward, and Chip Zien. Loren Sherman is the scenic designer. Ann Houd Ward is the costume designer. Beverly Emmons is the lighting designer, and John Rignone is the sound designer. Lynn Jonathan Turkin is the choreographer and Michael Starobin is the musical director. (Sm.)

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## READER'S GUIDE TO THE THEATER

### A MIDSUMMER NIGHT'S DREAM

The Old Globe Theatre will inaugurate its new Lowell Davies Festival Stage with Shakespeare's pastoral comedy about mistaken identities and mischievous immortals. Jack O'Brien directs the production. Cast members include Kathleen McGrath, David Ogden Stiers, Tom Lacy, Jonathan McDermott, Jeffrey Combs, Kandi Chappell, George Deloy, Dawn Didawick, Charles Janas, Margaret Gibson, Oliver Cliff, Jody Gels, James Schendel, Christine Sevier, Michael Edmonds, Don R. McManus, Ian Rigger, and Thomas Olanoff. A Midsummer Night's Dream is one of the six play repertoires of Festival '85 at the Old Globe. (Sm.)

Old Globe Theatre, Festival Stage, Friday, June 7 through Sunday at 8:00 p.m.

September 22, Tuesday through Sunday at 8:30 p.m.

### NUDE WITH VIOLEN

The Coronado Playhouse is staging Noel Coward's light comedy about the death of a brilliant painter. Soon after his demise, his "terraced" relatives arrive. But their grief is tinged with greed as they await the reading of the will and the unveiling of the artist's final masterpiece. Kent Brink directs the production. (Sm.)

Coronado Playhouse, through June 16, Thursday through Sunday at 8:00 p.m.

### OLD GLOBE THEATRE PLAY DISCOVERY PROJECT ON THE VERGE, OR THE GEOGRAPHY OF YEARNING

The Old Globe Theatre's Play

Discovery Project presents a prepared reading of Eric Overmyer's comedy that follows three intergalactic explorers "terra incognita." Will Robinson, a directing intern at the Old Globe, directs the reading. Casius Carter Centre Stage, Monday, June 10 at 8:00 p.m.

### ONCE UPON A MATTRESS

The Coronado Playhouse is staging the musical — by Mary Rogers and Marshall Barer — that retells the tale *The Princess and the Pea*. "Perfect bride," when princess Winnifred, "Fred" for short, swears the castle moat, she releases a few eyebrows. But to make sure she's the one. Daughters have a severe test in mind. Kerry Cederberg directs the production. Cast members include:

Phil Card, Carolyn Schade, Dave Heath, Tim Penson, Mike Buckley, Pamela Smith, Lisa Card, Pamela Turner, Linda Thompson, Don Lombrough, Marilyn Mier, Deborah Gilmore Smith, and Robert Smyth. (Sm.)

### PRIVATE LIVES

The Coronado Playhouse is staging a production of Noel Coward's popular comedy. Directed by David Sewell, members of the cast include Dana Fredri, Paul Eggington, Deborah Schwartz, Norman Tipton, and Carrie Archer. The scenic design is by Glenn Fiest, and the lighting design is by Margaret Baker. Coronado Playhouse, through

June 12, Monday through Wednesday at 8:00 p.m.

### SUMMER SUSHI! PERFORMANCE SERIES

Sushi and the Del Mar Communications Center are presenting eight performance artists, with each week's program (all on Saturdays) featuring a different artist. The special opening night benefit performance for the series is called *Teasers' Choice*. The artists appearing are Eleanor and David Amis, Norma Jean Deak, Philip Dennis Gales and Helen Shumaker, Bertam and Nancy Turekay, and Jerome Rotherberg. Tickets will be sold at the door only. (Sm.)

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Gerald Arpino, Associate Director  
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Love Songs  
Night  
Rodeo  
June 27 and 30 at 8 PM  
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Les Palmiers  
Illuminations  
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Danise Jackson and Glenn Edgerton in *Illuminations*. Photo by © Herbert Magid  
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Principal Dancer Pacific Northwest Ballet  
June 24-28

Diana Clanin M.F.A. • Stretch  
Author/Lecturer Kinesiology, injury prevention for dancers

Ari Gil • Alexander Technique  
For improved alignment, balance, lightness of movement

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# READER'S GUIDE TO THE MUSIC SCENE

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

The first time I heard "The Moors," a piece on Weather Report's 1972 album, *I Sing the Body Electric*, I was lying on the floor with my head between two enormous speaker cabinets. The opening of the instrumental made me bolt upright, nearly wrenching my back in the process. It was the startling attack of Ralph Towner's acoustic twelve-string guitar, a sudden burst of double-edged steel, which entered both ears simultaneously and met in the center of my brain with a sharp crack. It was an appropriate introduction to Towner's rather idiosyncratic approach to the guitar, a slightly demented method of playing, which challenges a listener's perceptions of what acoustic music sounds like by daring the unamplified strings to speak in the tongue of an altogether alien instrument. Thirteen years later, I am hard pressed to name another acoustic guitarist who has made as indelible an initial impression on me.

One key to Towner's uniqueness, especially when he plays a twelve-string, lies in his refusal to draw out sounds from an acoustic guitar in the prescribed manner. Instead of plucking/strumming the strings with his fingernails, Towner



RALPH TOWNER

"pushes" a string with the meat part of his finger tip and catches it on the rebound with his fingernail. This gives the resulting sound an "edge" that distinguishes it from the sound generated by most acoustic guitarists, and also allows Towner access to more single-note volume and deeper tonal colors than one normally hears coming from a twelve-string



WAYNE JOHNSON

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hammered dulcimer, and harpsichord — so varied are the sounds that spring from his axe. Another Towner trademark is his juggling of three complementary guitar "voices" to achieve the illusion of several guitar parts being played simultaneously. As though his fingers were separate components of a piano trio, Towner will play a round robin

of bass, high-melody and semichordal inner voices with such deft interaction that they seem to weave into and out of each other of their own accord. It's an approach made possible by Towner's classical training, but rendered contemporary in its suggestion of multivoiced improvisation. The fact that Towner can not only articulate a dizzying succession of contrasting lines but can also imbue each with its own tonal personality speaks of the guitarist's mastery.

More magical yet are the "implied" or "hidden" notes in Towner's playing. The well-developed ear expects to hear certain traditional wavings and notes, bridging the synaptic gap between one sort of line and another, and when a guitarist delivers those transitional connections, it sounds "right." Towner frequently omits such connect-the-dots transitions, preferring to leap from one line to the next and leaving the ear to taste the space between them. In such instances, the mind creates the "appropriate" bridges, and so one's perception of what is *not* there serves to smooth out what might otherwise seem choppy and uneven. In a way, the listener becomes an accomplice in Towner's music making, especially when he plays solo. Because Towner favors tunings and a droning playing style that sound modal, it would be tempting to think of him as

(continued on page 16)

Budweiser

Open Air Theatre



## TUBES

WITH SPECIAL GUEST

## UTOPIA

WEDNESDAY - JULY 10 - 8PM

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ON SALE  
TOMORROW FRIDAY



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KS103

MONDAY - AUGUST 19 - 8PM

TICKETS: \$15.75, \$19.75

ON SALE  
TOMORROW FRIDAY



## THE SMITHS

TUESDAY - JUNE 25 - 8PM

TICKETS: \$13.50, \$17.50



## RANDY NEWMAN

SATURDAY - JULY 13 - 8PM

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## ADAM BOMB INVADES SAN DIEGO

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AIRCRAFT

Other Band To Be Announced



Wednesday, June 12, 1985, 9 pm  
The Spirit  
1130 Buena Vista San Diego  
Must be 21

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SOUTHLAND CONCERTS

THIS SATURDAY

Lites Out  
San Diego KFM 98 Welcomes



## WAYNE JOHNSON TRIO



## RALPH TOWNER

Saturday, June 8, 7:00 & 10:00 pm

Shenwood Auditorium, La Jolla Museum of Contemporary Art  
700 Prospect Street, La Jolla  
Tickets available at all TELEVISION outlets or call (619) 533-0800  
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Presented by Rob Hagey Productions

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NOTE DATE CHANGE:  
Ray Charles Now Playing  
Saturday, Aug. 31. Tickets  
For Aug. 27 Will Be Honored



Fusion Keyboard Giant  
DAN SIEGEL  
Saturday, July 13

33 TOP '40 HITS!  
FRANKIE VALLI & THE 4 SEASONS  
Friday, June 21

COMING SOON



PIECES OF A DREAM  
FRIDAY, JUNE 14



RONNIE LAWS  
SATURDAY, JUNE 15



DONOVAN & DAVE MASON  
SUNDAY, JUNE 16



WYNTON MARSALIS  
MONDAY, JUNE 24



JOHN KLEMMER  
FRIDAY, JULY 5



Maynard Ferguson  
Has Been Cancelled  
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Commitment. Refunds  
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WAYNE JOHNSON

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(continued on page 15)

Budweiser

Open Air Theatre  
SAN DIEGO STATE UNIVERSITY



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**AIRCRAFT**  
Other Band To Be Announced



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The Spirit  
1130 Buenos • San Diego  
Must be 21

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33 TOP '40 HITS!  
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Friday, June 21

NOTE DATE CHANGE:  
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**DAN SIEGEL**  
Saturday, July 13

★ JUST ADDED ★

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PIECES OF A DREAM  
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RONNIE LAWS  
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DONOVAN & DAVE MASON  
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SOUTHLAND CONCERTS

(continued from page 14)

the father of what has come to be known as "new age" music. But while Townes' guitar work may induce a meditative state of mind, it would be wrong to categorize him as the prototype for the Windham Hill brand of music. Townes' music is more a hybrid of pristine classical and chamber-jazz improvisation than it is a form of disembodied mood music. That's a very subtle distinction, to be sure, since both Townes and the typical "new age" guitarist share an affinity for dreamy textures and hypnotic, mantralic lines. But it's still a sufficient distinction to keep Townes an arm's length from his nearest competitor/imitator.

Electric guitarist Wayne

Johnson is another musician who seems to be writing his own chapter on guitarists. Slowly, quickly, without much fanfare or hype, Johnson has been gaining ground on those artists who have widely considered to be the mislabeled in the north of the new school of jazz, fusion, and chamber-jazz guitar. In many ways Johnson is the ideal electric guitarist. His playing combines the warm, effortless class of Wes Montgomery, the textural audacity of the Police's Andy Summers, the scary-cool, surgical efficiency of Pat Metheny, the studied, structural savvy that Todd Rundgren exhibits in his work with Utopia, the chordal richness of Earl Klugh, and the caressing lyricism of Jimi Hendrix's jazzier

efforts. One doesn't hear these as separate, delineated elements of style, however. In Johnson's hands they merge like the lines in a mosaic. Candy-coated pop tonalities give way to fancy jazz fingerings, carefully balanced, classical card houses get toppled by bottom-line riffing, hushed false-resolutions burst into pure tonal inventions, and fundamental power-trio machinations lead into peals of chiming guitar chords.

None than anything, more than his ability to play achingly pretty melodies or ominous arpeggios or skittering, dancing solos, Johnson displays a purist's love for the sound of the electric guitar. He seems enraptured by the mystical, choir-like *ahhhhh* that certain combinations of

notes create; he seems to take great pleasure in erecting dark, glass cathedrals with low-end vibrations and then suddenly shining a bright light through them with trebly, single-note runs. Johnson works the electric guitar from one end of the tonal spectrum to the other, and the listener finds himself gleefully tagging along. His is the sound of discovery — not so much the avant-garde discovery of uncharted territories, but the discovery of underappreciated wonders close at hand. There may be faster, bolder, more sophisticated, more outrageous guitarists around, but you'd have a difficult time finding one who wrings more beautiful combinations of sounds from an axe than Johnson.

Each successive album that Johnson and his trio have released has been better than the last. The band is currently at work recording the fourth in a series of albums that has so far included *Aroundhead*, *Crashhopper*, and last year's excellent *Everybody's Painting Pictures*. In the meantime, the Wayne Johnson Trio — whose semiannual San Diego concerts have drawn bigger and more enthusiastic crowds — will share billing with Ralph Towner when Rob Hagey Productions presents this enticing tandem in two shows at the La Jolla Museum of Contemporary Art's Sherwood Auditorium this Saturday night.

In other concerts this week, the Christian-rock group, the

**Lifers**, will perform tonight, Thursday, at Wangerheim Junior High School, while **Taj Mahal** and the **Clara Ward Singers** are at the Belly Up Tavern. Friday's shows include the first night of the two-part KOOL Festival, this segment featuring the **Gap Band**, **Jeffrey Osborne**, the **Dazz Band**, **Evelyn King**, and the **Commodores** at San Diego Stadium, while over at SDSU's Open-Air Theater, **Dire Straits** will be playing their guitar-oriented material; the Spirit will be hosting **Living Daylights**, **So Real**, **Relay**, and the **Standards**; and A & M recording artists **Talk Back** will be performing at the Belly Up Tavern.

Part two of the KOOL Festival

will be presented on Saturday night, also in San Diego Stadium, and will feature **Luther Vandross**, **Patti LaBelle**, **Midnight Star**, **Shalamar**, and **Klymaxx**; while **New Marlene**, **Luna**, **Limbo Slam**, and the **Pumps** are at the Spirit. Also on Saturday, folksinger **Mimi Farina** will perform the first of a two-night stint at the Old Time Café in Leucadia. While Farina is playing on Sunday night, the **Flying Burrito Brothers** will be performing at the Belly Up Tavern just up the highway. The week closes on Wednesday night with two shows, one featuring the **Tom Grant Band** at the Belly Up Tavern; the other featuring **Adam Bomb** at the Spirit.

## CONCERTS

**The Lifers**: Wangerheim Junior High School, tonight, Thursday, 7 p.m., 9230 Gold Coast Drive, Mira Mesa, 586-1334.

**Taj Mahal** and the **Clara Ward Singers**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

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

**Dire Straits**: SDSU's Open-Air Theater, Friday, June 7, 8 p.m., San Diego State University campus, 265-6947 or 232-0800.

**Living Daylights**, **So Real**, **Relay**, and the **Standards**: Spirit, Friday.

June 7, 9 p.m., 1130 Buena Vista, 276-3993.

**Talk Back**: Belly Up Tavern, Friday, June 7, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Flying Burrito Brothers**: Belly Up Tavern, Sunday, June 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Tom Grant Band**: Belly Up Tavern, Wednesday, June 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Adam Bomb**: Spirit, Wednesday, June 12, 9 p.m., 1130 Buena Vista, 276-3993.

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

**New Marlene**, **Luna**, **Limbo Slam**, and the **Pumps**: Spirit, Saturday, June 8, 9 p.m., 1130 Buena Vista, 276-3993.

**Mimi Farina**: Old Time Cafe, Saturday and Sunday, June 8 and 9, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

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

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

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SUNDAY, JUNE 16  
9:00 pm show/8:00 pm open

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Champagne Ballroom

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**HOT SUMMER SOUNDS**

THREE SUPER NIGHTS  
**SPYRO GYRA**  
June 20, 21, 22 8:30 PM

THE KING AND HIS COURT  
**B.B. KING**  
ALBERT KING  
BOBBY "BLUE" BLAND  
June 23

Each group received standing ovations and the crowd screamed for more — Variety  
"A show to be seen by anyone and everyone... a truly exhilarating experience" — L.A. Herald Examiner  
"A nostalgic, raucous, exuberant, sexy, and extremely entertaining show" — New York Post

Thurs. • June 13 8:30 PM

Call 762-SEAT to charge tickets.  
Tickets at Bill Gamble's, Arctic Bar Office, San Diego Stadium, Licensee Plaza and all TELESAT outlets.

**PRODUCED BY**

**WWF PRESENTS**

**SUPERSTARS \*\*\*OF\*\*\* WRESTLING**

**DOUBLE MAIN BILL**

**PAUL "MR. WONDERFUL" ORNDORFF**  
vs  
**COWBOY BOB "ACE" ORTON**  
and  
**JIMMY "SUPERFLY" SNUKA**  
vs  
**ROWDY RODDY PIPER**

ALSO TAG TEAM MATCH  
**TONY ATLAS/GEORGE WELLS**  
vs  
**BRETT HART/JIM MEIDHART**  
PLUS—MANY MORE GREAT MATCHES  
**TUESDAY-JUNE 11-8 P.M.**  
San Diego Sports Arena

TICKETS—\$7.50 AND \$9.00  
AVAILABLE AT ALL ARENA OUTLETS  
FOR TICKET INFO CALL 234-4178

**KGS-FM 101 WELCOMES**

**David Lindley**  
and  
**EL RAYO X**

**JUNE 30. 8:30 PM**  
**BACCHANAL**  
8022 CLAIREMONT MESA BLVD.

TICKETS ONLY \$11.50 ADVANCE, \$10.00 DAY OF SHOW  
AVAILABLE AT THE BACCHANAL AND TELESAT OUTLETS

**TELESAT** TICKET OUTLETS: UNDERWOOD MUSIC, 1010 10TH AVE., SAN DIEGO, CA 92101  
FOR MORE INFO: 482-8339



Pieces of a Dream: Humphrey's, Friday, June 14, 7 and 9 p.m. 2302 Shelter Island Drive. 232-0800.

Ronnie Laws: Humphrey's, Saturday, June 15, 7 and 9 p.m. 2302 Shelter Island Drive. 232-0800.

Chris Isaak: Spirit, Saturday, June 15, 9 p.m., 1130 Buena Vista. 236-3993.

Donovan and Dave Mason: Humphrey's, Sunday, June 16, 7 and 9 p.m., 2302 Shelter Island Drive. 232-0800.

New Riders (of the Purple Sage): Belly Up Tavern, Sunday, June 16, 7 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Tower of Power: Monk's, Monday and Tuesday, June 17 and 18, 9 and 11 p.m., 10475 San Diego Mission Road, Mission Valley. 562-0000.

Rose and the Screamin' and O.D. Corral featuring David Bradley: Belly Up Tavern, Wednesday, June 19, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Mitch Ryder and the Detroit Wheels and Preston Smith and the Crocodiles: Belly Up Tavern, Thursday, June 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Waiters and Burning Spear: California Theater, Thursday, June 20.

Spyro Gyra: La Jolla Village Inn, Thursday, June 20, through Saturday, June 22, 8:30 p.m., 15 and La Jolla Village Drive, La Jolla. 283-SEAT.

Frankie Valli and the Four Seasons: Humphrey's, Friday, June 21, 7 and 9 p.m., 2302 Shelter Island Drive. 232-0800.

Gene Clark, Michael Clark, John York, Blondie Chaplin, and Rich Roberts: Belly Up Tavern, Friday, June 21, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Cedros Avenue, Solana Beach. 481-9022.

Patsy Montana: Old Time Café, Saturday, June 22, 7 and 9 p.m., 1164 North Highway 101, Encinitas. 436-8701.

Bill King, Bobby "Blue" Bland, and Albert King: La Jolla Village Inn, Sunday, June 23, 7 and 9:30 p.m., 15 and La Jolla Village Drive, La Jolla. 283-SEAT.

Wynon Marsalis: Humphrey's, Friday, June 24, 7 and 9 p.m., 2302 Shelter Island Drive. 232-0800.

"Jazz Live" featuring Los Travelers: San Diego City Theater, Wednesday, June 25, 8 p.m., Fourteenth and C streets, downtown. 232-2481.

The Smiths: SDSU's Open-Air Theater, Tuesday, June 25, 8 p.m., 1164 North Highway 101, Encinitas. 232-0800 or 265-6947.

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

Jack Mack and the Heart Attack: Belly Up Tavern, Thursday, June 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Left Right Left: Belly Up Tavern, Thursday, June 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9002. Thursday afternoon or Friday before 3:00 p.m. The listings are free.

## North County

Barr-X Ranch House, 119 East Broadview Vista, 724-0510: Red Lane and Rumbly Power, country, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Taj Majal, blues, reggae, and rock, and the Clara Ward Gospel Singers, gospel music, Thursday; Talk Back, reggae, Friday; Preston Smith and the Crocodiles, ska, blues, and rock, Saturday; the Flying Burrito Brothers, country rock and rock, Sunday; the Mar Deck, vintage rock, Monday; Fortune Hunters, rock and reggae, Tuesday; the Tom Grant Band, jazz, Wednesday; Afternoon Concerts: The Chicago Six, bluegrass, Tuesday; Moby Stone and Friends, blues and boogie-woogie, Monday; Stone's Throw, vintage jazz, swing, and rock, Wednesday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. 434-4361: Doc James, Mr. C and Company, jazz and contemporary, 1 p.m., Saturday.

Bookworks/Panatik

Collegiate, Flower Hill Center, 3670 Via de la Valle, Del Mar. 735-3735: The Art Resnick Trio, jazz, 8 p.m., Friday; jazz jam session with the North Coast Jazz Society, Saturday.

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

Crazy Bar, 6996 El Camino Real, La Costa. 438-3373: Dan Connor, variety, 3:30-6:30, Sunday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6713: The Beat Club, rock, Thursday through Saturday; the Selection, rock, Sunday; Cat Tracks, rock, Tuesday.

El Comal, 12845 Poway Road, Poway. 446-1010: Rock lines, contemporary, Friday happy hour, Wednesday through Saturday.

Firestone Lounge, 439 West Washington, Escondido. 745-1931: Robyn Barr, rock, Thursday through Saturday; Dirk Debonaire, rock, Wednesday.

Full Moon (formerly Bobby G's), 485 First Street, Encinitas. 436-7797: The Heaters, rock, Thursday.

755-6713: The Beat Club, rock, Thursday through Saturday; the Selection, rock, Sunday; Cat Tracks, rock, Tuesday.

El Comal, 12845 Poway Road, Poway. 446-1010: Rock lines, contemporary, Friday happy hour, Wednesday through Saturday.

Firestone Lounge, 439 West Washington, Escondido. 745-1931: Robyn Barr, rock, Thursday through Saturday; Dirk Debonaire, rock, Wednesday.

Full Moon (formerly Bobby G's), 485 First Street, Encinitas. 436-7797: The Heaters, rock, Thursday.

## Wind rose

1935 Quivira Rd. • 223-2335



**IPSO FACTO**  
Wednesday through Saturday

### DRINK SPECIALS

Sunday: Orange Crush 75¢ Tuesday: Iced Tea \$1.25  
Monday: Watermelon 75¢ Wednesday: Kamikaze 75¢  
Thursday: Iced Tea \$1.25

JOIN US FOR OUR  
SUNDAY CHAMPAGNE BUFFET BRUNCH

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



4302 Mission Boulevard, Pacific Beach 270-3220



**SIERS BROTHERS**  
Thursday-Saturday  
No Cover Thursdays

**JOE MARILLO JAZZ**  
Sunday 4-7 pm

**SIVE LINES UP**  
Sunday & Monday



**THE HEROES**  
Tuesday & Wednesday

## FASHION AUCTION

Every Tuesday night 8 pm presented by Trendsetters

COME LISTEN TO JOE MARILLO JAZZ ON  
OUR OUTDOOR PATIO SUNDAYS, 4 UNTIL 7 PM

## BACCHANAL

NIGHTCLUB MUSIC NOTES • 560-8022

WEDNESDAY • FRIDAY • SATURDAY



**THE BEAT FARMERS**

WITH SPECIAL GUESTS

FRIDAY, JUNE 7—ELECTRIC SONS

SATURDAY, JUNE 8—MOJO NIXON & SKID ROPER

EVERY MONDAY & THURSDAY

**LADIES' HAPPY HOUR**

Monday from 6-12 midnight and Thursday from 5-9 pm

THURSDAY, JUNE 6

**EVERETT KING & THE MODERN RHYTHM**

FRIDAY, JUNE 7 from 5-9 pm

**HAPPY HOURS**

Sat. 5-8 p.m., wine, 90¢ kamikaze

and live music by

**SCRAMBLERS**

Come experience Jazzy's #2 sushi chef during happy hour

UPCOMING CONCERTS:

RONNIE MONROSE, June 16;

THE KNITTERS, June 18 with members of

The Blasters, and X.

DAVID LINDLEY, June 30

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)

San Diego's finest jazz at



## Mike Garson Quintet

Featuring Shelby Flint and Peter Sprague

Wednesday through Saturday  
9 pm-1 am

## Papa John Creach

Starting Wednesday, June 26

## Don Croker at the piano

Sunday through Tuesday, 8 pm-12 am

## Summer House Inn

7955 La Jolla Shores Dr. 459-0541

## HUMPHREY'S

## JAZZ

under the stars

Humphrey's presents the best of 'Late Nite' jazz as two of San Diego's hottest local bands perform on Humphrey's outdoor concert stage.

MAY 12

MOTHER'S DAY SUNDAY JAZZ

ZZAJ 5:30-7:30 pm

AFRO RUMBA 8:00-10:30 pm

Complimentary Hors d'oeuvres / Drink Specials

Don't miss an exciting evening!

NO COVER

## HUMPHREY'S

2241 Shelter Island Drive

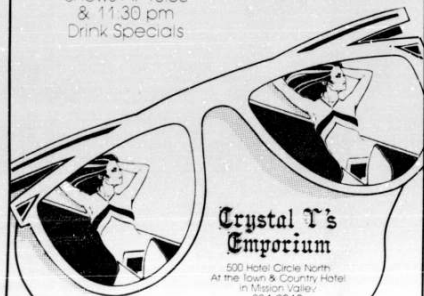
224-3577

COME SPLASH INTO  
SUMMER WITH US

CRYSTAL T'S  
PROUDLY PRESENTS

## Fashion International BIKINI AUCTION

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



**Crystal T's  
Emporium**

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

through Saturday. Millennium rock, Wednesday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 722-3904. Don Tension, country and contemporary. Monday through Saturday.

**Henry's**, 261 Elm Street, Carlsbad, 739-2244. Tom Neece and his with Judy Ames, contemporary. Tuesday through Saturday. Live music. Sunday and Monday; call club for information.

**Hotel Escondido**, 2500 South Escondido Boulevard, Escondido 717-3000. The Sounds of Magic, contemporary. Tuesday through Saturday. Double Trouble, contemporary. Sunday and Monday. Piano Bar Kevin Green, Monday through Friday.

**Hungry Hunter**, Oceanside, 1221 Vista Way, Oceanside, 433-2033. Sally Saxton, contemporary. Wednesday through Sunday.

**Hungry Hunter/Rancho Bernardo**, 1248 Bernardo Plaza Drive, Rancho Bernardo, 966-2400. Dave Smith, contemporary.

Wednesday and Thursday. Take Two, contemporary. Friday and Saturday.

**Island's Own**, 616 First Street, Escondido, 944-9233. Scott McVicker, Irish and contemporary. Thursday through Saturday. Paul Dunn, Friday and Saturday. Barbara McCarty and Patrick Dine, Sunday. The Paradise Street Band, Irish music, Wednesday.

**Jolly Roger**, Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831. Chuck Shawyer, contemporary. Wednesday through Saturday. Ted Winchester, contemporary. Sunday.

**Jolly Roger/Solana Beach**, 917 Loma Santa Fe Drive, Solana Beach, 755-0117. Charlie, contemporary. Wednesday through Saturday.

**La Costa Hotel and Spa**, Costa Mesa, Carlsbad, 438-9111. Gloria Michaels and Spring Fever, contemporary. Tuesday through Sunday.

**La Tapatia**, 740 West Grand, Escondido, 747-8282. Latin Soul.

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

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-1120. The Jaws, Danish Band, country. Wednesday through Sunday. Coffee, country. Monday and Tuesday. Free clothing lessons. Monday, and country dance lessons. Tuesday through Thursday.

**Lu's**, 1903 East Valley Parkway, Escondido, 746-7038. Ron Bell, country. Monday through Saturday.

**McCabe's**, 1143 South Tremont, Oceanside, 438-0646. The Moskos, rhythm and blues. Thursday and Wednesday. The Road Runners, vintage rock. Friday and Saturday.

**Mike Fleurs**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3083. Axel Nash, piano and blues. Wednesday through Saturday.

**Monterey Bay Cannery**, 1325 Harbor Drive, Oceanside, 722-3474. Steak Preview, contemporary. Wednesday through Saturday. Sam Parsons, contemporary. Sunday.

contemporary. Sunday.

**Mulcahy's**, 740 East Grand Avenue, Escondido, 743-0935. Scatlet, rock. Thursday through Saturday. Under the night, Wednesday.

**Normandy Cocktail Lounge**, 215 North Hill Street, Oceanside, 722-1772. Hottie Cottrell, rock. Tuesday through Sunday. Sedona, rock. Sunday and Monday.

**Oakvale Lodge**, 10400 Oakvale Road, Escondido, 749-3793. Texas, country. Friday through Saturday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-0011. Dick Debonaire, rock. Thursday through Saturday. The Pilobolus, rockabilly and rhythm and blues. Sunday. Ella Roth, piano, jazz and blues. Monday and Tuesday. Private Domain, rock. Wednesday.

**Old Time Cafe**, 1484 North Highway 101, Lucinda, 436-4030. Bobby Louise, Hawkins, an evening of storytelling. 7:30 p.m., Thursday. Tom Sawyer and Ed Lowe, old time piano and fiddle. 7 and 9 p.m. Friday. Mimi Farita, songwriter.

**Pia Sport**, Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880. Doc James, Mc C and Company, contemporary and jazz. Wednesday through Sunday. Delaney, contemporary. 3:30-8 p.m., Monday through Friday.

**Pomerado Club**, 12237 Pomerado Road, Poin, 748-1135. The Savers, Brothers, country. Wednesday through Saturday.

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

**Rancho Bernardo Inn**, 12550 Bernardo Oaks Drive, Rancho Bernardo, 477-2146. Karen Cavanaugh and One Plus One, contemporary. Tuesday through Saturday. David Watson and the Gathering, contemporary. Sunday and Monday.

**Real**, Carlsbad, 434-3171. Brass Dix, jazz. Friday. Bluegrass Etc., new and traditional bluegrass. Saturday.

**The Red Couch Inn**, 135 North Pine, Escondido, 743-0790. The Agents, rock. Tuesday through Saturday. M. Wilson, rock. Sunday and Monday.

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

**San Luis Rey Downs Golf Course Country Club**, 31471 Golf Club Drive, Bonsall, 758-1762. The Treasures, big band dance music. 5:15 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, 721-9800. Flyerrock, country. Wednesday through Saturday.

**Sol's**, West of 15 on Via de la Valle, Del Mar, 755-7955. JJ. Frank The Coalition Orchestra, jazz and Top 40 music. Thursday through Saturday and 3-7 p.m., Sunday.

**Tequila Flats**, 1296 Mission Avenue, Oceanside, 757-7757. Messenger, rock. Thursday through Saturday. Live rock. Sunday, call club for information. Freebird, rock. Tuesday through Saturday.

**That Pizza Place**, 2022 El Camino

## WEST COAST TICKETS

### ALL PADRES GAMES TEARS FOR FEARS

Grover Washington	July 23
Adam Ant	July 24
UB40	August 8
Al Jarrero	August 11
Culture Club (L.A.)	August 20, 21
Chuck Mangione	September 7
Dire Straits	

Now accepting deposits for: Bruce Springsteen • U2 • Sting • Neil Diamond • Culture Club • Rolling Stones  
Buy • Sell • Trade  
Standard Hotel, Suite J-1, Hotel Circle 692-4133  
Mon.-Sat. 9:30 am-6:00 pm • Sun. 10:00 am-2:00 pm

Rancho Vera Cruz, 1030 West San Marcos Boulevard, San Marcos, 744-8302. Bob Saxe, country and live. Friday through Sunday.

**The Red Couch Inn**, 135 North Pine, Escondido, 743-0790. The Agents, rock. Tuesday through Saturday. M. Wilson, rock. Sunday and Monday.

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**That Pizza Place**, 2022 El Camino

Real, Carlsbad, 434-3171. Brass Dix, jazz. Friday. Bluegrass Etc., new and traditional bluegrass. Saturday.

**Then Jones**, 221 East Grand, Escondido, 743-0790. The Agents, rock. Tuesday through Saturday. M. Wilson, rock. Sunday and Monday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 749-1466. Roadrock, country. Friday and Saturday.

**Whiskey Creek**, 14240 Pecos Road, Pecos, 748-7731. Jerry Bice and a Boon of Country, Wednesday through Sunday. Tom Dockum and Red Eye, country. Monday and Tuesday.

**Whiskey Flats**, 1296 West Valley Parkway, Escondido, 745-9640. Crystal, rock. Thursday through Saturday. The Healers, rock. Sunday and Monday. Oracles, rock. Tuesday and Wednesday.

**Wooden Nickel**, 1330 Pecos Road, Pecos, 748-6304. Ron Morris, country. Thursday and Wednesday. CW Express, country. Friday and Saturday.

**Beaches**

**Aimee's**, Hotel La Jolla, 7706 Fay Avenue, La Jolla, 454-3001. Jay Chex, contemporary piano. Tuesday through Saturday.

**Chuck's Steak House**,

**Atlantic**, 2595 Ivar Street, Mission Bay, 226-3888. The Jets, vintage rock. Tuesday through Saturday.

**"Habitat 66"**, at the dock. Habitat 66, 666 West Mission Bay Drive, Mission Bay, 488-0551. The Mike Carson Quintet with Shelby Flint and Peter Sprague, jazz. Wednesday through Saturday. Don Croker, jazz piano. Sunday through Tuesday.

**Haley's**, 4558 West Point Loma Boulevard, Loma Point, 225-9559. The Londoners, rock. Thursday through Saturday. Shu Shames, jazz piano. Sunday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m., call club for information.

**Hilton Hotel**, 1775

**Jose Murphy's**, 1303 La Jolla Village Drive, La Jolla, 454-1170. The Procrastinators, rock and rhythm and blues. Wednesday through Saturday. The Stamulews, recorded music, and video audience participation presentation. Sunday through Tuesday.

**Catamaran Hotel**, 2699 Mission Boulevard, Mission Beach, 488-1081. Strat, contemporary. Tuesday through Saturday, except Wednesday, when live jazz is featured. Call club for information.

**Chuck's Steak House**,

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

**MONTE REA**

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

1250 Prospect Street, La Jolla, 554-5325. Deborah Rowe and Anita, contemporary. Wednesday through Saturday.

**Florio's**, 2605 La Jolla Shores Drive, La Jolla, 459-0341. The Mike Carson Quintet with Shelby Flint and Peter Sprague, jazz. Wednesday through Saturday. Don Croker, jazz piano. Sunday through Tuesday.

**Haley's**, 4558 West Point Loma Boulevard, Loma Point, 225-9559. The Londoners, rock. Thursday through Saturday. Shu Shames, jazz piano. Sunday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m., call club for information.

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**Chuck's Steak House**,

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

**MONTE REA**

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

**STRAITA HEAD SOUND RECORDING STUDIOS**  
presents  
**Friday, June 7**  
Doors open 8:30 pm  
**SANCTUARY with AIRCRAFT**  
Saturday, June 8 • Doors open 8:30 pm  
**AMERICAN DREAM with ASSASSIN**  
7578 El Cajon Blvd. • For information 466-9997

**Ford A. Smith & Assoc. presents SUNDAYS JAZZ IN THE VALLEY**  
Friday, June 8, 10, 16, 23 & 30  
**FATBURGER**  
Featuring from 9:25 PM Duane Brown  
Live jazz 9 pm-12 midnight. During 12 midnight-1:30 am  
Wednesday  
**LADIES' NIGHT**  
Ladies live before 10 pm  
Wooz drink specials all night  
Thursday  
**MEN'S NIGHT**  
Men live before 10 pm  
50¢ beer, \$7.25 margaritas  
**BOGEY'S**  
5253 Mission Center Road • 297-8361

**WEST COAST TICKETS**  
**ALL PADRES GAMES TEARS FOR FEARS** July 8  
Grover Washington July 23  
Adam Ant July 24  
UB40 August 8  
Al Jarrero August 11  
Culture Club (L.A.) August 20, 21  
Chuck Mangione September 7  
Dire Straits  
Now accepting deposits for: Bruce Springsteen • U2 • Sting • Neil Diamond • Culture Club • Rolling Stones  
Buy • Sell • Trade  
Standard Hotel, Suite J-1, Hotel Circle 692-4133  
Mon.-Sat. 9:30 am-6:00 pm • Sun. 10:00 am-2:00 pm

**3 DAYS ONLY**  
**BOLTON / DALLAS**

**MONTE REA**  
887 Camino del Rio, South Mission Valley • 291-1638

**BEACH PARTY**  
Drink specials • Door prizes • Raffles  
**Friday, June 14, 5:00 till 7**  
**BIKINI CONTEST**  
Win a trip for 2 to Catalina island  
**LIMBO CONTEST • 25¢ HOT DOGS**  
Dancing • Wear beach attire  
Call for more information  
**McDINE**  
San Diego's Oldest Bar Est. 1890  
647 Market Street • 232-1795

**MONK'S**  
10475 San Diego Mission Rd • 563-0060 (3 blocks east of the stadium)  
**SIDE KICK**  
Thursday, Friday & Saturday  
**MISS D'MEANOR**  
Monday, Tuesday & Wednesday  
June 10, 11 & 12  
**DEVOCEAN**  
Thursday, Friday & Saturday  
June 13, 14 & 15  
**Dance & party with TOWER OF POWER**  
Monday & Tuesday June 17 & 18  
2 shows each night & admission is good for both shows.  
Tickets available at Monk's & TELLE...  
**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,  
Monday through Friday serving great food!

**THE GREAT AMERICAN LIP-SYNC CONTEST**  
The Return of the "GREAT AMERICAN LIP-SYNC CONTEST" ...  
The demand has been staggering... It's been outrageous. You've begged us to bring back the Great American Lip-Sync Contest, and now we're doing it. Every Thursday night through June 27, \$175 in prize money will be given away to the talented Sync'ers. Then on July 14th, the Grand Finale will be held and \$500 in prize money will be awarded to the talent destined for Hollywood.  
Sign-ups begin at 7:00 pm  
Contest begins at 11:00 pm  
Choreography awaits you... get those Lips in Sync!  
**Crystal T's Emporium**

**THE OLD del mar CAFE**  
2730 Via de la Valle  
Del Mar  
455-0920  
**Your Ticket to Live Music and Dancing**  
**DIRK DEBONAIRE** Thurs, Fri, Sat  
Rock and Roll • Dance • Dining 10:30 am Fri. & Sat.  
**PALADINS** Sunday  
Rock and Roll • Dance • Dining 10:30 am Sun.  
**ELLA RUTH PIGGEE** Mon-Tues  
Jazz • Jazz • Funk • Contemporary • Dinner 5:00, 6-6:15  
**PRIVATE DOMAIN** Wednesday  
Jazz • Jazz • Funk • Contemporary • Dinner 5:00, 6-6:15  
**ELLA RUTH PIGGEE** Thurs, Fri, Sat  
Jazz • Jazz • Funk • Contemporary • Dinner 5:00, 6-6:15  
**NOTICE TO APPEAR** Mon-Tues  
Main... KCB THE NIGHT • Jazz... Contemporary • Dinner 5:00, 6-6:15  
**PALADINS** Wednesday  
Jazz • Jazz • Funk • Contemporary • Dinner 5:00, 6-6:15





contemporary, Tuesday and Wednesday

**The Moonlight**, 1615 Claremont Drive, Claremont, 273-1022. Nightclub, contemporary, Tuesday through Saturday. Country Justice, country, Sunday and Monday.

**Naxos Inn**, 8315 Naxos Road, San Carlos, 463-1240. Headband, rock, Tuesday through Saturday. The rock, Sunday and Monday, call club for information.

**Pal Joey's**, 3117 Waring Road, Alhambra, 286-7871. Pro Brighton's Procreation Band. Dwelland jazz, swing and oldies. Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 300 Hotel Circle North, 291-7131. Fun, folk and Sound Investment, contemporary, Tuesday through Saturday. Dining Room, Kathy Lind, contemporary, Thursday through Saturday.

**Peter D's**, 3189 Claremont Mesa Boulevard, 277-3217. The Bone Thugs, Top 40 dance music, Thursday through Saturday.

**Smuggler's Inn**, 102 Fashion Valley, Fashion Valley East, 291-7170. Alan Curtis, contemporary, Friday and Saturday.

**Sobriety Sam's**, 824 Camino del Rio North, Mission Valley West.

299-0620. O'Ferdinand, rock, Saturday.

**The Speakers**, 6179 Mira Mesa Boulevard, Mira Mesa, 466-0970. Houston, contemporary and Top 40 dance music, Wednesday through Saturday.

**Spirit**, 1130 Baguette Avenue, San Park, 276-0961. The Revolution, rock, Top 40 and The Carrots, rock, Thursday. The Living Daylights, rock, 80s, rock, rock, Three Sunny Words, rock and R&B, rock, Friday. The New Marjorie, rock, Latin, rock, Timbri, Sam, rock, and the Patters, rock, Saturday. Book of Colors, rock, the Step, rock, and Several Fish, rock.

Tuesday, Adam Bomb, rock, Wednesday.

**Springfield Station Works**, 5285 Kearney Villa Road, Kearney Mesa, 363-2272. To Beason piano bar, Thursday through Saturday.

**Standard Hotel**, 950 Hotel Circle North, Mission Valley, 798-0311. Cord Road, The Four of Us, swing and guitar, rock, Tuesday through Saturday. The Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday. Gino Room, West Texas, contemporary, Tuesday through Saturday.

**The Leo's Mission Garage**, 6133 Mission Garage Road, Mission Garage, 260-9914. Joe Stewart, contemporary, Wednesday and Thursday. God's V, contemporary, Friday and Saturday. Frank Decker, contemporary, Sunday through Tuesday.

**The Wellhouse**, 10789 Terrasanta Boulevard, Terrasanta, 560-6677. Ray and Laine's Corica with Bert.

Ellie Ruth Piggy, jazz and blues, Wednesday and Thursday. Xpresso, contemporary, Friday and Saturday. Jeff Williams, contemporary, Sunday and Monday. The Procrastinators, rock and rhythm and blues, Tuesday.

**The Leo's Mission Garage**, 6133 Mission Garage Road, Mission Garage, 260-9914. Joe Stewart, contemporary, Wednesday and Thursday. God's V, contemporary, Friday and Saturday. Frank Decker, contemporary, Sunday through Tuesday.

**The Wellhouse**, 10789 Terrasanta Boulevard, Terrasanta, 560-6677. Ray and Laine's Corica with Bert.

**The Leo's Mission Garage**, 6133 Mission Garage Road, Mission Garage, 260-9914. Joe Stewart, contemporary, Wednesday and Thursday. God's V, contemporary, Friday and Saturday. Frank Decker, contemporary, Sunday through Tuesday.

swing on drums, swing, pop, jazz, and contemporary dance music, Friday and Saturday.

**Wingler's Room**, 6608 Mission Valley Road, Mission Valley, 280-1221. Super Crazy country, Tuesday through Saturday. Community, country, Sunday and Monday.

**Anthony's Harborside**, 1330 North Harbor Drive, downtown, 232-6138. Forward Motion, Top 40 dance music, Tuesday through Saturday.

**Alice Bowl**, Bagnose Room, 4356 Thierth Street, North Park, 283-3333. Exotic, contemporary, Wednesday through Saturday.

**Barnacle Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1072. Get your rock off with Jarrett, Tuesday through Saturday.

**Bodies**, 6149 University Avenue, East San Diego, 583-5700. The Paladins, rockabilly and rhythm and blues, and the Varnits, rockabilly.

**Thurs, Lar and Friday**, the Electric Sens, rock, the Shards, rock, and the Outtakes, rock, Saturday. The Electric Sens, rock, and the Sidewinders, rock, Sunday. Live music, Monday, call club for information. The Harborside Pigs, rock, Tuesday. Kim Shot, rock, Wednesday.

**The Zoo Club**, 4381 University Avenue, 283-8213. Jonathan the Texas Flute, honoring variety requests, Friday and Saturday. J.R. Robles, honoring variety requests, 3:30 p.m., Sunday.

**Doe Masters**, 2051 Shelter Island Drive, Shelter Island, 233-2572.

**Leauge**, Old Ridge, comedy and music, Thursday through Saturday. Mike Sanders, contemporary, Sunday and Monday. The Spud Brothers, rock and comedy, Tuesday and Wednesday. Restaurant, Greg Glover, contemporary, 3:30-9:30 p.m., Tuesday. Friday, Saturday, and Sunday.

**Doonies**, 4225 El Cam Boulevard, East San Diego, 283-6081. Piano bar, Paul Gregg, Tuesday through Saturday. Path Grog, Sunday and Monday.

**Droney Maggie's**, Thirty-first and University, North Park, 298-8584. Windanorth, Forties jazz and swing, Thursday. Paul and Carla Roberts, international folk, 9-11 p.m., Friday. The Paradise Street Band, Irish music, Saturday. Sound Dynamics, class of guitar and cello, Sunday. Host Night, Monday. Irish Music Night, Tuesday. Carlo Curtis, guitar and songwriting, Wednesday.

**Fat City/China Camp**, 2137 Pacific Highway, San Marcos, 232-0696. The Most Valuable Players, jazz, Friday and Saturday.

**Holiday Inn/Embarcadero**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. The Ron Satterfield Trio, jazz, Tuesday through Saturday.

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**THE OLD BANANA STORE RESTAURANT**

Puerto Nuevo Lobster House presents the

# Gigantic 6th Year Anniversary Party

Live entertainment and dancing to

**L.A.**

Thursday-Saturday in June

**Puerto Nuevo Lobster Specials**

Small \$7.95 • Medium \$9.95

Served with (all you can eat) beans, rice, salsa, flour tortillas and drawn butter. Valid with this coupon only.

Expires 6/1/85

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

Dance to

# STRUT

9:00 pm-1:30 am  
No cover—No minimum

**KIFM 98** *Live Only* **JAZZ**

Wednesday, June 12

**THE FATTBURGER BAND**

Complimentary hors d'oeuvres 6:00-8:00 pm  
Jazz begins 8:00 pm  
No cover—No minimum

**SUNDAY BRUNCH**

On our patio, overlooking the bay  
10:00 am-2:00 pm  
All you can eat \$8.95

# Catamaran

RESORT HOTEL  
3969 Mission Blvd. (488-1081)

Send a ...

# HulaHoop egram

as seen on 39 Weekend Magazine

**Jet back to the '50s!**  
with individually composed singing messages for all occasions

**THE JETS**  
Featuring **Kenny Martini**

For details call **281-5152**  
(Hula hoop & tape recording included)

**TONIGHT THURSDAY JUNE 6 9 PM**

# FOUR EYES

**KGB-FM NIGHT**  
Half price admission with your KGB card

**FREE** Four Eyes sunglasses to the first 101 partygoers without their own specs.

**FREE** 101 KGB-FM Homegrown 84 albums featuring Four Eyes to the first 101 partygoers wearing their own Four Eyes (aka glasses).

**NAME CHANGE BASH**

**Drink Specials**  
Featuring Four Eyes Teas

**Battle O' the Louie Louies**

Best vocal will win a free recording session with Four Eyes. Winning version will be recorded on KGB-FM.

**LEHR'S GREENHOUSE**

2838 Camino del Rio South • Mission Valley • 298-7678  
Contact Nelson Talent Agency for booking and information • 722-4320

**Final Days Tues.-Sat. 9 pm-1 am**

# Oh! Ridge

Come join us for the fun of it!

Coming Tuesday, June 11th

*The fabulous*

# Spud Brothers

Tuesdays-Saturdays

Sunday & Monday 8 pm-12 am

**MIKE SANDERS**  
Escape to Shelter Island

**Doc MASTERS**  
in the Shelter Island Marina Inn  
223-2577

# REFLECTIONS

presents

**Feelin'**  
June 3-June 29  
Tuesday-Saturday from 8:30 pm

**The Jets**  
Friday Happy Hour from 5:30 pm

**Happy Hour**  
Monday-Friday 5 pm-7 pm • Complimentary hors d'oeuvres

**Sheraton-Harbor Island East**  
1380 Harbor Island Drive, San Diego

**Ron Satterfield and friends**  
Soft jazz and dancing

**PORTHOLE Lounge**  
9 pm to 1 am

**Holiday Inn**  
San Diego Embarcadero

# BRAMBLE...

Dance to Nashville's **BRAMBLE**  
Tuesday through Saturday at 9:00 p.m.

**FASHION AUCTION—DON'T FORGET OUR FASHION AUCTION EVERY THURSDAY EVENING.**

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.

# ABILENE

The Nightclub for Western San Diego

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



contemporary, Tuesday and Wednesday.

**The Moonlight**, 4615 Claremont Drive, Claremont, 275-1022. Nightclub, contemporary, Tuesday through Saturday. Country, folk, country, rock, 2-2 M-222.

**Swage Inn**, 8333 Valley Road, San Carlos, 465-1730. Headband, rock, band, contemporary, Sunday, Tuesday and Wednesday. Call club for information.

**Pal Joey's**, 5117 Waring Road, Allied Gardens, 288-2872. Pro. Bragham's Preservation Band. Traditional, swing, and oldies. Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Am. Gales and Sound Investment, contemporary, Tuesday through Saturday. Dinning Room, Kathy Lloyd, contemporary, jazz, Friday and Saturday.

**Peter D's**, 3124 (Claremont Mesa) Road, 275-1022. The House, jazz, rock, and contemporary, Thursday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7750. Main, contemporary, Friday and Saturday.

**Sabrety Sam's**, 824 Camino del Rio North, Mission Valley West, 291-0620. (F)Fendents, rock, Saturday.

**The Speakeasy**, 3070 Mira Mesa Boulevard, Mira Mesa, 766-0070. Hearse, contemporary and jazz, 40 dance music, Wednesday through Saturday.

**Sp-8**, 1100 (Bancroft Avenue, San Park, 276-0881). The Rhythmic, rock, jazz, rock, and contemporary, rock, Thursday, the Living.

**Three Simple Words**, rock, and contemporary, Friday, the New, Marquee, rock, jazz, rock, jazz, rock, and contemporary, Sunday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1441. Tuesday: Adam Bomb, rock, Wednesday.

**Springfield Wagon Works**, 5255 Kearney Mesa Road, Kearney Mesa, 465-2272. A. Beaton, piano bar, Thursday through Saturday.

**Standard Hotel**, 1950 Hotel Circle North, Mission Valley, 298-4011. Coral Room, The Fair of La, and contemporary, Wednesday at 4. Thursday: Costa V, contemporary, Friday and Saturday. Frank Dexter, contemporary, Sunday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1441. Tuesday: Adam Bomb, rock, Wednesday.

**Elia Ruth Pigeon**, jazz and blues, Wednesday and Thursday. Xpresso, contemporary, Friday and Saturday.

**Wrenger's Road**, 6608 Mission Valley Road, Mission Valley, 280-8888. Street A-Z, country, Tuesday through Saturday. Commar, country, Sunday and Monday.

**Baracke Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673. Get your rock with Jarrett, Tuesday through Saturday.

**Bodies**, 6149 University Avenue, East San Diego, 284-5700. The Paladins, rockabilly and rhythm and blues, and the Varmints, rockabilly.

**Anthony's Harborside**, 1355 North Harbor Drive, downtown, 232-6138. Forward Motion, top in dance music, Tuesday through Saturday.

**After Bowl**, Tropicana Room, 4356 Tharion Street, North Park, 283-1133. Easy, contemporary, Wednesday through Saturday.

## San Diego South

**Wrenger's Road**, 6608 Mission Valley Road, Mission Valley, 280-8888. Street A-Z, country, Tuesday through Saturday. Commar, country, Sunday and Monday.

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**THE OLD BONITA RIDE RESTAURANT**  
Puerto Nuevo Lobster House  
presents  
**Gigantic 6th Year Anniversary Party**  
Live entertainment and dancing to  
**L.A.**  
Thursday-Saturday  
in June  
**Puerto Nuevo Lobster Specials**  
Small \$7.95 • Medium \$9.95  
Served with (all you can eat) beans, rice, salsa, flour tortillas and drawn butter. Valid with this coupon only. Expires 6/3/85.  
4014 Bonita Rd., Bonita • 479-3537  
(one mile east of 805)

Dance to  
**STRUT**  
9:00 pm-1:30 am  
No cover—No minimum  
**KHFM 98 Lites Out JAZZ**  
Wednesday, June 12  
**THE FATBURGER BAND**  
Complimentary hors d'oeuvres 6:00-8:00 pm  
Jazz begins 8:00 pm  
No cover—No minimum  
**SUNDAY BRUNCH**  
On our patio, overlooking the bay  
10:00 am-2:00 pm  
All you can eat \$8.95  
**Catamaran**  
RESORT HOTEL  
3999 Mission Blvd. 488-1481

Send a...  
**HulaHoop egram**  
as seen on 39 Weekend Magazine  
**Jet back to the '50s!**  
with individually composed singing messages for all occasions  
**The Jets**  
Featuring Kenny Morill  
For details call **281-5152**  
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**FOUR EYES**  
**NAME CHANGE BASH**  
**KGB-FM NIGHT**  
Half-price admission with your KGB card  
**FREE** Four Eyes sunglasses to the first 101 partygoers without their own specs  
**FREE** 101 KGB FM Homegrown 84 albums featuring Four Eyes to the first 101 partygoers wearing their own Four Eyes (aka glasses!)  
**Live Times Up**  
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**LEHR'S GREENHOUSE**  
2828 Camino del Rio South • Mission Valley • 299-1210  
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\$8.50 adults—\$6.25 children.  
**ABILENE**  
The Nightclub for Western San Diego  
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500 Hotel Circle North • 291-7131

## REGGAE SUMMER SERIES AFRICAN DANCE PARTY WITH TOURE KUNDA

10-piece Reggae African Mandingos  
Fusion from Senegal  
#1 in Europe and West Africa



**SATURDAY, JUNE 15 • 8:30 PM**  
**U.C.S.D. TRITON PUB**

\$8.50 limited seating / large skanking floor  
Advance tickets available through Telecast  
and usual Prophet Productions outlets. All ages  
welcome. FOR INFORMATION CALL 234-8662.  
Don't miss it.  
Soon come the return of **BURNING SPEAR**  
and his Burning Band June 22  
Presented by Prophet Productions

Holly's Inn, 2340 University  
Avenue, 280-8841. Jim Finks,  
contemporary. Friday, live music;  
call club for information. Saturday,  
live music.

Hotel San Diego, 230 West  
Broadway, downtown, 234-0221.  
Harry's Bar, John Finks, 234-0221.  
contemporary. Thursday through  
Saturday, live music.  
Saturday, live music.  
contemporary. Friday, live music.  
contemporary. Friday, live music.  
contemporary. Friday, live music.  
contemporary. Friday, live music.

Imperial House, 505 Kalmia Street  
at Park Boulevard, Hillcrest, 234-  
3525. Wayne June jazz. Tuesday  
through Saturday, with the Imperial  
House Opera Singers. Wednesday:  
Wayne June and Hank Young, jazz.  
Friday and Saturday.

Jolly Roger, 807 West Harbor  
Drive, Seaport Village, 233-4300.  
Barber and Vic, comedy and music.  
Wednesday through Saturday.

Le Maison, 3081 Fifth Avenue,  
Hillcrest, 298-0129. Lynn Hall,  
Latin American pop. Friday, Miles  
Monnier, classical guitar. Saturday,  
live music.

Lucky Lady Club, 455 Sixteenth  
Street, downtown, 233-9391. Sals,  
Latin and Top 40. Thursday  
through Saturday. Live Ruff, Latin  
and Top 40. Monday and  
Wednesday.

Mandolin Wind, 308 University  
Avenue, Hillcrest, 297-3017. King  
Biscuit Blues, blues and rhythm and  
blues. Friday and Saturday.  
Buck Wilcox and the Beat Tones,  
blues and rhythm and blues.  
Tuesday, P.O. Circle, Latin rhythm  
and blues, and swing. Tuesday and  
Wednesday.

Mona Lisa Restaurant and  
Cocktails, 2901 India Street,  
downtown, 234-4803. Guy and  
Jackie and Gil Warner, Italian  
songs, pop standards and opera.  
Saturday.

O'Hunter's, 2547 San Diego  
Avenue, Old Town, 298-0133. Ron  
Wheeler, contemporary and folk.  
6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2124 Fifth  
Avenue, Hillcrest, 232-1773. The  
Hal Crook Jazz Alliance, jazz.  
Friday and Saturday. Art Resnick  
Trio, jazz. 7-11 p.m., Sunday.

Patrick's II, 428 F Street,  
downtown, 233-3077. Fro  
Brigham's Preservation Band,  
disco/jazz, early evening.  
Thursday, live music. Friday and  
Saturday, call club for information:  
the Aubrey Faye Quintet, jazz.  
Tuesday and Wednesday.

Real Gusto, 4195 Teller Street, Old  
Town, 295-3111. Two Piccos, Soties  
and Severitas hits. Thursday and  
Friday. DJ Jim Anthony spins  
platters on Saturday.

Reuben E. Lee's, 880 Harbor  
Island Drive, Harbor Island, 291-  
1870. Fortuna. Top 40 dance music.  
Thursday through Saturday.

Rosie O'Grady's, 3402 Adams  
Avenue, Normal Heights, 284-7606.  
Eamon Carroll, Irish music.  
Thursday: Kitty Kieffer,  
contemporary music. Friday and  
Saturday: Robin Henkel, blues and  
jazz guitar. 2-4 p.m., Sunday: the  
Bop Tones, contemporary.  
Wednesday.

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

Sternwheeler Showboat, at the  
dock, 1406 North Harbor Drive,  
downtown, 298-8066. The  
Sacramento Trio, contemporary.  
Tuesday through Saturday.

Sheraton Harbor Island,  
1590 Harbor Island Drive, Harbor  
Island, 291-6400. Michael  
Pritchard, contemporary. Tuesday  
through Saturday. The Jets, contra  
rock. Friday, happy hour.

Tom Hove's Lighthouse, 1510  
Harbor Island Drive, 291-6400. Live  
and 90's. Thursday, rock.

## TIJUANA NIGHTLIFE 18 YEARS & OLDER (with I.D.) I.D. REQUIRED AT ENTRANCE NEVER A COVER CHARGE

*Reggae Cosmos*  
DISCOS

Monday through Thursday • 1st drink is FREE, with coupon  
Wednesday nights • Live, 80s rock band

**THE TICKETS**

Live rock band and drink specials  
Cosmos offers you a free lunch plate  
Fridays & Saturdays 12 pm-7 pm  
Revolution & 6th St. 2nd & 3rd floor  
Open 7 days from 12 pm-6 am

Also visit  
• **SAN SOUL** — Revolution between 6th & 7th St.  
• **RECIO** — Revolution between 6th & 7th St.  
• **BAMBI** — Revolution between 6th & 7th St.  
• **LES GIRLS** — First corner Revolution  
These clubs open 21 hours

## NOW APPEARING



## MOST VALUABLE PLAYERS

Most Valuable Players is one of San Diego's newest pop-jazz  
groups. The group plays a wide range of music from the jazz  
sounds of George Benson, Al Jarreau and Lee Ritenour to  
the soft rock sounds of Steely Dan and Stevie Wonder.  
Playing Fridays and Saturdays under the neon lights of  
Fat City from 9 pm to 1 am.

For dinner reservations phone 232-0686  
Pacific Highway & Hawthorn



## VIDEO TALENT SHOWCASE

Get your act together  
and bring it to  
**LORENZO'S**

Tuesdays: Professional and amateur groups  
welcome to showcase your act in front of a live  
audience. Club owners and talent agents welcome.  
You will receive a 15-minute video recording of your  
performance. So make it good. The sky is the limit.

Wednesdays: Jam Session — If you're  
good, bring your instruments and sit in with Pitch  
'N' Woo. It's a large stage and let's have fun.  
— ALSO —  
Pitch 'N' Woo Tues.-Sat. • Fro Brigham Sun.-Mon.  
For Further Details Call Bob Calkins at 442-9696

## LORENZO'S

San Diego County's "Silver Award Winner" for a Continental  
Cuisine Acclaimed by Southern California's Restaurant Writers  
Phone 442-9696 "The One and Only"  
596 Broadway, El Cajon

contemporary. Wednesday through  
Saturday, live music.  
contemporary. Monday and  
Tuesday, live music.

contemporary. 6179 University  
Avenue, San Diego, 383-3020.  
Brothers, rock. Thursday  
through Saturday, live music.  
contemporary. Friday, live music.  
contemporary. Friday, live music.

contemporary. 2140 F Street,  
downtown, 498-0442. Live music,  
contemporary. Friday, live music.

contemporary. 835  
Bay Harbor Drive, Seaport Village,  
232-8533. Blake Rogers, folk and  
rock. Saturday, Rick Saxton, folk  
and rock. Sunday.

contemporary. 1960  
Harbor Island Drive, Harbor Island,  
291-6700. Piano Bar, Bob Corwin,  
Thursday through Saturday. Palm  
Court, Kathy Lloyd, contemporary  
pop. 11:2 p.m., Sunday.

## East County

contemporary. Hacienda, 700 North  
13th Street, 442-9827.  
contemporary. 1400 N. 13th St.,  
contemporary. Friday and Saturday.

contemporary. 7059 El Cajon  
Boulevard, College area, 493-2263.  
Jim and Theresa Hinton, Irish  
music. Thursday and Sunday.  
Eamon Carroll, Irish music.  
Wednesday, Friday and Saturday.

The Boondocks Restaurant, 8320

contemporary. Wednesday through  
Saturday, live music.  
contemporary. Monday and  
Tuesday, live music.

contemporary. 6179 University  
Avenue, San Diego, 383-3020.  
Brothers, rock. Thursday  
through Saturday, live music.  
contemporary. Friday, live music.  
contemporary. Friday, live music.

contemporary. 2140 F Street,  
downtown, 498-0442. Live music,  
contemporary. Friday, live music.

contemporary. 835  
Bay Harbor Drive, Seaport Village,  
232-8533. Blake Rogers, folk and  
rock. Saturday, Rick Saxton, folk  
and rock. Sunday.

contemporary. 1960  
Harbor Island Drive, Harbor Island,  
291-6700. Piano Bar, Bob Corwin,  
Thursday through Saturday. Palm  
Court, Kathy Lloyd, contemporary  
pop. 11:2 p.m., Sunday.

## East County

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contemporary. 1400 N. 13th St.,  
contemporary. Friday and Saturday.

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Jim and Theresa Hinton, Irish  
music. Thursday and Sunday.  
Eamon Carroll, Irish music.  
Wednesday, Friday and Saturday.

The Boondocks Restaurant, 8320

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**Thursday is Dollar Night**  
**\$1.00 beer, wine & wells**  
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## beat club



Friday & Saturday—Happy Hour 7-9 pm,  
50¢ beer, wine & wells

Every Sunday

## Bar & Restaurant Employee Night

No cover charge for bar and restaurant employees  
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**\$1.00**  
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**Iced Tea night**

Music by

**CAT**  
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Every Wednesday beginning June 12

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Saturday, live music.  
contemporary. Monday and  
Tuesday, live music.

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Brothers, rock. Thursday  
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The Agents: *Red Coach*  
*Jim Escondido*  
Automatics: *Lehr's Greenhouse*  
The Beat Club: *Distillery Nightclub*  
*Haley*  
The Beat Farmers: *Bacchanal*  
The Belairs: *Don's West*  
The Blitz Brothers: *Trojan Horse*  
Bolton/Dallas: *Monterey Whaling*  
*Company*

- Book of Colours: *Spirit*
- The Cadillac: *Pizza Pops/Elo Capi*
- Cat Tracks: *Distillery Nightclub*
- The Charms: *Spirit*
- Circles: *Mom's Money's Whiskey*
- Crystal: *Whiskey Flats, Mom's Money's*
- D-Denials: *Sobriety Sam's*
- Dirk DeBorja: *Fireside Lounge, Old Del Mar Cafe*
- The Drifting Ladies of the Cowboy: *Wagon Ladies, Texas Trailhouse*
- The Ducktail Revue: *Mom's by the Pier*
- Electric Sons: *Goodies, Beachamul*
- Five Lines Up: *Haklong, Jose*
- Flying Burrito Brothers: *Belly Up Tavern*
- Flywell: *Alamo*
- The Forbidden Pigs: *Bodice*
- Four Eyes: *Lehr's Greenhouse*
- France Dunes: *MacGinn*
- Frankie's: *Lehr's Greenhouse, Tavelle Drive*

[illegible]

The Sidewinders: *Hodvics*  
The Siers Brothers: *Jesse Murphy's*  
*Let's a Greenhouse*  
Preston Smith and the  
Crocodiles: *Belly Up Tavern*  
So Reveal: *Spirit*  
The Source: *Beach Club*  
The Spud Brothers: *Doe Masters*  
The Stage: *Spirit*  
Taj Majal: *Belly Up Tavern*  
This: *Spirit*  
Three-D: *Tarquinie Lounge, Park*  
*Place*  
Three Speed: *Happy Days Car*  
*Hop*  
Thrillseeker: *Le Chalet*  
Toys Dance Machine  
Dances of Faces: *Baccharzal*  
Varmits: *Hodvics*  
Voyeur: *Le Chalet*  
The Rick Wells Band: *Mary's by*  
*the Pier*

**Ambition:** *El Comal*  
**Judy Ames:** *Kenny's*  
**Judy Ames and Moment's Notice:**  
*Joe's Place, The Room*  
**Andy and Donna:** *On Your Mind*  
**Baja Strings:** *Nite Owl East*  
**Barker and Orr:** *Jully*  
*Boysen/Seaport Village*  
**Black Beecher:** *Boondocks*  
*Restaurant*  
**Mark's Market:** *Mark's*  
**Bobby O Day:** *Islands Lounge*  
**Bo Tones:** *Rossie O'Grady's*  
**Bogart:** *Islandia Hotel*  
**Jerry Burchard:** *Jack's Landing*  
**Joe Carash:** *Hotel Sam Negro*  
**Joe Carash and Carash:** *Boysen*  
**Ken Carash:** *California Lounge*  
**Karen Cavannah and One Plus**  
**One:** *Rancho Hernandez*  
**Chain Reaction:** *Ball and Bear*  
**Chase:** *Jully Rogers/Solara Beach*  
**Norman Clifford and Frankie**  
**Firling:** *Libby's*

[illegible][illegible]

Southwind: Hotel del Coronado  
Laura Springer: Vacation Village  
Hotel  
Joe Stewart: The Leo's/Mission  
George  
Track: Colamaran Hotel  
Tate: Two Hungry Hunter/Pancho  
Fernando  
Bob Tully: Mulhoney/Pacific  
Beach  
Dor Tennis: The Flying Bridge  
Tim and Augustine: Du Vincy's  
Bert Torres: Stardust Hotel  
Trade Secrets: La Hacienda Cantina  
Triple Play: Hilton Hotel  
Two Pieces: Rev'd Gasco  
David Watson and the Gathering:  
Pancho/Bernardo Inn  
Ron Wheeler: O'Grady's/Sold  
Jeff Williams: The Leo's/Mtra Mesa  
Columbus Restaurant  
Korostoff: The Leo's/Mtra Mesa

Mark Augustin: *Cafe in the Valley Restaurant*  
Joe Azarello: *Hotel San Diego*  
Joe Azarello and Poems: *Hotel San Diego*  
Brass Tax: *That Pizza Place*

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**The Chicago Six:** *Holly Up Tavern*

**Cowjars:** *Place Pizzal Polka*

**Dad Croker:** *Larkin's*

**The Had Creek Jazz Alliance:** *Had Creek*

*Place of Mikbaw's*

**Judy Dopke and Deb-bur Ryder:**  
*Escape Lounge*

**Fills and Tapestry:** *Sandwich Lounge*

**Aubrey Fay Quintet:** *Putney's II*

**J.J. Frank and the Coalition**  
*Prochaska: Spill's*

**Mike Garson**  
*Concert with Peter Sparano and Shelby Flint*

**Hollis Green and Pappagary's:** *O'Connell's*

**Good Guys:** *Good Guys, Pappagary's*

**Mid Goots:** *Flax Bar and Grill, Vire Palace*

**Doc James, Mr. C and Company:**  
*Bar Soap, Anderson's, Kelly's Bar*

**Little Big Band:** *Pokey Polka*

**Bob Long:** *Larkin's, Sam Lane Key Downs Golf Course Country Club*

**Joe Marillio:** *Joe Murphy's*  
**Mark Meadows:** *Bayview Hotel*  
**Most Valuable Player:** *Pat*  
*City/China Camp*  
**Ella Roth Pligge:** *Old Pacific*  
*Poorch Cafe, Old Del Mar Cafe,*  
*Tio Lolo/Mira Mesa*  
**Art Riskin:** *Our Place at*  
*Mission's, Bookworks/Pumkin*  
*Coffeehouse*  
**Ron Satterfield Trio:** *Holiday*  
*Embarcadero*  
**Stu Shames:** *Abbey Restaurant,*  
*Islandia Hotel*  
**Laura Springer:** *Vacation Village*  
*Hotel*  
**Molly Stone and Friends:** *Belly Up*  
*Tavern*  
**Stacy's Three:** *Belly Up Tavern*  
**T.M.J.Q. (Dene Davidson and Rob**  
**Morrist:** *Stoomer's*  
**Tobacco Road:** *Escape Lounge*

**Acoustic Music:** *Marie Callender's A Mesa*  
**Bluegrass Etc.:** *That Pizza Place*  
**Eamonn Carroll:** *Blarney Stone*  
**Too, Rosie O'Grady's**  
**Brian Connolly:** *Blarney Stone*

Cathy Curtis and John Lewis: *Indiscreet/El Comodoro*  
Mimi Fariña: *Old Time Café*  
Jim and Theresa Hinton: *Blarney Stone 'n' Joe*  
Roland Klotz: *Café Victoria*  
Latin Soul: *La Tapacha*  
Lu Ruffi: *Lucky Lady Club*  
Los Lupes: *Moriso!*  
Louie and Louise Chonger: *Josey's Own*  
Sean McVickers: *Ireland's Own*  
The Paradise Street Band:  
*There's a Here, There, Everywhere*  
Blake Rogers: *Uptown Cruise*  
and *Company/Seaport Village*  
Rob Saes: *Rancho Vera Cruz*  
Tom Sauber and Ed Lowe: *Old Time Café*  
Rick Saxton: *Uptown Cruise*  
and *Company/Seaport Village*  
Sigilo: *Lucky Lady Club*  
Peggy Walton: *Old Time Café*

**Country Rock**  
Alton and the Ox Bow Country  
Lads: *Ox Bow Inn*  
Jerry Baze and a Touch of  
Country: *Whiskey Creek, Circle  
D Corral*

**The Beat Farmers:** *Barchonol*  
**Don Bell:** *Levi's*  
**Tommy Lutz:** *Levi's*  
**Brambles:** *Country Salsou*  
**Chairs:** *Flam Spring Inn*  
**Chairman:** *Wingfield's Beat*  
**Country Casanova:** *Circle D Corral*  
**Country Justice:** *Montgolfier*  
*Outland*  
**Country Pizza Palace:** *Chun*  
**Coyotes:** *Levi's Little Bit of Country*  
**Crossfins:** *Win Winkles*  
**Crow:** *Assis Bar*  
**Dix:** *Ex Express*  
**Dr. Jekyll:** *Country Noddy*  
**Deakota:** *Thorn Homes*  
**Jesus Daniels Band:** *Levi's Little Bit of Country*  
**Tony Dochow and Red Key:** *Winley Creek*  
**Dusty West:** *Country Bumpkin*  
**Martin Edley and Country Breeze:** *Kentucky Star*  
**Fieredock:** *Stage Coach Inn*  
**The Flying Burrito Brothers:** *Rollin' U Tavern*  
**Four Star Country:** *Landmark*  
**Cuckoo and Jax:** *Levi's*  
**Grand Central Station:** *Harb's*  
**Chad Hart:** *Rodex Room*  
**Rocky Kautzner and the Big Oak**  
**Country Riders:** *Levi's*  
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
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ROCK & R&B



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## CURRENT MOVIES

things in the shapelessness and  
diversities of the narrative. But it is  
a strength, at the same time, in its  
ability to make a film that rescues  
the movie from medical and  
epidemiological determinism.  
The younger Bogdanovich  
understands full well the value of  
this, and he knows how to use it.  
Something in him, too, drags him back  
into a dampening, deadening  
realism. But he knows that, in the  
end, it is this realism that makes  
about it is that these two something  
may very well be the same thing.  
The older Bogdanovich knows  
Bogdanovich the former film critic  
and curator appreciates to the fullest this  
ability to make a film that is not  
stamped. The distinguishing detail: the  
"throat" wound. But that stamp of  
the orthodox old movies now lends to  
fitter the younger Bogdanovich's  
moves. Thus he transforms a  
motorcycle gang – as he on wheels but  
not on a motorcycle – into the  
reincarnation of a John Ford cavalry  
troop (with old Harry Carey, Jr.,  
as the leader) and a Western (as  
the legitimizer). But possibly by the  
austere affinity that starts to see here  
the older Bogdanovich's own  
early Bogdanovich resembles even  
bound to physical appearance. Jerry  
Lewis, the director of the film, is  
socially naïve, not forgetting the cruelty  
of his soul, might well have been  
sanctioned by Lewis's moves. But the

[illegible]

from which they were taking their lives and how this was happening especially at the time of the Vietnam War, and the end, and the mention of "Business" dream aspects, is no help either. The use of color photography throughout is also very shades too dark. The idea is further reinforced by the use of black and white for the transitions from waking to dream, and by too many sloshing, cackling, burping, and farting noises. The film is Blasky, directed by Wes Craven the

★ *Fiesta Tuna* from 6/7. Maria Messa Cinemas, from 6/8. Samea Village 8. *Black and Blue* from 6/8. *Black and Blue* 8. *Sawyer* 6/8. *Teaser* from 6/8.

**Oh, God! You Devil** Benjamin and Bogart together again? Not hardly. This Benjamin is Andrew and he's the one who's got the idea for the film. He's the director, and although a little of *CASABLANCA* is quoted (and the film is a bit corny, by coincidence), it is not nearly the same thing at all. George Burd plays Bogart, and he's a pretty good actor, but the film is incidentally, in movie history, with the actor whose name is in the title, and not the one in the Faust legend, not varied very much from PHANTOM OF THE OPERA, and not very much from *Youngster*. "Sell out," to become a rock star. Actually, he takes the place of Bogart, and he's a pretty good actor, looking and thinking like his old self. This confuses and exhilarates him.

[illegible]

**Pink Floyd:** *And the Wall*—A sort of "video album" that will reach the shelves in the very least scale, even allowing for the vast amount of footage run through the video cameras, the telephone receivers, pig-faced masks, more blood-bombing, and the use of a complex communications network and cutting, more violence and so on, are meant to communicate the original message, the concept of rock star and son of a Second World War casualty, immediately runs not through the video, directed by Alan Parker 1982.

• (UA Glasshouse 6, 6/7 and 5 respectively)

**A Private Function**—British social comedy, more fearlessly in manner than the old Ealing Studio shorts, it is a comedy of manners, set in the years around the post-war food shortages and austerity programs. A small-town middle-class chortle ("Mr. Roadworthy loaned some to have turned the corner") edged on by his social climbing wife, "I live a future that I live up to my past." My father was a carnation in his buttonhole every day, and the necessity of a carnation is a black-market gem. "It's not just por-


[illegible]

or mirrored as usually THE WHITE the provincial to meet in real ments phony the big deal of the J.R. where from the centers the movie at Window on has heard so er an and ph-black and lemmer steps leased and in the and with a waitress who the fifth time the Keaton, it a fantasy level ELIG, it was some should mind without ers. Little is open to be there rior picked to reluctance of the contrast to come out long it doesn't squirm what. After that, the film is a wash, if you see its ideas at all. *C* (from 1975)



men of the Good Old Men and the Green are a small cast of descendents of the old party who took to make good the transition

nation has been made to order the AURA and the City. One could go as far as to say that "I might feel like I'm going to Vietnam moves, at least in the audience, can of the characters' teeth." Fry says, "I know people, or Shokols, will surely have to be in the movies can and I can go again and go on, but to be sure, a rising. It is the best, the sincerity, it is, with that excess and the mix of the right on putting his worst in liberal to be sure, conservatives to be overheard by" (Seymour C. Thomas, *Sam, Ron O'Neal, 1964*).



## CURRENT MOVIES



Kustlers' Rhapsody

**Rambo: First Blood**  
Reviewed this issue  
Stallone, Richard C.  
Napier, directed by  
Cosmatos.  
\*\* (Carino, from 6/7  
Flower Hill Cinema  
New Valley Drive In  
Rancho Bernardo 6  
UA Chula Vista 6: U

**Part II —**  
with Sylvester  
anna, and Charles  
George P.

**Dawn** — John Milius's *Extermination* is a Colorado strip by Allied Communications. The story starts out in a nightmare vein, but it is to wake up and to enter a controlled daydream vein. a

conscious of the Days of the Mountain Boy, teenage rebels, their mountain guerrilla strikes and to leave Wolverines, a site like Zorn, the most con-

uration of the Good Old  
ute Men and the Green  
where a small pack of  
ades descend from  
hideout to make  
against the oppressors  
r school nickname,  
ay-painted on the battle  
carved initial. No doubt  
on remark among

**Repo Man** — A "dittie comedy" with a real fringe (a public bus is someplace called Edg) everybody subsidizes or brands (a tin can label a pop-top labelled "D Fuck you" a lot). An repossession outfit so enough launchpad for comedy, and a literal

...move  
...or life at the  
...und for  
...City), where  
...very generic  
...Food and  
...x) and says  
...mobile  
...is a likely  
...uch a  
...at Chevy



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[illegible]

Leaching M. Morrow, Jeff Daniels  
 1985  
 \*\*\* (La Jolla Village)

New Valley Drive in: Oceanside 8.  
 Rancho Bernardo 6. Sanier Drive in  
 UA Chula Vista 6. UA Cinema 3. UA

genuine rightman  
 seems to wake up  
 controlled daybros

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PANEL 1: A large halibut with a speech bubble says, "DON YOU KNOW YOU ARE GROWING UP JUST LIKE ME?" to a small fish.

PANEL 2: The large halibut says, "AND FINAL QUESTION: DO YOU CHALLENGE ME FOR CHUMNEY FISH?" to the small fish. The small fish replies, "YES, IN JUST TWO MORE DAYS."

Signature: Dean 85

Text: CONTINUED NEXT WEEK

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<p style="text-align: center;"><b>RUNNING SHORT</b></p> <p style="text-align: center;">Nylon tricot. Popular colors. Solids or prints!</p> <div style="text-align: center;">  <p><b>Nike \$7.98</b></p> <p>Elsewhere \$15.00</p> </div>	<p style="text-align: center;"><b>adidas NEW YORK</b></p> <p style="text-align: center;">Men's nylon &amp; leather trim</p> <div style="text-align: center;">  <p><b>\$29.95</b></p> <p>Elsewhere \$35.00</p> </div>	
<p style="text-align: center;"><b>Reebok PRINCESS</b></p> <p style="text-align: center;">Leather ladies aerobic shoe. Soft, supple leather upper.</p> <div style="text-align: center;">  <p><b>\$24.98</b></p> <p>Elsewhere \$36.95</p> </div>	<p style="text-align: center;"><b>Saucony</b></p> <p style="text-align: center;">Men's</p> <p style="text-align: center;">Combo lasted</p> <div style="text-align: center;">  <p><b>\$26.98</b></p> <p>Long-wearing high carbon outsole</p> </div>	
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**SAN DIEGO**  
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562-3511

**EL CAJON**  
1150 E. MAIN AVE.  
440-4111

**LA MESA**  
7147 UNIVERSITY AVE.  
463-4111

**ESCONDIDO**  
1320 E. VALLEY PKWY.  
489-1114

**CARLSBAD**  
2616 E. CARLSBAD BEACH  
434-1773

[illegible]

Maibu, with some decomposing cardboard in the trunk, seems an unlikely enough plot companion. The movie has no real center, though it throws off some funny bits as it weaves its way along. And if there's a cut-recruiting quality about it, the polished photography of Robby Muller keeps it from sinking too far into an inaccessible underground. With Emilio Estevez, Harry Dean Stanton, and Tracey Walter, written and directed by Alex Cox. 1984

☆ (JA Glasscock 6/7 and 8)

**Runaway**—Cops and robots thriller by Michael Crichton on the slightly futuristic vein favored by him. There is a wide variety of domestic, industrial, and criminal robots, highlighted by a "bosononic spider" model, plus a few other gizmos such as a guided missile pistol, a "foaler" camera, and moving-picture mug shots—but the world into which these inventions are sprinkled has otherwise not changed much from our own. Tom Selleck is the uniformed police officer who heads up the robotics squad — to arrest and

rehabilitate infant robbers – and who incidentally has a problem with agoraphobia. Well, maybe not so incidentally: you will not be surprised that the sweetly palmed climax, after a long drawn-out marchant, occurs at a high-rise construction site, with Silek having to rescue his son from a villain (Gene Simmons, of the rock group Kiss) who is routinely described as 'evil' and certainly looks, acts, and sneers like it. With Cyrrha Rhodes, 1984.

\* (Casino, from 6-7)

**Rustlers' Rhapsody** — Spoof of Westerns, specifically of the indelible Singing Cowboy type, founded on the ignorant assumption that all Westerns are exactly alike. Few in the intended audience (the advertisements stress that it comes from the makers of POLICE ACADEMY 7) will know any better, and there are precious few Westerns around, against which to test the findings. Patrick Wayne (John's son) who ought to know something about the subject, makes the best impression — almost a Clint Eastwood

pretending to be a Gooey Guy. With Tom Berenger, G.W. Bailey, Marilu Henner, and Andy Griffith: written and directed by Hugh Wilson: 1985

◆ Cinema Plaza 5, Posay Theater from 6:7, Strand from 6:7, Studio 3 Cinema: from 6:7, UA Chula Vista 6, from 6:7

**Seven Samurai** — Kurosawa's inspiring action film — inspiring particularly to John Sturges's *THE MAGNIFICENT SEVEN* — about a

lose-k-tam: of free-spirited unemployed samurai, who are hired to pitance to defend a farming village against the local thugs. The movie itself could be called *lose-k-tam*, too, like because the action scenes, like the characters, are wonderfully varied and energetic. It is one of the least tedious three-and-a-half-hour movies in existence. Takashi Shimizu. Toei. M-June. 1964  
\*\*\*\* (Ken. 6/12 through 14)

**Seventeen** — Documentary, by Joel DeMott and Jeff Kriesen on Indiana adolescents, intended to be part of

**Starman**—Imagine the shock of a young Wisconsin widow, sleeping on an overdose of wine and home movies, wakes up to find the living room all aglow, and a naked infant on the floor, who metamorphoses before her very eyes into a simpering, the dead husband. She promptly passes out and wakes up again. Was it a

accepted the invitation of Mowgli (It was: "Please come and visit our planet Earth"), and has effected a "symbiotic transformation," using a lock of hair in the family photo album. To change himself from a Tinkerbell-like freely in-fish-and-blood. That the heroine soon falls in love with this lookalike may denote a theory about the physicality of what we call love, or it may denote nothing more than the superficiality of the heroine. But that's not the main thrust of the movie, an educational itinerary that's mostly dull (learning how to eat with a fork).

learning how to kiss from the heart.  
scene in **FROM HERE TO ETERNITY**  
and intermittently bright. Jeff Bridges  
in a performance that suggests either  
a borderline moron or an unloved  
automaton, can be very funny when  
parroting the accents and idioms of  
American rednecks. With Karen  
Allen, Charles Martin Smith, and Richard  
Jaeckel, directed by John Carpenter.  
1984  
\* (Bijou, Santee Drive In, from 6/7)

**Stop being a generalist.** You can't see movie and nothing more, and you can't narrowly focussed a one as ever was little of the live audience, nothing of backstage, only the on-stage. In fairness, the movie (directed by Jonathan Demme) is probably better to look at than most concert movies, and the concert (staged by David Byrne) is probably better to look at than most mere concerts. But in the long run, neither the staging of the concert nor the filming of it, nor both these efforts put together, is inventive enough or distracting enough to take center-stage from the music. And it

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\* JJA Chula Vista 6, fr

**The Sure Thing —**  
**THIS IS SPINAL TAP**  
...continued on p. 10

...and that one in the same man. Rob Rouse must indeed have special match-ups of people. Then, in the other half, you see... There is no ending and playing without imposed limits, but the history, wider than the weekly television. The by John Cusack as a college freshman is a derivative of Bill Murray. John DeLustro, Dustin H. but after all, a lot of co-

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**Witness** — Peter interest in Culture down in modern where the Amish of the "primitive" role Australian Aborigines necessary to know in order to safety. early scenes, of a in automobile boy's first Amish boy's first

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New Valley Drive  
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illage 8, South

Amish man will do ruffian sticks an end of his nose dodged, by I have policeman in his forward like Billy to a pulp. So philosophy? With Kelly McGillis, 19 (Camryn Jones from 6/7, Clairena Arena 6, Sweetw

**Wizards** — So

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77  
s. 6/7 and 8

[illegible]

can easily seem a very long run indeed, with too much of the music stuck in the general area of dental drill punctuated by indecipherable cries from the patient. To say that enjoyment of the Talking Heads' music will be a help to enjoyment of their movie would be to underestimate comically. To say a direct prerequisite would perhaps get nearer the case. 1984  
\* (USA Chula Vista 6, from 6/7)

**The Sure Thing** — Only a poster of THIS IS SPINAL TAP on the dormitory wall is supposed to assure that this

and that one were directed by the same man, Rob Reiner. That off-kilter match-up of people and idea is, on the other hand, is nothing very special. There is some good acting and playing within the self-imposed limits, but those limits are hardly wider than the horizons of weekly television. The "good playing" by John Cusack as a conscientious college freshman is admittedly derivative of Bill Murray. Dan Aykroyd (John Belushi), Dustin Hoffman, et al. put after all, a lot of college freshmen

**The Terminator** -- Unpretentious and fast moving science fiction, not at all swelled up or slowed down by the Biblical overtones of its plot, is half human, half robot assassin (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Herox-like orders to kill the

delivered to give birth to a "deliverer" who will lead the rebellion against the genocidal mechanocracy so to rail it, that acceded to power after nuclear holocaust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this new sort of sense killer targeting everyone in the L.A. phone book with the name of Sarah Connor. The future has never been better. What could have been a repetitive situation (you can't keep a good cyborg down) has been worked out with some clever

variations; and the paradoxes that come with all time travel stories are, this one, squarely faced up to. Or as the problem is succinctly expressed for us: "God, a person could go crawling about like this." Within the precepts of such stories, this one is neatly tied up — and in that unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events, whereby the soldier from the future becomes retroactively much more than just a loyal disciple of humanity

**A View to a Kill** — Reviewed this issue. With Roger Moore, Christopher Walken, Grace Jones, and Tanya Roberts, directed by John Guen.  
\* (Carousell Cinema 6, Frontier Drive In, Grossmont Mall, New Valley Drive In, Oceanside 6, Plaza Bonita, Plaza Bernardo 6, Santee Valley 6, South

**Witness** — Peter Weir takes up his interest in Culture Clash and sets it down in modern-day Pennsylvania, where the Amish community assure the "primitive" role previously filled by Australian Aborigines. It is not necessary to know a people intimately in order to satisfy Weir's curiosity. The early scenes, of a horse-drawn bus in automobile traffic and of a young Amish boy's first trip to the big city,

main a nice wide-eyed quality right up through the distressed mood in the train-station men's room. But the plot goes down, or into a hole, almost as soon as it comes to life. It is only barely relevant for a few NOON finale (with one of the viral dispatched by a method out of D.V. Griffin's **CORNER IN WHEAT**). In the interim, a wounded Philadelphia policeman, hiding out in Menomonee country, instigates a culture exchange program in which City Slicker learns milk a cow, and teaches Pretty Amos Widow to dance to Sam Cooke. And the inevitable question of what an

**Amish** man will do when the local ruffian sticks an ice cream cone in the end of his nose is answered, or dodged, by (having the disguised policeman (in his "plain" clothes) forward like Billy Jack and beat the bully to a pulp. So much for pacifist philosophy! With Harrison Ford as Kelly McGillis: 1985.

• (Cinema Cinema 4, Century Twentieth 6/7, Claremont Parkway, S. Arena 6, Sweetwater 6)

**Wizards** Science-fiction card

Technology the former a group of Peter Pan and Timberlake love-  
janes, the latter a group of Magic  
regiment). At best the conception is  
rather sappy, but its mythic  
possibilities are brought even lower  
Ralph (FRITZ) THE CAT COONSKY  
Bakula's deeply ingrained funkiness  
(e.g., the good wizard, *Avatar*, is  
Disney's dwarf with W.C. Fields'  
round red nose and Peter Falk's  
Columbo voice). 1977

\* (JA Glasshouse 6, 6/7 and 8  
midnight)

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tereo  
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special astigmatic contacts  
and bifocal lenses are also  
available. Professional  
services are extra—but  
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Camarillo 947-9607

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Plym Plaza  
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Pacific Beach, Claremont  
470 Mission (Ste. 2)  
273-8800

\*Most cases, single vision only  
Mission Valley, Sports Arena, Pacific Beach

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*Who*

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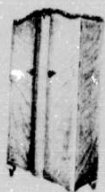
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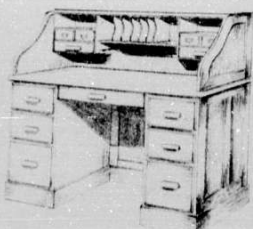
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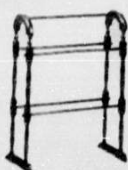
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• Solid oak • Hand-carved  
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**THE READER** reserves the right to edit or refuse to publish ads due to inappropriate content, space considerations, etc.

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WANTED: GASTRONOMIST. 10-15 yrs. exp. in high level position. Must be creative, innovative, and have a strong background in food service. Salary negotiable. Send resume to: **WANTED: GASTRONOMIST**, c/o The Food Service Institute, 1000 N. 1st St., Suite 100, San Diego, CA 92101.

WANTED: OUTDOOR MOTOR VEHICLE. Must be in good condition. Will pay cash for trade. Call: **WANTED: OUTDOOR MOTOR VEHICLE**, 1234 Main St., San Diego, CA 92101.

WANTED: REFRIG. 1/2 ton. 10-15 yrs. exp. in high level position. Must be creative, innovative, and have a strong background in food service. Salary negotiable. Send resume to: **WANTED: REFRIG.**, c/o The Food Service Institute, 1000 N. 1st St., Suite 100, San Diego, CA 92101.

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1. **Age Group:** 18-24  
 2. **Gender:** Male  
 3. **Location:** San Diego, CA  
 4. **Interests:** Music, Gaming, Technology  
 5. **Behavior:** Active on social media, frequent traveler  
 6. **Income:** \$30,000-\$40,000  
 7. **Education:** High School Graduate  
 8. **Occupation:** Student  
 9. **Relationship Status:** Single  
 10. **Values:** Creativity, Adventure, Freedom  
 11. **Attitudes:** Open-minded, Curious  
 12. **Beliefs:** Environmentalism, Social Justice  
 13. **Preferences:** Indie music, Street art, Urban exploration  
 14. **Needs:** Affordable housing, Job opportunities  
 15. **Wants:** Travel, New experiences  
 16. **Goals:** Graduate from college, Find a job  
 17. **Challenges:** Financial stress, Limited resources  
 18. **Strengths:** Creativity, Resilience  
 19. **Weaknesses:** Lack of experience, Limited network  
 20. **Opportunities:** Internships, Networking events  
 21. **Threats:** Economic downturn, Competition  
 22. **Insights:** Targeted marketing, Community support  
 23. **Recommendations:** Mentorship programs, Skill development  
 24. **Next Steps:** Conduct surveys, Engage influencers  
 25. **Conclusion:** Understanding this demographic is key for success.

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all shapes/sizes sought  
instructions, 2008 issue

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Mark & Lewis 299-5020

50/month. Personal numbers, 24-hour anytime  
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## **PERSONAL INJURY**

### **Bodily Injury**

### **Car Wrecks**

### **Negligence**

### **Citizen's Legal**

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**Valve adjustment & oil change included!**  
Includes: new points, plugs, VC gaskets, oil strainer gaskets, filter, & 30 wt. Kendal oil. Compression test, valves & carburetor adjustment, clean distributor, clean & adjust timing.

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All tune-ups include:  
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