

Tales Out of School



William Rust

**The turbulent times
of USIU and its
controversial,
visionary president,
William Rust**

By Stephen Meyer

"Who announce a building, and most campuses are announcing four or five, and that's expansion?" exclaims William C. Rust. The president of United States International University was understandably touchy at the suggestion that the Scripps Ranch university appears to be expanding. In question is a \$2.9 million structure, to begin construction this year, that will house the Asia Pacific Rim Institute, a center promoting cultural and intellectual exchange with Asian nations. It is the first of five such institutes Rust envisions building on the USIU campus — others include Latin America, Africa, the Middle East, and Europe-Russia — at some point in the more distant future. Coming in conjunction as they do with the announcement of a new "Friendship Hall" (complete with theater, television studio, and art gallery), a multipurpose sports complex, and three new international "centers" (something more limited than a "campus") in Wiesbaden, West Germany; Vienna, Austria; and Hong Kong, plans for USIU's Asian institute raise an eyebrow among those who know the school's history. "It sounds like he may be overreaching again," says one former USIU dean. "You have to admire Bill Rust's imagination. He has good ideas, but you wonder, 'Where is the money going to come from?'"

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Lest We Forget

John D'Agostino's excellent article on the hi-level guitar ("Overtones," April 17) proves again that San Diego is a center of musical progress and innovation. A while back I was invited to Millard's studio to try the instrument, so I cut and my approval to D'Agostino's. While there I showed Millard my guitars of the future, which are referred to now as such as nineteen, twenty-two, and thirty one tones per octave.

Let us not forget an important local innovator, the late Harry Parrish, many of whose compositions as well as instruments were developed here. UCSD, SDSU, Interval Foundation, and others have tried, and evidently succeeded, in furthering the innovative trend that he started.

Don Barry
North Park

A Prone Man

How unusual for San Diego's best newspaper (the Reader) and its biggest (the Union) to be caught simultaneously in the same abuse of the English language. In the April 10 Reader issue, John D'Agostino describes a contestant in a bench press competition as she "assumes the prone position." George Flynn of the Union refers to Sagan Penn during his struggle with Officer Jacobs as "the prone defendant" (April 11, page B1).

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Any weightlifter who can bench press even a fly (let alone 340 pounds) from the prone position deserves commendation for the extraordinary range of motion of her joints and a complimentary visit to an orthopedic surgeon after the event. Likewise, Mr. Penn must have displayed impressive dexterity and marksmanship to have taken the officer's pistol and done with it what he did, lying on his stomach as Mr. Flynn suggests.

It is one of the many oddities of contemporary English that the proper word to describe the bench press position and Mr. Penn's supine, is considered far more obscure than its ventral counterpart, prone. This oddity does not excuse Messrs. D'Agostino and Flynn and their copy editors from the responsibility to use language properly. Perhaps they should spend time in a weight room performing one hundred bench presses, repeating each time, "I am prone to error but supine on this bench."

Peter V. Cipriotti
Scripps Memorial Ranch

The Student Stumbles

As a medical student who reads precious little besides textbooks these days, I was grateful to stumble across an item of medical interest couched in the eloquent down-to-earth prose of Jonathan Saville ("Blackout," April 10). The subgenre of personal descriptions of illness and cure has some venerable contributors, such as Norman Cousins and the neurologist Oliver Sacks, but none know me to me could have illuminated his experience for us in quite the way Mr. Saville did, i.e. by reflecting on two performances of *Othello* in decidedly literary fashion. It is also nice to know that he was

impressed with the fact he received at UCSD Medical Center right down to my colleague the "artistic medical student," when Mr. Saville, honoring an old hospital tradition regarding the hierarchical allocation of fame, does not dignify with even a pseudonym initial. I am long accustomed to Mr. Saville's engaging and instructive theatrical reviews, but I hope you will continue to print whatever else he wants to write as well.

Incidentally, I would recommend the above mentioned Dr. Sacks's book *Migraine* to Mr. Saville — as a matter of historical interest, of course, since the patient already sounds cured.

Joe Kelleher
La Jolla

No On Wee

I read Jonathan Saville's article on his experience with migraine ("Blackout," April 10) last night. I seldom read his columns since I am not a theatergoer. The few times I have read them, I have been primarily impressed with his overly literate style. Last night's reading convinced me, if I needed convincing, that his style really is overdone. How much of the overreaction reported in his article has to do with his flowery style and how much with the sort of generalized body-harm hysteria displayed so unbecomingly by so many males is not certain. What is certain is that I reacted to the article with irritated distaste. Although I can sympathize with his fear of the unexplained symptoms (I've had my share of medical emergencies), his dramatization of them in the article is, at least, narcissistic as hell. Does he want to hear of the radiation therapy I received and the consequent psychic suffering? How about experiencing a "real" migraine — one that comes complete with all the pain and suffering he missed.

I enjoy the Reader and make sure I get a copy every week. I do think that the space Mr. Saville takes up could be put to much better use, even if he were only forced to be more succinct. Coverage of items of more widespread interest, like the plight of underpaid single mothers of latchkey kids, who cannot afford proper child care, or more articles like the one in this week's paper on senior citizens would interest more readers than Mr. Saville's medical woes surely will.

Frances Putnam
San Diego

Room & Party

The Vista park commission and Jim Porter have a definite problem ("City Lights," March 27). I wonder if Porter wears a white sheet for recreation. People who have such racism embedded in their souls should be exiled from the land of the free. Maybe they should visit some of the South Bay parks. These parks have about a seventy to thirty ratio of Mexican-Americans over gringos. Who cares? We all play together and have a fantastic time. I was very fortunate to marry a Mexican-American, and the crowd I roam and party with is Spanish-speaking, except for about six out of fifty. I number in the six. They are a warm-hearted, caring, and loving group of people who really know how to welcome a person into their group. Go get them. Al Deuchery ("Letters," April 10).

My friends and I support you 200 percent.

Frank Kelleher
Chula Vista

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City Lights

Instruction Crew

Instructional aides, the No. 2 pencils of the San Diego school district, think they're being taken for granted. IAs, as they are commonly called, can do a variety of tasks, are known for being reliable, and don't cost very much. Many of them have been working for years in supposedly temporary positions, which means \$5.15 an hour and no benefits. In an effort to correct this violation of the state educational code, the school district will all but eliminate the 3000 hourly, or temporary, IA positions in June. In the best of all worlds, school principals will hire the IAs back as permanent employees with full benefits in September. But tight budgets make for cruel worlds, and it appears that most of the district's hourly IAs will be given the choice of another temporary position — one that requires concurrent enrollment in college — or unemployment.

The IA position went awry because it was a short-term assignment filling a long-term need, according to William Hoover, the district's personnel services administrator. Teachers always need someone to help them grade papers, run the mimeograph machine, tutor



Senior students, aide at Balboa Elementary School

students, and generally lighten their loads. IAs are used on all grade levels but more often in elementary schools; they typically work a four- to five-hour day, five days per week. The same IAs have been hired back for supposedly temporary jobs each September because they were available and already familiar with a specific school or classroom. Many IAs are senior citizens or homemakers with families in school, and they already

have health benefits through their spouses or retirement plans. They work part time to supplement their incomes, supplying the school district with a cheap but dependable work force. The marriage was happy enough — until the relationship was examined closely. The district's legal counsel did not like the arrangement, and neither did the Classified Employees Association, a union that

represents permanent, but not temporary, IAs. (The district now has 977 permanent IAs in a job that was created in 1965.) Sooner or later the district had to start complying with the spirit of the educational code, says Hoover.

"No other school district in the state [misses] IAs like San Diego," he adds.

Temporary IAs were notified last September that their positions were being limited to a maximum of twenty days of employment. In February Hoover sent out a set of guidelines to assist school principals in switching IAs from a temporary to permanent status. Included in the packet was information on other options, such as hiring the IAs for less than four hours a day, which waives the health benefits requirement — a cost to the school of \$2250 per employee. Another option outlined was filling the empty jobs with teacher's assistants, another temporary position that also pays \$5.15 an hour with no benefits. Teacher's assistants are generally college students, as the job requires that the employee be enrolled in at least one college class.

Reading between the guidelines is James Carvalho, executive director of the Classified Employees Association. Carvalho claims that implicit in the guidelines is the non-tempting suggestion

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Victor Reed at his new property

Mr. Reed's Neighborhood

He has the sort of credentials that make loan officers drool on their credit reports. Victor Reed, a well-paid, high-ranking government official, began accumulating real estate fifteen years ago

during his spare time. Today he owns a modest inventory of rental housing in San Diego and Chula Vista. But Reed had some big problems with his most recent acquisition, a newly remodeled duplex whose two-bedroom units each command \$530 in monthly rents. Government appraisers valued the house at \$100,000, and when Reed's offer of \$108,000 was accepted by the seller February 7, he says executives at the San Diego office of Home Savings of America

promised him the customary eighty percent loan. Though Home Savings appraisers confirmed the property's value, the lenders later told Reed they would loan just seventy percent of the purchase price. Reed took the loan because he had to close the deal quickly, but he and the seller suspect Home Savings executives reduced their loan offer solely because they don't like the neighborhood in which the property is located. As a result, they've filed complaints with the Federal Home Loan Bank Board and the federal department of Housing and Urban Development (HUD). Home Savings executives won't comment on Reed's allegations. Don Smith, regional manager for Home Savings, says, "We have responded to a government inquiry on the matter and consider the issue closed." But a Federal Home Loan Bank Board spokesman says his agency's investigation continues, and Reed, who has monitored fair housing laws and equal opportunity programs for minority businesses during his twenty-six years as a county employee, plans to pursue his complaint. "This is the kind of thing I combat in my job, and I feel I'd be remiss if I didn't do anything," Reed said last week after filing his complaint with HUD. "I know

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Oriental white-eye

Sing A Song Of Capture

No one is sure how, or even how many, Oriental white-eyes escaped from the hummingbird aviary of the San Diego Zoo. The zoo speculates that the birds flew out of the wire-mesh broilerhouse as its double doors stood open for a stroller or wheelchair. The year was probably 1973, but it could have been 1974. Only one thing is certain: a male and a female escaped, and they were on good terms.

A few conjugal visits later, broods of little white-eyes were hatched. The young ones, like their parents, mated with abandon, resulting in quite a problem for the county department of agriculture. For the last six years the department has been trying to round up all the "Oriental" white-eyes, whose diet can endanger fruit crops such as avocado and citrus. No one has ever completely removed a population of exotic, nonnative birds from the

environment before, according to agriculture spokesman George Opel. He believes that San Diego County, with help from the state department of agriculture and the San Diego Zoo, may be the first to do it. The white-eye fugitives were first discovered in 1979 by a group of field ornithologists (birdwatchers). The group was viewing a slide show being given by a state biologist on potentially troublesome exotic birds. When the Oriental white-eye came on the screen, the ornithologists recognized the green-backed, yellow-breasted, three-inch-long bird with a white ring around its eye; they had already spotted it in Balboa Park and Point Loma. Another member of the family was later seen in Presidio Park. The white-eyes

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The \$50,000 Loan

When San Diego Police Chief Bill Kolender and his wife Lois purchased their San Carlos home in October, 1984, they secured a \$155,000 loan from Great American First Savings Bank and a \$50,000 loan from Jim Vaus, vice president of the San Diego Crime Commission. Though Kolender is required to file annual economic disclosure statements listing gifts, interests in real property, investments, and certain loans, he did not report the \$50,000 loan from Vaus. The official disclosure forms, however, clearly indicate that he should have.

Critics of the transaction question the propriety of the police chief taking the loan from Vaus because of concerns for the independence of both the San Diego Police Crime Commission. The crime commission was established in 1983 to assist local law enforcement agencies by providing police equipment, public education, and research into various types of crime.

"I never even thought to disclose [the loan]," Kolender says. "He [Vaus] is a personal friend and it was a good deal, and I'm paying top interest [fourteen and a half percent]. It's bullshit to say it's a conflict." After he received inquiries about the loan last Friday, Kolender says he was checked with the city attorney's office for an opinion on the matter, and that Chief Deputy City Attorney Jack Katz told him the Vaus loan

need not be reported because transactions involving an official's personal residence are exempt from disclosure. But in interviews this week, both Katz and Ted Bromfield, who is also a chief deputy city attorney, could not state with certainty that the loan need not have been declared. "I'd have to see all the documents before I could really decide," said Bromfield. Kolender's obligation to disclose publicly the Vaus loan is contained in official disclosure forms and the police department's conflict-of-interest codes. The disclosure forms explain that Kolender need not disclose his home loan if the loan comes from a commercial lending institution. However, the disclosure forms explicitly



San Diego Police Chief Bill Kolender

Kolender says he is fully aware of Jim Vaus's notorious past. Vaus has written an autobiography and was the subject of a movie, *Wrecker*, which detailed his career as an electronic snooper for gangster Mickey Cohen. In 1939, before he hooked up with Cohen, Vaus confessed to armed robbery and spent a year in jail. (He says his record as a felon has since been expunged.) Four years after the conviction, Vaus was court-martialed by the U.S. Army for stealing film projectors, and was sentenced to ten years in prison at hard labor. According to his book, he was pardoned by President Harry Truman and was honorably discharged. In 1949 Vaus met evangelist Billy Graham and became a convert to the straight life. Today, commenting on whether Kolender should have considered Vaus's criminal

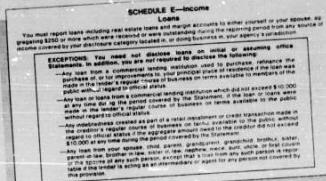
past before taking a \$50,000 loan from him, the sixty-six-year-old Vaus says, "If thirty years don't prove that a man is on the right path, I don't know what does."



Jim Vaus

Vaus has been described as the "backbone" of the San Diego Crime Commission, whose roster has included bankers Gordon Luce and Kim Fletcher, Padres president Ballard Smith, baseball star Steve Garvey, former U.S. Attorney Terry Knoepf and Jim Lorenz, and other prominent San Diegans. According to Roger Young, the former FBI assistant director who is now executive director of the commission, the organization has dozens of projects under way, including administering reward money for the Crime Stoppers program, holding seminars on various types of white-collar crime as well as terrorism, and it will soon issue a compendium of reports on organized crime. Jim Vaus has provided substantial funds for the Crime Stoppers for the crime commission offices within the Kearny Mesa offices of Youth Development, Inc. (YDI), a nonprofit organization founded

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From the Manual for Statements of Economic Interests

state that loans on an official's house that come from private individuals must be reported. This is the second time in two years that questions have been raised about Kolender's disclosure statements. In May of 1982, he was given a free limousine ride and tickets to a \$1000-per-plate dinner for

President Reagan in Los Angeles, provided by J. David Dominielli, the fallen financier. When local newspaper reporters questioned the gift, Kolender checked with the city attorney and was told he wasn't required to report it, but in 1984 he amended his disclosure forms anyway.

The Last Meow

Shirley Oakley's cat is dead. Its life ended, she believes, in a bathroom full of poison fumes, in a house tended by exterminators who disposed of its body without telling her and never even said they were sorry.

Oakley says the young guys sent by Algon Exterminating Company came to fumigate her house for termites on January 22, a \$650 job that was needed to complete the purchase of a Lakeside house by her and her husband, Billy. (The couple has been renting the home for nine years.) When the four exterminators came that afternoon, the Oakleys took their two dogs to a neighbor's house for safekeeping. "I was going to leave my dogs in the yard, until I tried to explain to the men how important it was to close the gate properly," says Shirley Oakley. "They sneered at me like they really didn't



Shirley and Billy Oakley

give a damn." Billy Oakley, a La Jolla bartender, describes the extermination crew as arriving late in a "semifrenzied" state. "They seemed annoyed that we were still there," he says. After the dogs were taken care of, the Oakleys began looking for Nikki, their four-and-a-half-year-old cat. They had already checked inside the house but were afraid that the animal had slipped back indoors. Shirley says she asked one of the men (whose name she never learned) if he could go back inside the house for one more look. She claims she was told that it was too late because the exterminators' locks had already been placed on the doors. The gas had not been turned on yet, according to Shirley. "I asked him two or three more times, but the answer was still no," she says. "He said, 'We looked. She's not in there.'"

Billy Oakley says he eventually got the exterminator to admit finding the cat and removing the body. "He said he forgot to clean up the excrement," says Shirley. "If he had, I would still be looking for her. I would have never known."

Nikki's body was at the shop the Oakleys were told. But a series of phone calls during

the next two days resulted in "absolutely nothing," Billy says. "No apology, no offer to return the body. We never really found out what actually became of her."

Algon Exterminating Company, an El Cajon firm, says the cat was accidentally (unintentionally) believed the Oakleys were more responsible than Algon for the cat's demise. "Billy [Oakley] knew as well as we did that the cat might still be in there when he left," says owner Michael Cole. The Oakleys should not have waited until the last minute to remove the

cat, he says. "Cats will run in and out under the door. There's no way you can search every nook and cranny. If a cat wants to hide from you in a strange house, you could spend all day looking for a cat." Two of the exterminators who set up the tent (another crew took it down) said that Shirley Oakley never asked to go back inside. If she had, they say, she would have been allowed. Furthermore, they claim to have looked through the house for the cat. "My partner said he saw the cat go back in the house," says crew member Jesse Rowin. "He went back in, looked under the bed, behind the couch, all over the house. Mr. Oakley looked, too." When they didn't find the cat, Rowin says, "We assumed it must have walked back out." Crew supervisor Lonnie Elms says that Billy Oakley then "struggled a bit" and left without showing much concern. Elms adds that he "very emphatically" told the Oakleys a few days earlier,

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Does one bad apple really spoil the bunch?
Sidney Ramond
Cous de Oro

There's a lot about apple lore that sounds suspect to me, and I'm not just talking about the one-bad-apple theory. For example, from the green hills of Kentucky, we learn that if you stick five apple seeds on your face and name them, the first to fall will show whom you will marry. I'm not categorically denying this, you understand, it's just that I'm not about to stick apple seeds all over myself to determine with whom I will share my life. Nor am I about to test the superstition that claims if you can eat a crab apple without frowning, you can get the person you desire. The question becomes, who would desire someone who ate crab apples and stuck apple seeds on his or her face?

No, Sidney, I'll remain skeptical about the ability of apples to foretell the future and about the ability of one wayward apple to affect the health and well-being of his fellow apples. It just doesn't work that way nowadays, what with all the sophisticated harvesting and storage techniques the produce industry uses. That's not to say it wasn't true at one time. The saying didn't arise out of a vacuum, after all, and I would hazard a guess that indeed an apple could do harm to other apples stored in a barrel in a country store, let's say. Mold and bacteria could find a home in one weak apple and, given that stronghold, become a powerful force for evil, wreaking destruction on the rest of the bunch. That very thing happens today in soft-fleshed fruit such as peaches, cherries, and grapes. And given the lack of good storage and harvesting techniques in the past, there were probably a lot of bruised and battered apples just waiting to fall victim to the bacteria from one unhealthy barrel mate.

Those were the good old days, though,

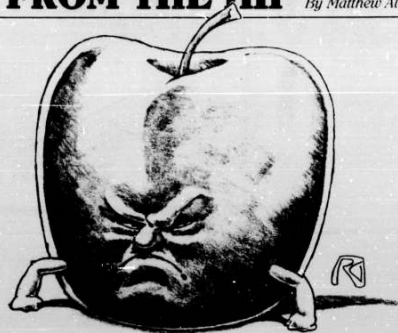


Illustration by Rick Cherry

and now a single bad apple has little chance of spoiling the bunch. Apples are harvested in September and October; after any damaged fruit is removed, the crop goes directly to two types of storage, cold storage or storage in controlled-atmosphere rooms. Half the apples are placed in cold storage and are sold for the rest of the year into January. During this time they ripen at a rate of about four percent per month. The other half of the harvest is placed in rooms from which most of the oxygen is removed and replaced with carbon dioxide. This "puts the fruit to sleep," as one produce broker told me, and slows the ripening process to half a percent per month. These are the apples we buy from February to September. In other words, we're now eating old apples and will be for the rest of the summer.

Dear Matthew Alice:
Over the years I've noticed that clock towers almost everywhere play the same ditty when the hour chimes. As I recall, it consists of four bars of four notes each. Does this tune have a name, and why is it so universally considered appropriate for tolling the hour?
Dan Blair
San Diego

The chime is known as the Westminster chime, and it's heard so often simply because of tradition. And we can be eternally grateful that tradition was kind to us and our ears in this instance. Imagine the damage to our fragile peace of mind had Plato's clock chime come down through history as the quintessential chime: the Greek philosopher is said to have had a water clock that whistled every morning at

four o'clock to call his students to study. Well, it would get your attention, no doubt about it. Tradition has also preserved other chimes, and two of the most common ones found today are St. Michael's chime and the Whittington chime, which are said to be more "upbeat" than Westminster's. Many other chimes are kicking around the minor leagues of chimehood, but the above mentioned are the big three. It's a noisy bunch, to be sure — the very word clock comes from the Latin *clocca*, which means bell and reflects the fact that mechanical clocks first indicated the passage of time by striking bells, not by means of a dial. The four-note tune that concerns us, though, is definitely the all-time champion bell-ringer. It's found in nearly all chiming clocks in the Western world, and it can be traced directly to what is popularly known as Big Ben. Actually the clock's proper name is the Great Clock of Westminster, and it's found in the Victoria tower in the Houses of Parliament in London. (Big Ben is the moniker of the single large bell that is struck to announce the hour.) The tune is said to have sprung from a phrase in the fifth bar of "I Know that My Redeemer Liveth" in Handel's *Messiah*. It was first heard in a chimed rendition in 1793 from the tower of St. Mary's church in Cambridge. But Big Ben (sorry, Westminster) usurped the tune in 1860, and it has been heard around the world since. During World War II, its notes were played on radio in occupied Europe, and it's said that the ditty did much to preserve morale among the troops. Beats a whistling clock any day.

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

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THE INSIDE STORY

BY PAUL KRUEGER

ONE OF THE NATION'S MOST POWERFUL AND controversial labor unions has begun organizing workers at the San Diego Port District, and its presence here could radically alter labor relations at the port and eventually throughout San Diego County. The International Brotherhood of Teamsters has recruited sixty of the 350 port workers since November, and the Teamsters' close association here with unions representing airport workers, harbor police, and bayfront workers has started talk of a job slowdown or strike which could close the airport and halt cargo shipments at docks along the bay.

Fifty-six of the port's ninety electricians, carpenters, plumbers, and equipment operators have signed on with the Teamsters, as have four white-collar employees. That's more than twice the number of workers represented by two other unions currently active at the port, and it establishes the Teamsters as near equals with PORAC (Peace Officers Research Association of California), a statewide labor organization that represents the sixty-eight Harbor Police officers who guard port property and provide security at Lindbergh Field airport.

Frustrated PORAC negotiators invited the Teamsters here and helped them begin efforts to organize the 350 port employees. The Harbor Police have been working since 1982 without a labor agreement and are angry about their inability to secure a new contract that would guarantee better pay, retirement benefits, and improved training. The Teamsters were also aided by port employees who are disenchanted with the performance of the two other unions, whose members have worked without a contract since last September. Port electrician Tom Bevers, for example, resigned his position as vice chairman of the CEA (County Employees Association), which represents fourteen port employees, and now helps the Teamsters' recruiting drive.

The Teamsters local at the port is based in Long Beach and represents 5000 public employees throughout California, including schoolteachers in Pasadena, city workers in Santa Monica, and firefighters in Vista and Ramona. Teamsters' leaders claim they can persuade port management to sign a new labor agreement. "The Port of San Diego isn't going to



Illustration by David Jace

frighten us at all," says Teamsters official Arlene Mordasini. "We are a very strong union, and I believe we have the ability to make things happen that other [unions] can't."

The muscle behind this confident talk is the close relationship Mordasini's local enjoys with other Teamsters locals representing truck drivers, airport employees, and other unions, including the International Longshoremen's and Warehousemen's Union and the Hotel Employees and Restaurant Employees Union, whose members load freight at shipping terminals and work

in waterfront hotels on port district property. The Teamsters have also forged strong links with PORAC, which represents Harbor Police officers here; most recently the two groups won a new contract for bus drivers and security police at the Los Angeles Rapid Transit District.

These connections naturally encourage speculation about a Teamster-led strike that would attempt to cripple Lindbergh Field, bayfront cargo shipments, and other port operations. "The Teamsters could shut down the airport," says Everett Bobbitt, the PORAC negotiator who

represents Harbor Police in their negotiations with port district management. Teamsters official Mordasini won't even discuss the possibility of a strike. She says her major concern is preparing for July contract negotiations on behalf of the sixty port employees her union now represents. But Port electrician Bevers says, "A job action in concert with the Longshoremen and other unions is one of the reasons we selected the Teamsters to represent us."

Bobbitt says he's concerned about the Teamsters' negative image and stresses that he encouraged the union to

organize here mainly because "they're the only alternative we have to get the port to listen to us." But organizers at the other unions that currently represent port workers see the Teamsters as competition and predict that the Teamsters will use the port as a beachhead in an attempt to organize other city, county, and public employees. Indeed, Teamsters official Mordasini sees endless potential here. "I think San Diego is a wide-open area," she says.

Reporters for the San Diego Union and Los Angeles Times are busy investigating mayoral candidate Bill Cleator's role as chairman of the local Cruise

Industry Consortium. Cleator's mayoral campaign is filled with references to the consortium's success in attracting luxury ocean liners to dock here, so the newspapers feel scrutiny of the consortium's expenditures and accomplishments is warranted.

But another unexpected researcher is also perusing the consortium's records. Ralph Todd, the public opinion pollster who conducted the Union's election polls in the Cleator-O'Connor primary election, says he wants to know exactly how the consortium has spent

thousands of dollars in city funds used to promote San Diego as a home port for luxury cruise ships. Todd

wants to know how much of this money has gone to consortium executive director Don Harrison, who also serves as spokesman for Cleator's mayoral campaign, and how much consortium members have spent on travel. Though Todd hasn't finished his research, he boldly states his "strong suspicions that the public would be upset if they knew how this money was being spent." And the pollster hasn't limited his research to consortium expenditures; he's also analyzing recent increases in Cleator's city council office budget.

Todd will probably conduct the Union's polls for the June 3 Cleator-O'Connor mayoral election, but his zeal in

digging up information strikes Cleator's aides as a blatant conflict of interest. "I think it potentially invalidates his objectivity as a pollster," says Dan Greenblatt, Cleator's campaign manager. "It's like Mervin Field doing opposition research for [Governor George] Deukmejian."

Todd stresses that his research is being done completely independently of the Union investigative effort. He swears he has never even discussed his extracurricular work with Union editors. But Cleator takes Todd's research seriously; when Cleator learned that Todd was asking whether or not Cleator and his wife had paid for their passage aboard Princess Cruises

January 1985 inaugural voyage from San Diego, Cleator sent Todd a copy of a canceled check showing he paid \$4137 for the berth.

Todd says his investigation doesn't threaten the validity of his polls for the Union. "I've got my biases, but I put them aside" when it's time to supervise the polls, he says. Union associate editor Peter Kaye says he's not bothered by Todd's research efforts and adds that the pollster doesn't have a conflict of interest as long as he doesn't use the information in a way that could benefit O'Connor. Kaye says he'll discuss the matter further with Todd but still plans to use him for the upcoming Union poll.

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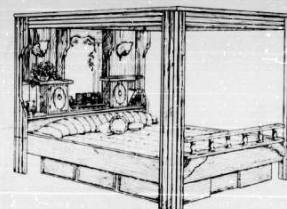
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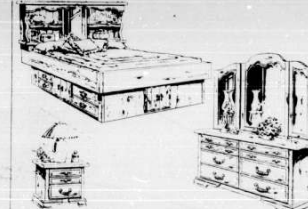
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School

(Continued from page 1)

This is a key problem for all private universities, but particularly for one headed by a man with as expansive a vision as William Rust's. His dream, literally, is as big as the world. For thirty-four years, he has made it his mission to promote global understanding by creating something that had never been accomplished before — a single university with campuses all over the world. The march toward international brotherhood, unfortunately, has been fraught with problems. Anyone who lived in San Diego during the early 1970s remembers the financial nightmare United States International University went through during that period. From press accounts, it appeared that USIU's difficulties resulted from uncontrolled growth. Between 1966 and 1971 Rust had opened small liberal arts colleges, California Western University on Point Loma, and expanded it into an international phenomenon called USIU, with campuses in England, Kenya, Mexico City, Hawaii, Steamboat Springs, Colorado, and Scripps Ranch. When it became apparent in 1972 that USIU was in trouble, reporters were at no loss for inside sources (many of whom hadn't received paychecks for months) who claimed that the "autocratic" president was destroying the school. Rust's idea for an international university was a boondoggle, they said, a great and noble vision on a collision course with reality. In pursuit of this dream, Rust had extinguished another, more limited one — that of a small liberal arts college at California Western University. Cal Western's lovely Point Loma campus, many believed, had to be sold in 1971 to fund off the financial disaster that Rust's expansionist policies had brought upon the university.

Today, eleven years after a financial crisis forced Rust to sell all of USIU's worldwide campuses except Scripps Ranch, the president still insists that there was no mismanagement at the time and that USIU's problems had

nothing to do with his international vision. He says that USIU had to sell the Point Loma land because the city placed a restrictive 2000-student limit on the Cal Western campus, making it impossible for the school to grow. The problems would never have resulted had the school's assets not been frozen during the bankruptcy litigation surrounding the 1973 fall of the San Diego-based conglomerate U.S. Financial Securities Corporation. A division of U.S. Financial was then involved in new construction on the Scripps Ranch campus and was providing long-term, low-interest financing for USIU. "That [overextension] didn't cause the problems," Rust asserted in a recent interview. "The problems came from a number of strange things that took place. Who would expect the largest firm in San Diego to go bankrupt? We were never near bankruptcy. We were in a strained position because of tight cash flow, but not because of lack of assets. Some of our assets were frozen, and when those assets became loosened, everything began to flow again."

Few people share that opinion. Just about everyone who was connected with USIU in the early Seventies — and is willing to talk about it — will tell you that William Rust's dream, however noble, has always been broader than his pocketbook was deep. Circumstances such as U.S. Financial's bankruptcy contributed, yes, but were not the cause, these people say. The school simply expanded too quickly, depleting its resources to the point where it had to sell numerous assets in order to survive. "In the Sixties Rust got in so fast and so deep that he had no choice but to sell everything," says Jack Edling, a former USIU vice president who examined USIU's records in 1973 and helped determine that the university had a \$26.5 million debt and that all of USIU's satellite campuses would have to be sold. "Rust wanted every innovation. He had ideas, but he didn't have the resources. He expected a silk purse out of a sow's ear."

In January of 1952, Rust, a Methodist minister who holds a Ph.D. in philosophy from USC, left his job as head of religious education

"Some of the donors picked up the paper one day and read that the campus was going to be sold. They didn't even know about it."

at the University of Denver and came to San Diego to become the executive dean of Balboa University, founded in 1924 and not very well known for its business and law programs. In June of 1952 Balboa University changed its name, becoming California Western University, a new school with about 200 students and a valuable asset in its campus on Point Loma. The campus, which Rust called "the jewel of the university," was on the grounds of the old Theosophical Society, founded by Madame Katherine Tingley in 1897. The site of Tingley's utopian experiment, which had religious/internationalist undertones strangely similar to William Rust's, is a gorgeous place for a campus, overlooking the Pacific and planted with extraordinary vegetation imported from all over the world. Rust wasted little time gaining control of the place. Less than a year after he arrived, Cal Western president Robert Griffin resigned (for personal reasons), and Rust was made president.

During the 1950s the vision of an international school took increasingly clearer form. Carroll Cannon, a Methodist minister who would become provost of the liberal arts school, met Rust in 1956 and discovered that the president's religious humanism and internationalist sentiments matched his own. "Rust had strong humanitarian values," recalls Cannon, a Point Loma resident now involved in the United Nations Association. "If there's a God, creator of men, then nothing should

separate them, including borders. We must struggle to overcome them. A school without borders could undermine prejudices and lead to a better world." As Cannon understood it, Cal Western would remain a reasonably small college but would emphasize its international character by encouraging students to go abroad for a year early in their studies.

From California Western University's beginning, support from the Methodist church was crucial. Though the curriculum was not religious, several prominent Southern California Methodists were on the board of trustees, and the church made Cal Western its accredited Methodist university for Southern California and Arizona. Rust didn't stop with the Methodists, though. His goal was to make Cal Western a "San Diego university," one embraced by local business leaders. Rust became well known as an eloquent, even riveting speaker. He delivered several hundred speeches per year, always dwelling upon his global vision for Cal Western. As spirits were lifted by Rust's rhetoric, purse strings were opened, and Cal Western became the beneficiary of millions of dollars in donations from wealthy San Diegans. The names of the buildings at the present Point Loma Nazarene College, which owns the school today, form a roster of leading San Diegans in the Fifties and Sixties, men such as Morley Golden, Irving Salomon, Ewart Good-

(Continued on page 12)

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School

(continued from page B)

win, T. Claude Ryan, Henry Bone, William H. Evans, Harold Stanley, Robert J. Taylor, and Fred Rohr.

The school grew steadily during its first fifteen years, from 200 students in 1951 to 2000 in 1967. The influx of baby-boomers on campuses in the Sixties prompted Rust to report in 1966 that "the need for higher education [these days] outstrips our ability to provide it." To enable Cal Western to grow, Rust applied in the early Sixties to the federal General Services Administration for 350 acres of the dismantled Camp Elliot marine base in Scripps Ranch. In 1964 it was granted to the university, and a year later another fifty acres were added — all free of charge, with the condition that the land be used for educational purposes. At the time people wondered what Rust intended to do with the property. Cal Western had always operated on a tight budget, and it certainly had no capital to develop the Scripps Ranch land.

In January of 1966 Rust announced his five-year plan to turn his rhetoric into reality. The newspapers announced that Cal Western would have seven locations around the world: the Point Loma campus, two large campuses (3000 students) in Scripps Ranch and in Nevada, and smaller campuses in Arizona, South America, the Pacific basin, and Mexico. All this was part of a new concept with the grandiose title United States International University, or USIU. Several months later, the ever-industrious Rust announced that the U.S. Office of Education had granted the school \$934,860 to help build the \$2.8 million Scripps Ranch campus, which was to open in 1967. The year 1966 also saw the beginnings of the School of Performing Arts (SPA), the School of Human Behavior, and the first doctoral programs (in educational leadership and general psychology) at USIU.

As Rust's international university took shape, he became all the more eager to gain complete control over it.

The Methodist board members, so essential to building Cal Western, became an obstacle to USIU in the mid-Sixties. Some of them were unenthusiastic about Rust's expansion plan; they were more interested in building a fine liberal arts college, a San Diego version of Stanford or USC. Furthermore, they weren't contributing much money, and the church affiliation made it difficult to obtain the major donations an international university needed to proceed. Rust says he and the Methodists "worked things out" and that they left the board of trustees with little bitterness. Others tell a different story. "The Methodists talked for years about the 'tragedy' of their relationship with Bill Rust," says Carroll Cannon. "You can't blame the Methodists for wanting control. They raised about three million dollars in the late Fifties and early Sixties, including building and scholarship funds. And Rust had raised money in the name of the Methodist Church."

According to Cannon, the Methodist split was only one symptom of what he calls "Rust's inability to share his dream with anyone else. He had a sense of possessiveness, or ownership, of the university and of the vision. His identity with the school was so strong that no one else could function." Robert Castetter, former dean of the Cal Western law school, has similar recollections of Rust: "When I first got there in 1960, the president wanted to lick all the stamps. He didn't have the capacity to use other people's strong points and to delegate authority to others. He couldn't use others to minimize his own weaknesses."

No one has ever questioned Rust's charisma and brilliance as a promoter and fundraiser. Friends and enemies alike are awed by his tenacity, his dogged persistence, his astounding ability to persuade, and — most of all — his toughness. "Rust has more guts than anyone I ever knew in my whole life," said one education professor who has worked for Rust for twenty-two years. "He had the whole community against him [in the early Seventies], and he pulled it off." Another professor, David Feldman, who says he is continually quarreled with Rust during his years

"We wanted to be to the U.S. what the Royal Academy of Dramatic Arts is to England. As it turned out, we traveled to La Jolla. That's as far as we got."

as an instructor and as dean of the business school, nonetheless has respect for him. "Rust is an entrepreneur; he's strong willed, argumentative, conflict oriented, and cantankerous," says Feldman, now vice chancellor of the Grossmont Community College District. "Entrepreneurs are that way. What they believe, they tend to think is real. They believe they have a secret knowledge of things. They push hard, and they alienate a lot of people in the process."

Robert Dunn, former vice president of USIU and now a professor, has worked closely with Rust for twenty years. "He is a man of great physical and moral energy," Dunn says. "He only slept: three to four hours a night. I've gone with him on the red-eye special to D.C., arriving at 6:00 a.m., working all day, taking the 5:00 p.m. bus back to San Diego, then catching a plane to San Francisco the next morning and getting back to San Diego for an afternoon meeting. That's the way it was for years. There was never a month in his life I could have lived without ending up in the hospital."

"Bill Rust believed he was born to be president of a fine university," observes William Clarke, a former USIU dean now with the San Diego County Department of Education. "The president didn't know what the word 'constraints' meant. Nothing was going to stop him. I think Rust saw the day when at the peace talks where world leaders get together, the problems

of the world would someday be contested by graduates of USIU. I think Rust wanted USIU to be as important to the world as the United Nations."

When USIU first opened in the fall of 1967, Rust was a long way from scratching his signature on world politics, and in the next decade he came close to being history rather than making it. Evidence of financial difficulties surfaced in the late Sixties, when Rust repeated a second piece of government surplus property at Adair Air Force Base in Corvallis, Oregon. He might still own the land had it not been for the vehement opposition of Oregon Senator Mark Hatfield. In an effort to determine whether or not USIU was qualified to acquire the government land, Hatfield probed USIU's financial state but found answers to his queries "nonresponsive and vague." Rust repeatedly failed to come forward with financial reports and audit figures, and Hatfield had discovered that USIU was late in making payments on loans from the U.S. Office of Education.

In the late Sixties USIU was growing fast enough, and its intentions were novel enough, to merit the scrutiny of a Pulitzer Prize-winning investigative journalist. Acting on a tip from Senator Hatfield's office, William Lambert of *Life* magazine came to San Diego to investigate the university. As a reporter for the daily *Oregonian* in Portland, Lambert had won the Pulitzer for a series of articles he wrote about cor-

(continued on page B)

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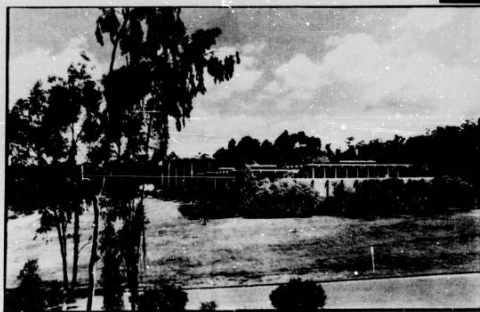
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School

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 ruption within the Teamsters union in the Pacific Northwest. In 1969 he wrote a story about improprieties by Abe Fortas that forced the Supreme Court justice to resign. "This guy [Rust] pops out of the blue and starts acquiring property; it looks suspicious as hell," Lambert said in a recent telephone interview from his home near Philadelphia. "Here's a guy who creates a university from scratch, and then somehow, with political clout, he picks up two pieces of valuable government property [Camp Elliot and Adair] for nothing. That just doesn't happen! I thought Rust might be a religious kook who was trying to build an empire."



USIU campus at Scripps Ranch

Lambert came to San Diego several times during a three-month period. Although he'd already chosen a working title for the story, "A House of Cards," he eventually decided to drop it. "Rust gave us a lot of garbage, stuff that sounded like fantasy he'd somehow made into reality, but there was nothing criminal going on," recalls Lambert. Rust abandoned the Adair AFB land in 1970, deepening skeptics' suspicions that USIU, though apparently free of scandals, was in financial trouble.

In December of 1971 Rust announced his intention to sell the Point Loma campus, the beautiful ninety-acre "jewel," and move Cal Western University to Scripps Ranch. It is difficult to overestimate the effect this decision had on the future of USIU. It caused a visceral surge of antipathy against Rust and his "international university" that lingers to this day. Why he parted with the campus is debatable. Many say he'd overextended his loans and needed the cash. One former professor said wryly, "What do you do when you spend too much and need money? You sell your jewels." Rust vehemently denies that USIU was in financial trouble at that time, and he insists the 2000-student limit on the campus made the sale inevitable. "Whatever happened, you can't back up," he says. "Under the circumstances, it was exactly the right thing to do."

The reason why Rust sold the campus is less important than to whom he sold it, and how. Some weeks after the announcement to sell, he asked provost Carroll Cannon to assemble a group of prominent local businessmen who might buy the campus. Among the group Cannon assembled were aircraft pioneer T. Claude Ryan and wealthy businessman and humanitarian Irving Salomon (the father of San Diego City Councilwoman Abbe Wolfshiemer), two major



William Rust at USIU campus



Robert Castetter

donors to Cal Western who had fallen out with Rust. In the spring of 1972 the newspapers reported that Rust was considering two offers for the campus, one from the local group and another from the Church of the Nazarene in Pasadena. Everyone assumed that Rust would sell to the local group. It made sense — Cal Western was a "San Diego university." San Diego money had built it, and many San Diegians had devoted their careers to it.

But in June of 1972 Rust announced that he would sell the campus to the Church of the Nazarene for \$11 million. He told the press that the local group "didn't offer nearly what we had disclosed in total amount, [and] only a small portion of that had been raised." Cannon, who resigned over the affair,

says that Rust was given an offer, but he never made a counteroffer or even sat down to negotiate with the local group. Cannon claims that a San Diego bank guaranteed Irving Salomon a five-million-dollar loan if the local group succeeded in closing the deal. "We could have swung it," says Cannon. "Claude Ryan said he would contribute, too. Rust knew that Ryan could have bought the campus."

Though he specifically denied it in the press, there is little doubt that Rust feared competition from another local college, especially one similar to his own. Had Rust sold the Point Loma campus to the local group, Carroll Cannon would almost certainly have stayed and become president. The name Cal Western would have remained un-



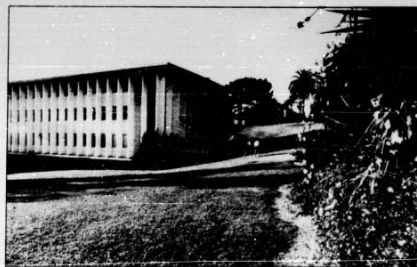
changed. Many students would undoubtedly have chosen to enroll in Cal Western under the new administration rather than move to USIU's Scripps Ranch campus. And what's worse, faculty members, most of whom had been hired by Cannon, might have abandoned USIU. Rust denied that he feared competition, but he admitted to the *San Diego Union* that some faculty would have jumped ship.

Students and faculty were upset over losing the campus. During the last week of classes in June of 1972, they even held a mock funeral. No group, however, was more miffed than the numerous local donors who, over a twenty-year period, had placed faith in William Rust and contributed millions of dollars toward the building of California Western University. "Some of the donors picked up the paper one day and read that the Cal Western campus on Point Loma was going to be sold," says former law school dean Robert Castetter. "They didn't even know about it. That went over like a dead sea gull with the donors." Morley Golden, who donated the Golden Gymnasium to Cal Western, was perplexed when Cannon asked him to join the local group and buy the Point Loma campus from USIU. "Why should I buy a building I already paid for?" he asked. Many donors abandoned Rust as a result of the sale.

By selling the Point Loma campus to the Church of the Nazarene, Rust orphaned a San Diego child. He destroyed the cherished, sentimentally charged liberal arts school — which for all prac-

tical purposes died in the transition from Point Loma to Scripps Ranch in 1972 — and left the community wondering what Cal Western University might have become had it survived. "That campus would have really blossomed, I think," says Cannon. "Rust is a giant who walks through the flower garden. He had no empathy and no sensitivity. You nurture a flower, make it grow, and then it gets stepped on."

In the early 1970s Rust found himself fighting a three-front war against the Western Association of Schools and Colleges (WASC), the dissident faculty holdovers from the defunct Point Loma campus of Cal Western, and the local press. The moral force behind the tripartite assault was the state accrediting agency, WASC. Depending upon whom you talk to, WASC either had a political bone to pick with William Rust or was genuinely concerned about USIU's deficiencies. The foot soldiers were the dissident faculty, who were interviewed extensively by visiting accreditation teams and who fed WASC documentation concerning USIU's suspicious money management and Rust's autocratic rule. The *Union* and *Tribune*, as well as local TV stations, were in contact with both WASC and the dissidents, and they shelled USIU with stories of bouncing paychecks, failure to pay taxes, and failure to transfer monies promptly to the faculty retirement fund. "The media brutally savaged USIU," says former business school dean David Feldman. "They were trying to kill off a university. People didn't want to send their kid



Point Loma Building, Point Loma campus

there after they read those stories, so enrollments declined. That press coverage set USIU back ten years."

WASC had never seriously challenged Cal Western University, which was a traditional four-year liberal arts school. With the birth of USIU in 1967, however, came a series of affronts to the academic status quo. The idea of campuses the world over raised suspicions that resources may have been spread too thinly, thus jeopardizing academic quality. Rust says that WASC's attitude at the time was: "We ought to drive those crazy ideas of an international university out of their head. At that time nobody thought that it could be done." Rust denies that money problems led to a drop in stand-

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David Feldman

School

(continued from page 15)

ands, and he scoffs at rumors that USU evolved into a "diploma mill." "Oh, for God's sake," he says angrily today. "We've got some of the finest professors in the United States on this campus. Do you suppose they'd be associated with anything like that?" In fact, USU's faculty was part of the problem. With the birth of USU in 1966, Rust initiated his policy, which still exists, of hiring distinguished retired professors from other universities. The list of past and present faculty is impressive indeed, including as it does academic names such as Victor Frankl, Max Lerner, Carl Rogers, Ben Wattenberg, Igor Ansoff, Herman Kahn, Rollo May, Albert Ellis, R. D. Laing, Ashley Montagu, Seymour Lipset, and Herbert Blumer. But, WASC suggested, some of USU's faculty members, however distinguished, were too old.

Rust indicates that USU's most significant break from tradition was its

"weekend doctorate," introduced in the late 1960s to allow older students to continue working while they completed their degrees. "We came out with a weekend doctorate, and WASC didn't like it at all," Rust says. "People were flying down from the Bay Area every weekend to do their doctorates. The idea of doing it on weekends was considered demeaning."

In 1969 a WASC accreditation team came to USU and wrote a favorable report of the school. But when the WASC administrators—notably director Kay Anderson—read it, they balked. The doctoral dissertations were of uneven quality, and the members of the faculty were too old, WASC said. USU responded to the attack by bringing in Harold Lasswell, a noted political scientist from Yale, who read a sampling of dissertations and reported that overall they were not unlike those at any other school. The accreditation was eventually awarded for reasons, WASC's Anderson insists, that had nothing to do with Lasswell. But in 1973, when the financial crisis was in full swing, a new accrediting team came

back and put USU on probation, a rare move that can severely damage a school's reputation. "They couldn't nit-pick with regard to the faculty, which had excellent reputations, and they couldn't nit-pick about academics, so they talked about financial problems and about Rust's autocratic manner," says David Feldman. "But the real issue is whether financial problems or managerial style affects quality. They didn't demonstrate that."

Anderson, who still heads WASC, would speak only generally about USU during this period. "Our job is to evaluate the total institution, including resources," he says. "You can't have academic quality without money." There is nothing mysterious about WASC's allergy to William Rust. The USU president felt contempt for their starchy, antiquated way of thinking, and academics thought of Rust as an opportunistic huckster, an enemy of conventional scholarly tradition. "In his presentations to accreditation committees, he was like the head of IBM talking to a group of Japanese subcontractors trying to convince them to buy his computer instead of the Apple," Feldman recalls. "Rust and the accreditation people were like oil and water."

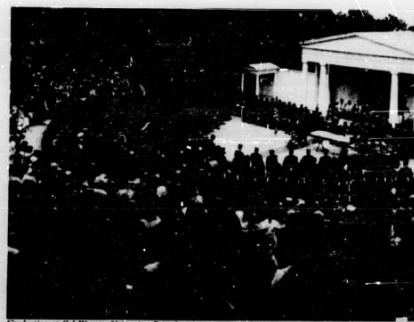
Rust claimed that the WASC study was conducted by friends of his opponents. It was "a hatchet job," he told reporters, adding that it is impossible to kill a school. "If it were, then we would be dead. We have been going through hell..." Rust's references to enemies trying to destroy him were more than mere paranoia. In 1974 a group of dissident faculty members emerged in an effort to consolidate support for Rust's ouster. Angry over Rust's "academic imperialism" and his "total mismanagement of USU"—the latter of which was blamed for failure to

receive paychecks—dissidents filed a class-action lawsuit against the school.

"We wanted to force the university in to bankruptcy," he wanted to force reorganization of the university under a new administration," says Benjamin Banta, one of seven faculty who put their names on the suit. The professors, who came to be known as the "Seven Dwarfs," admit they were engaged in willful subterfuge. They met regularly for weeks, carefully planning their coup d'état. Some would come to class and say, "I didn't get paid today. Class dismissed."

Banta insists that he and the other Dwarfs loved their school and were loyal to it. When he arrived at the Point Loma campus of California Western University in 1969, Banta was extremely impressed. "People were working very hard," he says of his first three years, before the Cal Western campus was sold. "I'd never seen such dedication of faculty at Michigan State, San Diego State, or other places I've been. People were really busting butt. People were dedicated and hard working, and to see it wrecked by the egomania of one man... it was a real tragedy."

Most of the "dissident minority," as Rust called them, were holdovers from the idyllic days of Cal Western. The extent of support for their views at the new Scripps Ranch campus of USU is unclear. Banta says the majority of the undergraduate faculty, unhappy about the sale of the Point Loma campus three years before and now having to cope with rubber paychecks and academic probation, favored Rust's departure. The more recently hired professors at USU, which had primarily graduates, were less hostile to Rust. In fact, sixty-five of the 150 faculty signed a petition to express disapproval of the class-action suit. This was apparently enough to sway the judge, who in a hearing



Classroom at Cal Western University, Point Loma campus, mid-1960s

ruled that USU would have to give the Seven Dwarfs back pay and a year's salary but dismissed the class-action suit. The Dwarfs, who were encouraged not to attend the hearing, met their attorney afterward. "He smiled and told us, 'We won,'" recalls Banta. "But we'd lost. We'd won the battle but lost the war." All of the Dwarfs left the university on what was euphemistically called "terminal sabbatical."

Between 1970 and 1973, Rust was interviewed several times by the *Union and Tribune*, with whom he had a strained relationship over the years. In response to very pointed questions by reporters, he specifically denied that USU was overextended or that there had been mismanagement. He denied that he ruled autocratically. And he denied vehemently that the school was in financial trouble. "We are quite healthy,

as a matter of fact," he said in 1972. "USU is one of the nation's most financially strong private universities," he said in 1973. And in 1974, "USU is better off than ninety percent of colleges and universities that are accredited." No one doubts that the USU president truly believed everything he said. Many pointed out that his belief in an international university was stronger than all the evidence suggesting that USU was crumbling.

Even as Rust's optimistic statements were appearing in the newspapers, USU was building a monstrous \$26.5 million debt—a fact that was revealed internally in about 1973, after vice presidents Robert Dunn and Jack Edling examined USU's financial records. It was clear that neither optimism nor belief would make it go away, so USU started peddling assets. During 1974 and 1975, the university

sold its campuses in Hawaii, Mexico, Steamboat Springs, Kenya, and England. In February of 1975—during what must have been the blackest days in USU's history—the university even considered holding its Scripps Ranch campus for the Black Mountain Road campus of Miramar College, which was owned by the San Diego County Community College District. Fortunately for USU, the deal never went through. But to this day Rust appears visibly pained when reminded of it. To have gone in a period of just four years from the ex-quite grandeur of Point Loma, to the pleasant but unimpressive eucalyptus groves of Scripps Ranch, to the nondescript Miramar College campus, may have been too much even for the spirit of William Rust to bear. Particularly given that only a few months later, the cash crisis forced him to sell his most prestigious holding, the Cal Western School of Law, for \$1.75 million. (The school now operates independently on Cedar Street downtown.) Losing the law school was a devastating blow, but along with the other sales, USU's debt was reduced to a manageable four million dollars, and the school pulled through the crisis.

"The only reason Rust survived that period was the dream," says David Feldman. "When the dream was falling apart, when the walls were falling down, if he ever for a minute thought the dream wasn't real, he'd have given up and lost."

When William Rust was told that many who had worked with him had commented on his tendency to desire more than his resources allow, he hastily replied, "I hope so! It would be a fight, wouldn't it, if people only did what was easy, and comfortable? You've got to reach as strongly as you can." It's hard to disagree with Rust, particularly while speaking with him in

person, where his power to inspire is greatest. And yet the path to Rust's global university is strewn with people who were intoxicated by Rust's vision but ultimately let down. Some are very angry and feel they were used by the USU president; others, such as Jack Edling, a USU vice president from 1972 to 1978, can look back with amusement at the frustrations they felt working with Rust.

When Edling arrived at USU in 1972, he was extremely impressed with Rust's tremendous energy and his maverick style, so different from every other university president he'd known during his career in education. He didn't know at the time, however, that USU was in financial trouble and that the school would never have the resources to match either Rust's energy or his style. During his seven years as a vice president, Edling often found himself in the awkward position of promising students things that Rust couldn't deliver. "Almost every year Rust would say, 'We're almost out of the woods. It'll be next year that we'll get such and such facility or program,'" recalls Edling with a laugh. "At first I'd tell students 'We'll have the gym, the stadium, the student union, or the theater next year, but after five or six years of having egg on your face, you figure out that it's always next year.'"

Though Edling was a vice president at USU, he never felt his duties corresponded to his title. "There were lots of administrative duties that I thought I'd have but never got," he recalls. "Rust ran everything. I spent a lot of time just trying to smooth over problems that had to do with not paying bills."

Faculty who worked for Rust in the Fifties and Sixties confirm Edling's experience. Carroll Cannon, provost at

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School

(continued from page 17)

Cal Western's liberal arts school, refers to Rust's pattern of "fits and starts," his "tendency to dump programs and start new ones, which left a lot of students hanging." Dr. Edward K. Distler, the school physician and a faculty member, recalls that "plans were constantly changing. The machinery was constantly moving. You never knew what was going on." In the early 1960s Rust asked Distler to work with an architect to design a new student health clinic. "Six months later we went to a board meeting and showed our plans on an overhead projector," recalls Distler. "We talked for a few minutes, and then Rust stood up and said, 'Well I have to move on to the next item.' The architect and I were dumbfounded. Six months of work went out the window in one clip sentence."

The School of Performing Arts (later to become the School of Performing and Visual Arts), created in 1966, offers a poignant example of William Rust failing to deliver on the dream. Whereas other disciplines pursued the ambiguous goal of "universal brotherhood" or "international cooperation," the performing arts school was driven by a vision you could see in three dimensions — it wanted to put its actors, dancers, and musicians on stages all over the globe. The "International

Company" was going to tour the world and bring renown to the school, recalls Professor Q, who requested anonymity. "We wanted the School of Performing Arts to be to the United States what the Royal Academy of Dramatic Arts is to England. As it turned out, we traveled to La Jolla. That's as far as we got."

Professor Q spent eighteen years with USIU, during which time the school operated out of six different locations. These years, according to Professor Q, were marked by constant, at times incomprehensible, juggling of real estate and by continually renewed but always unfulfilled hopes that the "International Company" would travel. One of the performing arts school's greatest disappointments occurred in 1982, when Rust decided to sponsor a major concert series in San Diego. Floyd Herzog, the dean of students at the School of Performing Arts from 1968 to 1973, was key to the plan. In a recent interview, Herzog said that although it never did travel, SPA in the late Sixties was "one of the finest performing arts schools in the country, anywhere. Rust really let it fly." But it suffered during the financial debacle of the early Seventies, and Herzog left in 1973 to head an arts program at Centre College in Danville, Kentucky. Nine years later, in 1982, Rust called Herzog and asked to meet him at the Cincinnati airport, 120 miles from Danville. At the meeting Rust "unveiled his master scheme." He offered to hire Herzog back as his im-

presario in the concert series effort. Herzog's job would be "to book the world's greatest artists and attractions," including the New York Philharmonic. USIU was either going to build a performing facility on the Scripps Ranch campus, or rent a major facility in San Diego. And after years of merely talking about it, USIU was finally going to form an international company of graduate student performers, who would be integrated into the concert series. "Knowing how things had always been there, I said I'd think about it," recalls Herzog.

Though Herzog had offers from elsewhere around the country, he resigned from Centre College and came to San Diego on November 1, 1982. Professor Q had left USIU in 1980 and was working in the UCSD drama department, but he too resigned his position and returned to USIU, fully convinced that this time the performing arts school would finally flourish. Herzog immediately began discussions with Spreckels Building owner Jacqueline Littlefield, who was agreeable to renting the Spreckels Theatre to USIU. But Herzog started hearing rumors there was no money. Then he was instructed to drop discussions with Littlefield and work on other things. Six months after arriving, Herzog resigned from USIU having accomplished nothing he had been hired to do and having had to "beg" for his monthly paycheck. "What we did is we made something tangible out of the dream,"

Herzog says. "As soon as it became tangible, everything stopped. It's wonderful for a human being to have the dreams Rust has, but not when it's at the expense of other people's lives. Rust is so immersed in the dream that he loses sight of the practicalities of what it would take to pull the dream off. His dreams are other people's nightmares."

So this day Rust, who is in his late sixties, still travels about a 400,000 miles per year in a tireless effort to make his international university a reality. So far in 1986, he's traveled to Korea, Taiwan, mainland China, the Philippines, England, Kenya, Germany, and Austria — some of these places twice. Rust has made undeniable progress in the last eleven years. In 1975, divested of all but one of its satellite campuses (a scaled-down version of the English campus had moved to Evian, France), USIU was an octopus with its legs hacked off. All that remained was the Scripps Ranch campus, noted primarily for its graduate programs in human behavior and education, both of which attracted mostly American students. The international character of USIU was revived in 1977 when the school reopened Universidad Internacional de Mexico in Mexico City, which now has eighty-six students, and International University-Africa in Kenya, now with 181 students. In 1978 a new campus just outside London called "International University-Europe" was added. Most of

its 671 students today come from Africa, the Middle East, and the Orient. The Scripps Ranch campus now has 2616 students, about forty percent of whom are from foreign countries. In addition to these campuses, USIU has "extension centers" in Oceanside, Irvine, Glendale, San Jose, and the Imperial Valley.

In the fall of 1980 USIU suffered another scare when the Federal Office of Student Financial Assistance in Washington, D.C. accused USIU of "mispending" \$400,000 in student loan funds. The government office threatened to cut off an additional \$600,000 due to be allocated for the 1980-1981 school year and eventually to exclude USIU from federal student loan programs altogether, which may have meant the end of the school. But USIU agreed to repay \$335,000, insisting that it was merely a matter of "accounting differences," and the affair blew over. Since then USIU has been relatively free of the press scrutiny it bore so heavily in the early Seventies, and WASC has accredited all of the university's programs. Rust is happy with the current state of USIU, a school that, he says, has no peer in the world

today. "I was walking in the evening on the England campus, and I thought to myself, 'This isn't a dream. This is reality.' Students are coming from all over the world. The campuses are thriving. They say an idea whose time has come is unstoppable, and I think this is one whose time has come."

Rust has not been deaf to signals that the Far East is the key to USIU's future success. Whereas the bulk of USIU's foreign students in the late Seventies came from Iran and other Middle Eastern countries, the student body has recently seen an influx of Malaysian, Thai, Japanese, and Koreans. Rust becomes excited when he talks about the school's future relationship with Asia. "It's a massive, exciting, dynamic place," he says. "It's beyond the comprehension of most people you talk to. China, with 1,100,000,000 people. India, Pakistan, Bangladesh with another one billion. Japan and Korea. Taiwan with 17 million people — it's amazing what's happening in that place. You go down to Jakarta. I'm supposedly cosmopolitan, but I didn't know Indonesia was the fifth largest country in the world in population, with 165 million people. I was flabbergasted!"

And the eagerness for education is unmatched anywhere in the world."

The Asia Pacific Rim Institute, for which ground at Scripps Ranch should be broken sometime this year, portends to be a conduit for cultural and intellectual exchange between the United States and Far Eastern countries. It is precisely the sort of organization Rust needs to give USIU the prestige he believes it deserves. "We intend to have courses, seminars, professor exchanges, language training, and cultural programs such as plays and ballets from various Asian countries," says Leon Sinder, USIU professor of international relations and director of the Asia Pacific Rim Institute. "We'd like to have international figures come and speak, and make it open to the general public. And wouldn't it be great to have the heads of three or four different Asian states come and hold an open forum with students?" Sinder comes to USIU with high credentials, having been director of two United Nations "missions" to Laos and Taiwan in the 1960s. He is confident USIU will obtain the \$2.9 million (two-thirds of which has already been raised) to build the institute, as well as funds to operate the building

once it is in place. "We won't know until we give it a try," he says. "But I'm confident the administration will solve that problem."

Only time will tell whether William Rust can close the gap between the enthusiasm he generates and the financial realities that have continually plagued him in the past thirty-four years. He now has a tremendous asset in television station KUSI, Channel 51, which Rust struggled fifteen years to obtain for USIU. The university was granted a license to operate the commercial station in 1983, and it is worth, according to Rust, more than \$40 million. Insiders claim that the USIU president hasn't changed a bit over the years. He's still intransigent and single-minded, and his dream is as big as it was twenty years ago, if not bigger. He is as suspicious as ever of the press, and he exudes the cockiness of someone who has faced great adversity and survived. Rust wouldn't confirm one USIU administrator's claim that some forty countries have expressed interest in hosting a USIU campus. He would only say that "quite a number have talked to us. It used to be we went to them — now they come to us."



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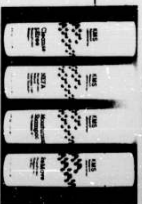
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4	5 Cinco de Mayo	6	7	8	9	10
11 Mothers Day	12	13	14	15	16	17 Armed Forces Day
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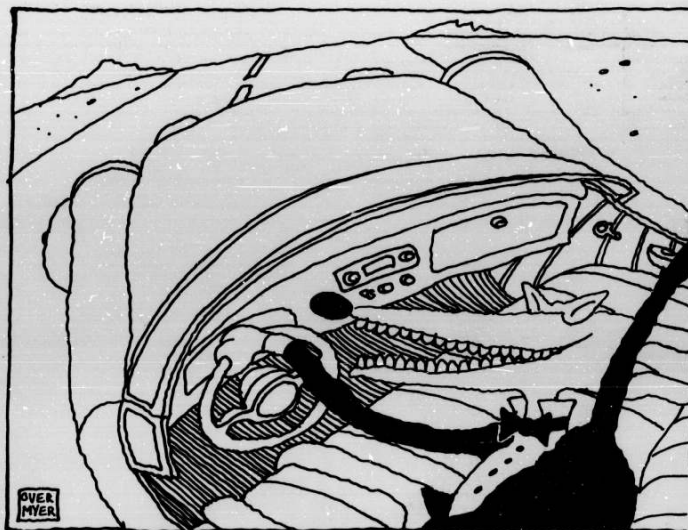
I backed out of my driveway at 9:00 a.m. on a clear and sunny Thursday. The car was clean, the tank was full, and the top was down. My pockets were crammed with good-luck charms, and my mind was a citadel of positive thought. I took a final look at my modest home and its faded, flaking paint and sped off on the road to riches. This was my day to win the California state lottery.

The plan was simple yet brilliant. In my wallet was a ten-dollar bill that I would use to buy one lottery ticket in each of ten locations around the county. Spreading out my random network of buying spots would only better my odds of winning, I thought. I would spend all ten dollars on tickets no matter what, and at some sublime moment before sunset, I would become filthy, stinking rich.

I had a gut feeling about the day's venture, a sense that something truly wonderful was about to happen. I felt blessed, anointed, chosen. Somewhere out there was my personal ticket to paradise, and all I had to do was go pick it up.

By my calculations, the chances for a windfall could not have been much better. Lottery game number five, dubbed "The Grand Game," was only a few days old, which meant that most of the aces, so to speak, were still in the deck. Of approximately 350 million tickets printed, a full 365 of those babies were instant \$100,000 winners. Instant. On top of that, another 175,000 tickets were "Entry" winners, potential ducats to the delirium of the weekly grand prize drawing, where finalists get to spin California's big wheel of fortune for a crack at any where from ten thousand to several million dollars.

As if that weren't enough, there was a staggering number of lesser rewards in the megapurse. Since fifty percent of total lottery revenues must be paid right back into prizes, there were millions of two-, five-, one-hundred-, and five-hundred-dollar tidbits there for the taking. Just purchase a card,



AND A DOLLAR SHORT

If God had wanted me to remain poor, he wouldn't have invented the Lottery

scratch, and win. Get three identical amounts and take that amount to the bank. Overall odds of winning in the Grand Game were better than one in nine. But odds, of course, are irrelevant when the Great Cosmic Payday finally arrives.

I had my sights set on the hundred K. Maybe my dreams of avarice aren't as wild as they once were, but given my present financial picture, a six-figure snapshot would suit me just fine. Anyway, that was the prize I visualized. A hundred thousand smackers. Three fat groupings of lovely little zeroes danced in my head. Call it a hunch, call it a premonition, call it whatever you like, but as I drove south on 805 toward my first stop, I could almost smell those sweet bundles of crisp, cool cash.

The Lucky Market in National City is not the sort of place a peckish gourmet might pop into for a fast tin of beluga. But it is the sort of place a frugal customer can buy three loaves of bread for \$1.09, or four boxes of Jiffy Corn Muffin Mix for a buck. The Lucky Market also sells lottery tickets.

They sell those tickets from behind the window of a small enclosure in one corner of the store. I walked past a few morning shoppers calmly pushing their carts along and headed straight for the window, ten-spot in hand. My heart was pounding. Was I about to bag the big prize with my first shot? Unexplored universes of possibility felt within my reach. On the other side of the thick glass, a woman was busily counting money. A cigarette dangled from her lip, and she squinted behind a thin veil of smoke.

"Excuse me," I said. "Could I have a lottery ticket, please?" I

placed the ten in a scooped metal tray beneath the window. "Just one?" she asked, cigarette bobbing.

"That's all I'll need," I answered. "It's a \$100,000 one."

"It probably will be," said the woman flatly, tearing my ticket from a seemingly endless strip. She slid the ticket and nine dollars into the tray and resumed her counting.

I hurried outside like a kid with his first candy bar. Dipping into my collection of lucky charms, I came up with my wife's high-school ring. I hopped into the car and, oblivious to the world around me, pressed the ring against the gray latex film over the prize box on my card. I took a deep breath, and like a latter-day Aladdin, I began to rub.

The ticket was a winner. My instincts had been dead-on. They had just been \$99,998 short, that's all. I took the two-dollar winner inside and quickly exchanged it for two more tickets. On the way back to the car this time, I noticed a trail of scraped and discarded tickets, many torn in half, strewn across the parking lot. My bonus pair were both losers. But then you can't really lose if you're playing with the house's money, so what the hell. The Lucky Market wasn't, and I moved on, eager to have a go at the next card.

My spirits were high and my palms were itching as I stroffed into Horton Plaza at 10:15. A man seated behind a cart with a placard on it reading "Horton Plaza Information" seemed like a good

place to start, so I asked him which shops sold lottery tickets. He smiled and said he didn't know of any.

I moved across the "palazzo," past rows of smart shops, and asked a woman at another information cart where I could buy a lottery ticket. "No place in here," she said. The woman glanced to either side and leaned closer. "But there's a little bar on Fourth called the Golden Lion that sells them."

Fine, I thought. Horton Plaza is too Tony for the lottery. I walked around to Fourth Avenue, past the pre-Plaza site of Doc Webb's tattoo parlor, across the street, and into the Golden Lion Tavern. They weren't open for business quite yet, and no, they didn't sell lottery tickets. Neither did Patrick's II next door, but the bartender there told me to go around the corner to the Mercantile.

Here I was with nine bucks smoldering through my jeans, and I couldn't find a game. I rushed into the San Diego Mercantile Company Restaurants (gambler's tunnel vision, perhaps, but I only saw one restaurant) and slapped my dollar down. My Lucky Lindy keepsake coin only exposed a losing spread. Maybe I should have tried a spot closer to Lindbergh Field. But getting a non-winner or two before connecting with that one killer card only added to the morning's mystique. Anyway, so what? Two dollars is nothing when you're a gnat's butt away from multimillionairedom.

On the way to Ocean Beach, I daydreamed about what I'd do with my winnings. For starters, I'd give Sam his twenty percent off the top (as if I had a choice). I'd set aside a chunk to provide for my family well into the next century, and as my Uncle Milt would say, put a rock on it. I'd pay off a few nagging debts, like about \$30,000 worth. I'd make semi-handsome contributions to my favorite charities, and then I'd get down to some serious Imelda Marcos-style squandering.

I got my hundred thou on the next ticket, it would still leave me seven more shots at the heavy jackpots. Big Spin, here I come. It could happen easily. Last year some guy in a Spring Valley bar bought a \$5000 ticket, then bopped into the same bar the next day and bought another \$5000 winner! Such drivel as statistics and laws of probability do not apply where instant karma is concerned.

I pray for the dilemma of having more lost than I'd know how to spend. Round-the-clock fantasy fulfillment would pose no problem for me. I'd fill a vault with the stuff and roll around in it like Scrooge McDuck. I'd tour Europe in a red Maserati, buy a Rolex watch — make that two Rolex watches — a yacht, and an exotic chateau somewhere full of dazzling objects d'art, crystal chandeliers, and marble-topped tables. I would schedule in the occasional binge of unbridled hedonism. Yes, there would have to be sabbatic days of champagne and Oreos. I'd always

retain that charming, kooky, common touch.)

But enough of reverie. There were things to be done. I pulled into O.B. and was ready to go for it. At the foot of Newport Avenue, I spotted the familiar orange-and-green lottery logo in the window of an ice cream shop called Big Olaf. I stepped inside to order a ticket. The kid behind the counter was talking to a guy on a stool by the wall about Joe Theismann's Monday-night football leg-snapping. This was not only a stale sports topic, but a damned lousy omen as well. I got my ticket and took a short walk out onto the O.B. pier.

Sea gulls soared against a pale blue sky, and long, lazy waves lapped at the beach. Connected by their lines to the calmness of the sea, fishermen stood against the pier's rails and gazed out at the horizon. But all this serenity only made me sick. I wanted a hundred thousand, and I wanted it right now.

I took out my father's old bone-handled pocketknife and scraped. Nothing. And then, just because I was in O.B., I scratched off the strip at the bottom of the card marked DO NOT REMOVE. It had concealed a long row of meaningless digits, some numerical code that was as worthless to me as a bucketful of bait. A parting glance at the ocean only dredged up

images of sunken treasure.

I hit Alpine a little after one o'clock. It is a quiet community of tree-lined streets and rustic storefronts, and it seems just the perfect place for a winning lottery ticket to hole up. (And pretty fair country for a thoroughbred ranch, if one had a notion.) The dust of the road was thick in my throat, so I entered the Alpine Inn for a beer. The cool, groto-like tavern was packed with nicely dressed people, many presumably locals, and the din of cocktail chatter filled the air. I found a spot at the bar and asked for a bottle of Budweiser. To my left, a man drinking whiskey-and-waters gripped to a buddy about his alimony problems. Was this what gentlemen farmers did with their afternoons?

I went next door to Alpine Wine and Spirits, bought ticket number four, and put the edge of my lucky silver dollar to it. But I wasn't to be one of the lucky 365 just yet. Oh well, it had been a pleasant drive, and the beer was cold. I missed the sweat from my forehead. The sun was baking Lakeside as I continued the search for lottery bounty. I followed the sweltering roads like a hunter stalking a killer cat. Soon I saw the big orange L in the window of Lakeside Sporting Goods, and in an instant, the seductive allure of colossal wealth had me inside with my wallet open. Truly, the hunter had been captured by the game.

I waited while a man named Jim researched the price of a bandolero for its potential wearer. "Forty-nine ninety-five," Jim finally said. "And that thing is all leather." Signs near the cash register indicated that night crawlers were a mere ninety-five cents a dozen there and that anyone interested could have a deer head mounted for only \$195. I paid one dollar for my ticket, which didn't

(continued on page 24)

BY BILL OWENS

Illustration by Ken Osmer

DOLLAR

(continued from page 2)

even turn out to be a keeper. On the way out of Lakeside, I imagined that Hemingway might have written (after several Papa Dobles) about a similar experience: "There was only luck and death and there was no luck in that place when he was in it."

My personal history with games of chance is not a particularly impressive one, although Fate has cast the flicker of a smile on me from time to time. Heavy losses at a playground diversion that involved gambling with baseball cards nearly devastated my collection. There's nothing like having to fork over a Willie Mays or a (cherished) Richie Ashburn to make a boy's gut churn. I consistently lost twenty-five-cent bets with my father on the Friday-night fights. A fat kid named Chuckie Schoebel once beat me in a foul-shooting contest, and I had to buy him a large 7-Up (no ice). I played the Irish Sweepstakes. I voted for McGovern.

On the up side, I regularly won comic books from my younger brother, who was always easy to sucker into a bet. As an adolescent, I racked up more than my share of free games on pinball machines. Sometime later, while in the Marine Corps, I won fifty bucks in a company raffle. I won a dozen doughnuts at Winchell's once. I voted for Reagan.

Over the years, I've picked up a few dollars here and there in poker games, slot machines, at racetracks.

Overall, I'm ahead. And though I'm far from being a compulsive gambler, whenever I'm in sniffing distance of that One Big Score, my teeth grind, my stomach does flips, and I wonder just how safe the rent money really is. A low fever can last a long time.

There are enough banks along Bernardo Center Drive to service a good-size nation, let alone a small community like Rancho Bernardo. The long rows of sound financial institutions are no doubt a convenience and a source of pride and confidence for the town's well-to-do... at they must appear as imposing, monolithic fortresses to poor people.

There is a Sav-on in a shopping center hand by this street of banks. In the Sav-on's checkout line, I stood behind a deeply tanned woman in tennis togs and thought about the inequities of wealth. Why, after all, should so few have so much while so many have so little? Hardly a new question, but worth pondering anyway. And though I do not knock capitalism, free enterprise, or the debatably apocryphal American Dream, still the phrase "rich bastards," with its strong undercurrent of seething resentment, has been in my vocabulary for almost as long as I can remember.

I bought a ticket and a chocolate bar and walked outside. I wondered what it would be like suddenly to gain entrance to America's fraternity of affluence with the scrape of a card or the spin of a wheel. Critics of the lottery have argued that it feeds on the money of those who can least afford to lose it. This socioeconomic phenomenon is not difficult to

Sea gulls soared against the blue sky, and lazy waves lapped at the beach. But all this serenity only made me sick. I wanted a hundred thousand, and I wanted it right now.

understand, but to my knowledge, nobody was ever forced at gunpoint to buy a lottery ticket. Besides, there is something appealing and quintessentially democratic about a pizza waitress or a junior (legal citizens or no) turned instant millionaire. These are the people's games!

My ticket was a two-dollar winner. Philosophical musings be damned, I was pumped. I quickly strode back into the Sav-on for two more tickets, and at that moment I would have bet my car that I was thirty seconds away from prosperity.

I would have had a long walk to Poway. Pastebored junkie that I'd become, I fixed in a Food Basket. "Gonna scratch it right here?" asked the freckle-faced checker. I said sure and pulled out a Cub Scout pin. "I like to watch," said the young man. "Makes me feel like I bought it." Things were quick and dirty in Poway.

The Laundromat next to Krist Liquor Market on Linda Vista Road looked as though Rambo had trashed it on an angel-dust buzz. Battered washers and dryers lay on their sides, and what used to be a floor was covered with the metallic entrails of gutted appliances. Apparently the machines' coin boxes had all been emptied. I thought of a time some thirty years ago when a friend and I happened upon a shattered parking meter on a West Philadelphia side street. The meter had been broken open and abandoned. Dozens of coins had cascaded from the smashed device and onto the pavement below. It wasn't exactly the Brink's job, but for a pair of twelve-year-olds, this would have ranked as a major caper. We looked down at the money. We looked at one another. We walked away.

I stepped outside Krist's and set the eighth ticket of the day on top of a newspaper stand. Another

dollar spent on the lottery, another thirty-four cents worth of quality education for some fortunate youngster. I used my grammar-school St. Christopher's medal on the ticket. The first amount revealed was \$100,000. The second amount was \$100,000. Well, I thought, it's about goddamn time. Probing for vibes, I moved my finger over the four remaining covered spots like a Ouija planchette. There. That one. No, that was \$500. Above it was two dollars, below it one hundred. I glanced behind me before uncovering the last spot. Linda Vista was as good a place as any to strike it rich, but I hadn't come this far only to have some goon rip off my passport to Easy Street. I kissed St. Christopher and hunched over the card.

My heart rate was back to normal by the time I reached Hillcrest. Maybe, I reasoned, there was some self-imposed psychological barrier between me and making the big haul. Catholic guilt? Middle-class mindsets? Perhaps deep down I felt that I didn't really deserve to be rich, so the dark forces of my mind were sabotaging what would otherwise have been inspired, infallible choices. It was elementary. To perpetuate my blue-collar notions of inevitable insolvency, my devious subconscious had purposely made exactly wrong selections.

I resolved to trick my own mind. Pacing from Hillcrest to Mission Hills and back again, I fought every bogus urge and traitorous inkling to buy tickets along the way. The good life is well worth a short, forced march and a bit of psychic purging. Finally, and with a Zenlike clarity

of consciousness, I chose. The choice was Chuck Cashiers, Inc., at the northwest corner of Sixth and University. But both the ticket and the theory behind its purchase turned up zilch.

It was after six o'clock and high time for a cocktail. The Blarney Stone Pub Too on El Cajon Boulevard was to be my last stop. I went in and sat down, and Tommy, the bartender, flipped a coaster onto the bar in front of me. The legend on the coaster read: "Lucky Strikes Again. The moment is right for it." Well, now. So the pot of gold had been right here waiting for me the whole time. Somewhere, a leprechaun was giggling.

Since sellers only make a nickel per ticket, I opted to support this one's business more substantially by buying a bit of merchandise. I requested a pint of Guinness and a lottery ticket, and Tommy obliged. I noticed that the card he handed me was for the California Gold Rush, lottery game number four and the immediate predecessor of the Grand Game. Tommy said he hadn't gotten the new tickets in, and he wouldn't until he sold out the old ones. "But there's no problem," he said in a thick, smooth brogue.

The top prize for the Gold Rush was fifty grand, a sum for which I'd settle. Sipping stout, I stared at the card for what seemed to be a long time. The sun had set, and contrary to my plan, I was not filthy, stinking rich. I slid a quarter off the bar and scratched out a four-dollar winner. "Tickets or cash?" asked Tommy. I didn't hesitate a second.

On the way home, I stopped and bought a bouquet of flowers for my wife, and I thought a little about luck, and money, and time.



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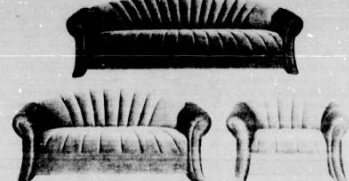
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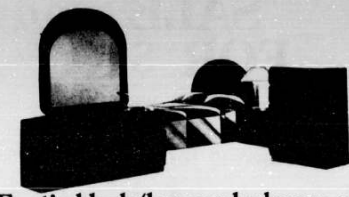


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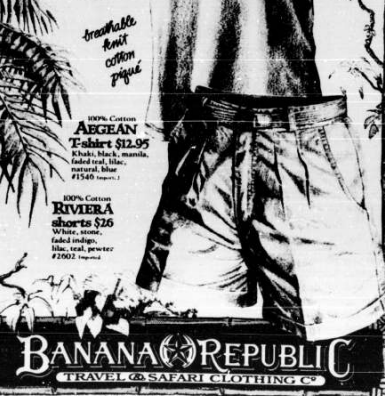


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Below the Surface



Raymond J. Barry, Ralph Waite

JONATHAN SAVILLE

The casting calls for productions of Sam Shepard's *Buried Child* must be peculiar things. "A middle-age actor can play an all-American fullback who for some reason has become a half-wit." "A middle-age actor with one leg." "A young actor who can manipulate his bellybutton to make it look like a mouth speaking." The prop man too has his

hands full: a pile of unhusked corn, a pile of carrots with the dirt of the yard still clinging to them, an artificial leg (complete with shoe), the decayed corpse of a baby (consisting mainly of "bones wrapped in muddy, rotten cloth"). The actors, once chosen, have an extraordinarily hard job: to seem completely real. Midwestern, down-home country folk, of the sort that belong to traditional television rural comedy (take *The Waltons*, for example), and yet at any moment to be

ready to transform themselves into the obsessed figures of a world of dream and myth, a world in which the corpse buried in the yard makes the earth miraculously fecund, and in which the bizarre act of sucking fingers into a girl's mouth is made a horrifying equivalent of violent rape. Finally, the theater putting on this Pulitzer Prize-winning play (first performed in 1978 in productions directed by Robert Woodruff) must find an audience willing to renounce clarity in favor of mystery, logic and consistency in favor of overpowering emotional force, a well-made play in favor of a deeply disorienting and at times terrifying theatrical experience.

All these demands of Shepard's script are met brilliantly, movingly, magically, in Sam Weisman's production of *Buried Child* at South Coast Rep in Costa Mesa. The cast is magnificent. Ralph Waite, known to everyone as John Walton, turns that familiar characterization into a grand, grotesque parody as the drunken, schizoid, infantile patriarch of the Illinois farm family that is Shepard's savage travesty of "a Norman Rockwell cover." Dick and Jane and Spot and Mom and Dad and Junior and Sissey, and Tuffy and Toto and Dooda and Bonzo and Nan Martin, with her scarecrow figure, lilt, nagging voice, and air of religion, propriety, and family affection as the old man's old wife, at the same time makes us sense the untruthfulness and lovelessness in this mother of four sons, one an idiot, one having only one leg because of an accident with a chain saw, one who married a Catholic and was killed by the Mafia, and the illegitimate baby whom her husband drowned like a puppy. Raymond J. Barry, who comes to SCR from a career in the avant-garde theater (the Living Theater, the Open Theater, the Ontological Hysterical Theater), portrays the demented son with the power, pathos, and uncanoniness of an actor equal to anyone in the representational style of making the character seem like a real person with a real past and a real inner life, and the presentational style of showing us a character

being played, a theatrical being, not actual but fictive, not real but more concentrated and total than that is possible in realism. Hal Landon Jr. is the one-legged brother — presumably not really one-legged himself, but faking it expertly, and vigorously bringing out in his characterization the rage, the maimedness, and the underlying sense of derangement that manifest themselves in every member of this exceedingly non-Rockwellian family.

Young Anthony Starke is the grandson whose homecoming provides the play's central action — at first a nice, flustered, ordinary, typical American boy seeking his roots and confused by the inability (or refusal) of his father and grandfather to recognize him; then transformed by alcohol into a raving, booze-bottle-smashing, porch-screen-ripping avenger of this slight to his identity; then the arrogant sadist, tormenting his uncle (in the most grotesque scene of a play replete with them) by dangling the artificial leg just beyond the crippled man's desperate grasping; and at the play's climax the electrifying reciter of the summarizing, thematic, quintessential Sam Shepard monologue, in which he recounts the boy's realization that his father, his grandfather, and all the generations of his ancestors live in him, that deep inside him is the same ferocity and murderousness and degeneracy, and that he is compelled (one supposes, like all Americans) by his heredity to come home and claim his inheritance of the family property, the family line, the family soul. Mr. Starke does all of this with a continual deepening and stretching of the character — and he is also perfectly cast for the bellybutton trick.

John-David Keller, an SCR stalwart, is appropriately nervous and placating as a local outsider (the mother's Protestant minister friend) who unfortunately finds himself in this American Gothic home at its crisis point. And Jennifer Parsons, as the grandson's vulgar, gum-chewing, down-to-earth, blessedly normal girlfriend, plays this key role with a neat sense of style and the underlying percep-

tion that it is from her unimaginative, sturdily realistic, shallow-modern-urban-American perspective that the audience sees this strange, frightening, hidden, fatal reality that lies in the heart of the heart of the country, a reality lying present to past through a tragic succession of compulsions and crimes reaching back to the primitive vegetation rituals — the killing that makes the corn grow — from which tragedy originally sprang.

How good is this production? Here is how good it is. In the middle of act one, the old man and his demented son are left alone on stage, after the old woman, dressed in her drab, dead, respectable black (the costumes are by Dwight Rhoads), each of them flawlessly responsive to time, place, and character), has gone to pay a visit. The door of the up-stage porch (the set, meticulously obedient to the playwright's instructions, is by Ralph Funello) slams shut. Mr. Waite, scroungy, sly, dead of spirit, sits on the couch, lights a cigarette, watches the black-and-white TV flickering and jerking with some romantic movie in the corner of the nearly bare, realistic yet dreamlike yet theatrically artificial room. Mr. Barry, seated on a milking stool, cringes solidly over a pail, hushing the ears of corn he has harvested from the inexplicably productive backyard. Mr. Waite stares at the television screen. Mr. Barry goes through his repetitive gestures, one ear of corn after another, staring into the pail. Silence. The silence goes on and on. Nothing happens — no

dialogue, no action, no interaction, no revelation of character, no plot movement, no stimulating visual effect, nothing but the common, homely, mechanical, dispirited activities of the two curiously isolated characters. Director Sam Weisman has been utterly faithful to the script throughout the production, giving each moment its full due, and here he takes Shepard's instruction, "Long pause," and turns it into the longest pause I have ever witnessed in the theater. The matinee audience at SCR was elderly, middle-class, conservative, an audience for Shaw or Shakespeare or *Anadeus*. The entire play must have seemed infinitely weird to them, as indeed it must to anyone sensitive to the conventions of the theater and to the way Sam Shepard consistently undermines them. Yet that audience sat in a silence as perfect as that on stage, seemingly forever, with complete attentiveness, without stirring, without whispering, without the slightest falling away from the uncanny, empty, compelling tension created by these consummate actors and by their director, willing to take every risk in order to do justice to this inexpressibly strange, inexpressibly powerful play. The risk worked. All the risks worked. That is how good this production is.

How good is the play itself? *Buried Child* is not as completely rootless in the theatrical tradition as it might at first seem. Its theme of the buried child, the past sin gradually uncovered, is fundamental to Ibsen and Strindberg. Its dramatic form

— the enigmatic concealments, the sliding in and out of realism, the inconsistencies and involutions of action and character, the creation of shocking stage images to embody psychological and metaphysical truths too massive and ghastly to be otherwise articulated — these derive from, or reinvent, the uramaturgical discoveries of Steinberg's *Ghost Sonata*, that inexhaustibly seminal work of modern surrealism and expressionist theater, which can also have served as a source for the theme of familial degeneracy. The vibrant, vital, expressive pauses, come from Chekhov through Pinter, where they pick up their sense of concealed terror. The leg and the rotted corpse come from the prop storehouse of horror movies, that Gothic strain in American taste Shepard is so skillful at both exploiting and parodying. The plot structure of the young man returning home to find a chaos of crime and disorder is as old as *Aeneid* and *Old Luce*, *Hamlet*, and *The Liberator*.

But for all these affinities with other plays, *Buried Child* remains amazingly original, a play whose newness lies not in its formal or thematic innovations (for these are only moderate in scope) but in its blatant revelation of an absolutely unique sensibility, that of Sam Shepard himself. No one in the history of theater but Shepard could have combined character portrayal, mythical resonance, naturalism, and religious litany into the prose-poetry of the old man's spoken testament, just before his death, a monologue delivered at SCR by Mr. Waite in a precisely

calculated matter-of-fact tone that cumulatively has the effect of chant, of music, of the rhythms of the natural cycles permeating the life of the race: "My shed and gasoline-powered equipment, namely my tractor, my doper, my hand tiller plus all the attachments and riggings for the above mentioned machinery, namely my spring tooth harrow, my deep plow, my disk plow, my automatic fertilizing equipment, my reaper, my swathe, my seeder, my John Deere Harvester, my post hole digger, my jackhammer, my lathe — Did I mention my lathe? I already mentioned my lathe — my Bennie Goodman records, my harnesses, my bits, my hammers, my brace, my rough rasp, my forge, my welding equipment, my shoeing nails, my levels and levels, my milking stool — so, not my milking stool — my hammers and chisels, my hinges, my cattle gates, my barbed wire, self-tapping augers, my horse hair ropes and all related materials are to be pushed into a gigantic heap and set ablaze in the very center of my fields. When the blaze is at its highest, preferably on a cold, windless night, my body is to be pitched into the middle of it and burned till nothing remains but ash." Is this an American farmer? Or is it an Indian rajah, Achilles, or the god Balder? Is it parody, satire, realism, allegory, or myth? Or all of these? In any case, it is theater at the very top of this art's possibilities, as the tremendously exciting South Coast Rep production demonstrates.

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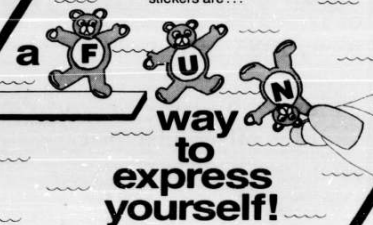
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Phil Card

JEFF SMITH

For aesthetic and economic reasons, theatrical minimalism has abandoned the conventional rhetoric of the stage. Instead of the minute details of realistic theater, which attempt to re-create an actual setting, minimalist theater offers what used to seem an unpromising sight: a bare stage with few or no props and the lighting fixtures in full view. While realistic theater tries to hide its mechanisms under the rug, minimalism eschews rugs alto-

gether and freely exposes its devices. It recalls the way people used to listen to the radio. They were encouraged to take an active role in the telling of the tale by imagining the visual details themselves. This Spartan approach to drama is not new (like a recruiter, Shakespeare's prologue to *Henry V* enlists the support of his audience to "piece out" the "imperfections" of the Globe's empty stage with their "thoughts"). And its increasing use in contemporary theater has been the subject of many a chickenegg debate. Minimalism is inexpensive, and since the reduced budgets of the last two dec-

ades have precluded realistic productions, the Darwinians in the debate contend that slanted-down stages are a survival technique based on financial necessity. Their Creationist opponents, however, claim that minimalism has theoretical underpinnings, and that these came first. They do have a point. The new media of this century, film and television, have tried to bully the theater out of existence. They have cameras that can go anywhere, and they get to edit out mistakes, while the poor old theater is stuck in one spot and forced to play make believe. But the theater, ever an intrepid fighter for truth, justice, and naked honesty, thank you, has refused to cower before these electronic interlopers. It has undertaken a rigorous, ongoing self-examination to rediscover its essential nature. Joined to this analysis has been a growing distrust of realism and theatrical illusion, of all the tricks used to make counterfeit worlds. Pushed into a corner, the theater struck back with a bold self-assertion of its own theatrical reality — bare stages and no tricks, just the unadorned elements of the art: boards, actors, audiences, and the fact that puts drama into the making of (drama) only one take per scene. Be it by necessity or design, the theater refused to be shamed by its limitations. Now it celebrates them.

One such celebration is taking place at the Lamb's Players Theatre, where Robert Smyth has staged Jim Leonard's *The Diviners* in a truly inventive production. The play is set in Zion, an imaginary southern Indiana town (pop. 40), in the early 1930s. Presented in the form of an oral history, the play tells the story of Buddy Layman, an "idiot-boy" who could "divine" the underground location of water and predict rain on a sunny day. But while his dowsing stick can find hidden wells, Buddy has a morbid fear of water. He won't even bathe. When he was six, Buddy almost drowned. His mother saved his life, but lost her. And now the townspeople are of two minds about Buddy: either he is blessed with mystical powers, or he's just got a screw loose. Into the

town comes C.C. Showers (a name more symbolic than need be), a "retired" preacher looking for regular work. Showers befriends Buddy and tries to heal the boy's psychological fissures. There are times when Leonard's script wanders off its main track. In many ways it is about the whole community, and its subplots are often extraneous. But the growing bond between Buddy and C.C. is engaging and ultimately quite moving.

A first glance at the Lamb's arena stage will fail to divine much of anything, though. There has been no attempt to replicate rural Indiana or the Depression-riddled Thirties, or even any water. Except for lighting fixtures hanging in plain view from black bars, the stage is empty. And as the production unfolds, it remains severely minimalist. Veronica Murphy Smyth's appropriately faded costumes suggest the play's locale, but props are few, and the actors mime most of their actions. Everything, from doughnuts and coffee to a large river, is invisible. And the exposed lights provide a continual reminder that this is just a theater, not Zion. We are sitting in this room watching these people act out this story. And everything, on the surface at least, appears to prevent our involvement with the tale. But very soon in the Lamb's production, in spite of all these apparent handicaps, a transformation occurs. The summer's dust begins to parch your throat. The sun is high and hot. A breeze'd sure feel fine. Oh, and be careful not to slip on one of them mossy green rocks when you go wadin' in the river.

The Lamb's production makes the invisible visible. Special credit for this achievement must go to director Robert Smyth, who has orchestrated the play's theatricality beautifully. An irony lurks behind the scenes of a minimalist staging. One of the theater's reactions to film and television acting has been to increase the difficulties of a live performance. Thus the apparent simplicity of minimalism often masks huge, baroque demands on the cast and crew, who must conjure up images and stage business not only mi-

nus the comfy props of the past but also in a space that's always shouting "I'm only a theater!" Smyth's deft, uncluttered direction never makes one aware of the effort behind it. The story itself is ever present, and the shout that frames it soon disappears. *The Diviners* may not be Smyth's best effort. In my book, that honor belongs to his *Doctor Faustus* — of 1991 (act 3) — which remains one of the ten best productions I have ever seen in San Diego. But his work on this show is not far behind.

The ensemble acting is consistently sharp. As a program note points out, the cast plays "good and simple people"; yet each actor gives his or her character enough unbuffed edges to fill the stage with natural frictions. And though one could wish the playwright had attempted less than a complete sociology of Zion (this was his first play, and first plays usually have two and sometimes even three others inside of them), all of the actors

bring vivid life to their parts. Of particular note are Gail West, Bonnie Kucera, Anna Plasmann, and especially Deborah Gilmour-Smyth, the latter as a woman whose well-intended religious zeal might actually be harmful. The three function like a Greek chorus of concern. And Stacy Van Allen, a new face, has a strong presence as Buddy's understating father. The words at times thin out in Van Allen's intentionally slack delivery, but he makes a major contribution to the success of this production, and he looks like an actor to watch in the future.

David Cochran Heath and Phil Card have long been in the actors-to-watch category, and both have done some of their best work to date in *The Diviners*. As the spiritually jaded C.C. Showers, Heath is alternately (and expertly) dazed and sturdy. The combination is effective, since the ex-preacher is relatively new to the secular world and since he must also be appealing to a citizenry that needs

moral leadership as much as water for the crops. Heath is particularly effective when he shares the stage with the increasingly amazing Phil Card, who is excellent as Buddy, a boy so fractured that he refers to himself in the third person. Card's comic skills have been in evidence at Lamb's for quite a while: an amiable spirit, the knack for suggesting inner depths where none may exist in the script, and precise, photo-finish timing. These skills are very evident in his portrayal of Buddy. But Card has added something new — the ability, at the same time, to make a line both humorous and heartbreaking.

In many ways, minimalist theater is a storyteller's theater. Its skeletal approach recalls the narrative techniques of oral history — word, gesture, and mime — used to weave a tale around the campfires of countless millennia. And the fire itself, then as now, is an ally. *The Diviners* begins and ends with two men retelling the

moral fable of Buddy's uniqueness. At Lamb's, David Thayer's lights black out the stage and cameo the tellers. From this point on, his lighting and sound designs suggestively bathe and cloak the empty stage — that erstwhile unpromising sight — and become an integral part of the narration. His overall efforts rank among his finest (and therefore among the finest in San Diego theater), and one in particular is a definitive example of minimalist magic: the creation of something out of seemingly nothing. Toward the end of the play, the script calls for a rainstorm. Thayer's sounds do their job. But for rain, he shoots thin reeds of light from the ceiling and clogs them with smoke! And you reach for an umbrella. You are sitting there — this is only a theater, remember — and you are looking at light and smoke, but you'd swear it's raining on that stage. To quote my favorite character in modern literature, Burma Jones of *A Confederacy of Dunces*, "Whoa!" □

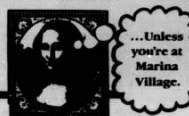
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Double in Mind

DUNCAN SHEPHERD

Double in Mind is another of Alan Rudolph's exercises in attitude and posture, or in other words in coolness and nonchalance. These are paraded this time in and around the settings and trappings of the film noir, chiefly in and around Wanda's Cafe (Genevieve Bujold doesn't look or

talk much like a Wanda — more like a Nicole or a Gaby or of course a Genevieve) and the amber-hued rooms above the cafe and the beat-up mobile home parked outside, housing two country bumpkins (Keith Carradine and Lori Singer, the latter making Daryl Hannah seem already obsolete) who, with their swaddled newborn in tow, have come to the big city to find their fortune. The city, though it

looks a lot like Seattle, is evocatively called Rain City, and is as much a science-fictional place as a film noir-ish: crawling with armed militia and pelled with P.A. announcements over ubiquitous loudspeakers.

Rudolph's is a different sort of coolness from that of a *Burlesque* noir: not coolness under pressure, because in the apathetic and paceless plot there is no pressure; and not coolness allied with toughness, but rather with slackness. The degree of directorial disengagement — quite scornfully godlike — enables Rudolph to shift with relative ease into outright spoofery. There is the (usually) transvestite Divine, done up here in accord with his proper *ex* (except for a diamond earring) as the generic fat racketeer, accompanied everywhere by a toadying solo violinist (Bach, Pachelbel, etc.); and there is the pampered and purring child-bride, whom we had at first taken to be the *dauhter*, of the rival gang boss; and above all there is the tinctorial transformation of Keith Carradine from bearded mountain man to pomaded punk rocker (urban corruption, you see) to something finally appropriate for a production of *Cats*. This sort of thing discourages you from any serious contemplation of the alternate moody moods. And if you had not been discouraged before, you should surely be off, the climactic slapstick shootout, which reminded me — with Carradine strolling unscathed through a raging battle royal — of nothing so much as the cream-pie fight in Blake Edwards' *The Great Race*.

Coolness, as Rudolph has often shown in the past, can of course be an easy conduit to dullness — coolness, that is, so evenly and refrigeratively maintained as to prevent any emphasis or modulation. (His customary damping devices of gray smoggy atmosphere, standoffish telephoto lenses, and drowsily drifting cameras, are liberally deployed here.) But he also shows us, as never quite before, the close connection between coolness and corniness. Kris Kristofferson, as an ex-con and ex-cop dressed all in black, walk-

ing with a pity-please limp, and dispensing such dime-novel wisdoms as "A little bit of everybody belongs in hell" and "You gotta be nice to your friends — without 'em you're a total stranger," is the prime repository of corn. And he would still be so, even if he were not betrayed by the astounding slips into spoofery. It is hard for a man to maintain his dignity in the midst of continual chuckles, especially when he is the major cause of them. There is one other major cause of them — and I so derisive ones — too. The miniature cityscapes used sparingly in transitional shots, though certainly corny in their own right, are nonetheless uncharacteristically fun. (In this fantasyland, fakiness hardly matters.) Or anyway they are fun for a while. But these are betrayed, too, by the eventual "realistic" explanation that our tarnished romantic hero builds them in his apartment in his spare time. Corner and corner.

With *Wise Guys*, Brian De Palma proves himself (not for the first time: see *Home Movies*) to be equally adept at comedy as at suspense. Which of course is to say, if you have been paying attention, equally inept. After several increasingly unsavory efforts in the one direction, he has decided for a change of pace to be funny. But funny, as many before him have found out, is one of the last things on earth anyone can decide to be. As with his suspense efforts, he can only give the impression of trying hard. The sense of strain is indeed relentless, and this by way of some immutable principle is even less conducive to laughs than it is to chills.

What the initial decision and subsequent strain come down to in practical terms is that, for example, everyone in the cast will talk in a "funny" voice: loud or shrill or heavily accented or all those things and more: your rudimentary Italian ethnic humor. This sort of thing is dominated, by virtue of size and volume, and in spite of the marginality of the role, by Captain Lou Albano, as he is known (to me) for his appearances in Cyndi

Lauper's rock videos, as a mafioso with an uncontrollable temper, an itchy trigger finger, and the accuracy of a paper airplane. Danny DeVito, one of the two nominal stars, benefits somewhat from an incidental physical resemblance (only shorter and fatter) to Robert De Niro, which is called to your mind first thing with a take-off on the "You talkin' to me?" routine in front of a mirror. This may also be De Palma's way of reminding some people that De Niro's dry run for that *Fast Driver* routine came in one of De Palma's early and unassuming efforts: *Hi, Mom!* However, both DeVito and his co-star, Joe Piscopo, see to it that the level of humor never rises above run-of-the-mill TV. (As a hedge against objections from the Italian Anti-Defamation League, Piscopo, who would seem to be Italian, portrays a Jewish mafioso; or as he envisions it, the Jackie Robinson of Jews in the New Jersey mobs.)

De Palma calls upon his usual reserves of haphazard technique: plenty of parallel construction, a 360-degree pan as the frightened citizens clear the streets in panicked fast-motion — that sort of thing. But technical virtuosity, though it can be of use to humor pitched at the level

of, say, Alexander Pope, is dead weight in humor pitched as low as this. And it takes very little weight of any kind to ground low comedy for keeps. The jokes here rely neither on an element of surprise nor on a compensating element of speed. Very much to the contrary, they are distinguished mainly by the obviousness of their punchlines and the turgidness of getting there. And — right up through that deceitful switchover ending, a fixture of De Palma's "serious" efforts too — they excite mainly impatience. But at the very least, anyone who had trouble last year telling whether *Prizzi's Honor* was supposed to be funny won't have the same trouble with *Wise Guys*. If that's anything to brag about on either side.

Claude Lanzmann's *Shoah* comes never than any movie yet to satisfying single-handedly the insatiable appetite for the Holocaust. This is only a statistical observation: at nine and a half hours, it comes nearer than any Holocaust movie yet to an eternity. (Even the *Holocaust* miniseries on television, according to my sources, came to only seven hours without the commercials, teasers, and recapitulations.) The way it is situated on the Ken

Cinema calendar, with the first half of it set to run for nine days through Saturday and the second half of it for one week starting Sunday, I am able to have the chance to see and comment on Part I (or part of Part I, anyway) before it has vanished from view. I will not have the chance to do both with Part II. And so far, with several days still to go, I have seen only two and a half hours of it. Never mind appetite, there's stamina to be considered. From the part I have sat through, plenty of both will be required. Lanzmann's interviews with survivors of the Polish concentration camps, with local Poles, with even a presiding S.S. officer, are painstaking and painful, laborious and onerous, repetitive and corrosive. This is obviously testimony important to take and to have, although after a time, or at intermittent times, it can start to seem more important to have than actually to hear. If you see what I mean.

It is certainly more compelling in this format, however, than in the complete published text — a remarkably quick read at a mere two hundred pages, no longer than that of an average-length movie. —one and a half hours long? I don't know the answers to these. Yet. But you can't afford to wait for me. You go ahead.

Beauvoir in her preface to the text — add immeasurably to the stark words. The frequent delays on screen while Lanzmann's translator relays messages between alien interlocutors add nothing but minutes. A video-cassette format, or even weekly installments on television, would have certain obvious advantages: at this pace and this length, smaller doses begin to sound more and more attractive. But among other general principles against that format, the picture quality here — in what is predominantly an interview movie — is unexpectedly high (excluding, for example, the interview with the S.S. man on a concealed video camera). Apart from all those expressively creased faces, Lanzmann toys with a sort of *Night and Fog* effect, intermingling past and present, with only verbal recollections rather than actual archive footage, but with atmospheric imagery of the abandoned camp sites today. (Thirty years after Resnais was doing the same thing — and that much further into placid and mysterious anonymity.) But is it, for all that, a "real" movie, and did it really need to be nine and a half hours long? I don't know the answers to these. Yet. But you can't afford to wait for me. You go ahead.



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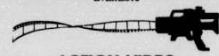
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There's a youthful snapshot of my
mother standing in front of a Ford with a

rumble seat on the property of the hotel
we frequented in Connecticut when I was
a child. Connecticut, to my unformed
mind, seemed hundreds of miles from
New York, and while we lived simply in a
white frame farmhouse bordered by the
stone walls that characterize the area, it
was a place of long, golden days and
warm, blue nights.

In the background of the snapshot is a
wooden table, wider and with greater
seating capacity than today's picnic ta-
bles, made of rough-hewn stuff that was
covered with several tablecloths. During
especially humid nights, we gathered at
these tables to eat. Infants, children, and
adults mingled freely. Invariably there

were two or more sets of lovers, newly
married or recently engaged, who held
hands under the crude table, sat thigh to
thigh, and occasionally cast each other
such passionate glances that the entire ta-
ble was electrified.

The night seemed to go on forever: plat-
ter after platter of food was brought out.
Many held vegetables, including sweet
corn that had been harvested within the
hour. In addition to the vegetables, there
were berries of every kind, picked from
prickly bushes and served with heavy
cream that was skimmed off the milk as
soon as the cows were milked. Neither
the milk nor the cream was pasteurized,
though the farmer ran the liquid through
a cheesecloth to eliminate any surface
dirt.

People at the table laughed a great deal,
told the same funny stories week after
week, and more often than not, my par-
ents burst into song. I came from a
singing family, and my parents, when
they were in a good mood, entertained all
the guests by their close harmonious ren-
dering of popular songs and showtunes. I
can't really tell whether those evenings
under the sky in Connecticut were as
wondrous as I have described or whether I
have since created them, but whenever
I'm gathered at an extended table with
young and old alike, I'm in marvelous
spirits and rarely fail to have a good time.

Of course, the leap from Connecticut to
Tijuana is long, not merely geographi-
cally but culturally. Yet when a party of
us sailed forth to Costa Dorada restau-
rant hard by the Centro Cultural de
Tijuana, I experienced the same junc-
tion that I felt in my childhood. Late in
the evening, when the piano player ren-
dered showtunes at Costa Dorada, I had
to stop myself from singing aloud. But I
am jumping ahead of my story.

My friend who organized this dinner
party had gathered nine of us who were to
rendezvous in front of McDonald's on the
American side of the border before we set

out to cross the ramp into Tijuana. I had
never crossed on foot before. For some
reason I assumed that we had to walk for
about three minutes over a bridge-like
structure, but this ramp proved to exist at
multiple levels: we circled around and up
and down for what seemed like ten min-
utes before we finally came to the other
side. Perhaps if I had made this walk be-
fore, I would not have been so impatient; I
was relieved when this part of our trip
was over. Psychologically, it conveyed a
greater sense of passing across a border
than when you zoom in by car, but
frankly it increased rather than abated
my anxiety — I kept craning my neck as
if I were in a tunnel waiting for the light
at the other end.

Once we arrived at street level, we had
to hire two taxis to take us to Costa
Dorada, which is west of the cultural cen-
ter. Normally you would drive down Pa-
reos de los Heroes until you got to the cen-
ter, bearing left at the traffic circle until
you've made a U-turn, heading back to-
ward the center. At the first street, adja-
cent to the center's dome, turn right, and
you have arrived at Mina Street. This res-
taurant used to be called Luciano's, and
it's elegant. You walk up a few steps to a
beautifully paved entryway that leads to
the front door. The interior is cosmopoli-
tan: tables set far apart and covered with
beautiful linen, a staff of tuxedoed wait-
ers, carts for tableside service. A large ta-
ble had been set up in advance, and Raúl
Sanchez, the owner/manager, was there
to greet us. He spoke perfect English.

As soon as we took our seats, I felt that
joy of dining with a large group that I've
experienced in my childhood. No young
children were in our party, though some
were in the house; at our table we had a
mother and son, assorted newbies who
gave each other loving glances, and the
festivities were presided over by Señor
Sanchez, who did the ordering for us.
Each of us had a drink. Like a schoolgirl,
I sipped a strawberry margarita. I had

had no lunch, and after a few sips the in-
sets in the ceilings with their patterns of
glass seemed to be moving.

We began with a complimentary ap-
petizer, delicious pieces of seafood fried in
batter. Señor Sanchez said with excite-
ment in his voice, "You won't be able to
guess what it is." I almost disappointed him
by crying out, "It's calamari!" (squid), which it was.

Our second course proved to be huge
prawns served flat and in their shells.
These are listed on the menu as *cumaron
a la sal*. They cost 3950 pesos, or about
\$7.00 on that day when the peso was about
550. From past experience I've learned
that it's not considered impolite to use
your fingers to remove the shells and to
bring the succulent flesh into your mouth.
These prawns are prepared by covering
them with an inch of coarse salt and bak-
ing them. The salt keeps the natural fla-
vors intact but does not seem to penetrate

the shell itself or make the shrimp salty.
The size, texture, and sweetness of these
large shrimp proved extraordinary. This
brings me to the house specialty, which is
called *percecho a la sal*. For our party of
nine, a huge fish was baked in what ap-
peared to be several inches of salt. The
fish was brought out on a cart with an im-
mense white salt topping, several inches
in height. The salt was quickly removed,
leaving the fish intact. Using a knife and
a spoon, the waiter deftly removed the
skin from the fish. These two acts, the
breaking of the salt seal and the peeling
away of the skin, were done with such ra-
pidity and perfection that we burst into
applause. The fish was a marvel of ten-
derness, neither too moist nor too dry and
not at all salty. Costs vary according to
the size of the fish — ours was 9481 pe-
sos, or about seventeen dollars. For show-
manship as well as taste, there's nothing
to equal it in San Diego or Tijuana, let

alone in my childhood in Connecticut!
Don't miss it.

We also had a very good rice soup (*ar-
roz calderero*, 2500 pesos) and *zarcuela*.
Zarcuela literally means operating or mus-
ical comedy, and when applied to food it's
merely a bit of this and that — fish,
seafood, rice, whatever is at hand to cre-
ate this pungent stew (3200 pesos). I
didn't had *zarcuela* for a long time,
though it's a standard Spanish dish; its ro-
bustness was enjoyable.

Though we had begun to slow down, we
still had two dishes to go: one proved
unique — shrimp steak (3950 pesos).
Shrimp are flattened, woven together in
layers, and grilled. The result is flesh of
great density, such as you would find in a
steak, except that it's all shrimp and pure
protein. Oddly enough, the shrimp ap-
petizer doesn't conflict with the shrimp
steak; the former is light and airy, the lat-
ter is "meatier." It is certainly worth try-

ing, especially in conjunction with *zar-
cueta* or with our last dish, *mero*. *Mero* is
a perchlike fish that is prepared with lots
of vegetables (3000 pesos), and many
may prefer it to the *zarcuela*, which is
more like a stew. Because we were so
full, we could scarcely do the *mero* jus-
tice, though one of our party did his best
to eat several portions of this tasty fish
and vegetable dish.

Our dinner came to \$135.00 for nine
people, and this included alcoholic bever-
ages, coffee for several people, two des-
serts, and complimentary dessert drinks.
That's \$15.00 each without tip, and when
the piano player started to play, I had to
restrain myself, else I would have sung all
night. Señor Sanchez saw us to the door
and sent for the taxis that took us to the
border. We walked over the ramp and
back to our cars. Having started out at
6:00 p.m., I didn't get home until 11:00.
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QUARTER NOTES

BY JONATHAN SAVILE

SAN DIEGO SYMPHONY

It was, of course, more than a year ago that the San Diego Symphony's music director, David Atherton, arranged the program we heard last week: three one-act operas by Poulenc, Barber, and Weill. Maestro Atherton cannot have known at that time that the refurbished Fox Theatre, which was to be the Symphony's new home, would have acoustical problems making operatic performances so problematic. The trouble is the long reverberation time in the hall, which while it gives a splendid richness and volume to large-scale orchestral sounds, tends to blur and even obscure more precise and delicate sounds requiring a clearer articulation—for example, the words of vocal music. If the excellent singers Maestro Atherton chose for these recent performances had been singing *Madama Butterfly*, the lack of clarity in the words might have been annoying, but it would not have greatly damaged the overall effect; that is familiar music, everyone knows what is going on, and in any case American audiences of Italian opera are

used to not understanding the words. But the three modern operas on this program were not familiar to most of the audience, even more to the point, their validity as music depends on an understanding of their texts far more than is the case in Puccini's operas. This is not to suggest that *Madama Butterfly* is undramatic. But "Un bel di" remains a good tune even without the words, while in the one-act operas on the recent program the music loses a great deal of its meaning without the dramatic and literary context of each phrase and line.

Realizing this, Maestro Atherton chose to have the French and German works performed in English translation, and someone down at the Symphony was thoughtful enough to provide the complete English texts of all three operas as part of the program booklet, with a few words in italics at the end of each page urging that we "please turn page quietly." Someone else down at the Symphony, however, apparently thought this aid in understanding the words—and the drama—was unimportant or a mistake, for the house remained in total darkness throughout the

performances, so that most members of the audience were unable to tell by sound or sight what thoughts the singers were actually trying to express. This technical problem—the incomprehensibility of the texts, from most parts of the house—detracted from what was otherwise one of the most exciting evenings of musical theater San Diego has witnessed in years.

Exciting because the performances were first-rate, with fine singers, the expected magisterial command of the scores by Maestro Atherton, and brilliant and subtle playing by the orchestra, now for the first time in the pit while the stage was left to the singing actors, the minimal props, and the stage action devised by Marcus Overton. Exciting, too, because two of these three short operas are masterpieces. Poulenc's *La voix humaine* ("The Human Voice") is a setting of Jean Cocteau's one-person play of the same name, a monodrama showing us a rejected mistress conversing on the phone with her former lover, who is to be married to another woman the following day. Cocteau's script is something wonderful in its use of banal, colloquial language to depict the social realities of

the central character's life and to reveal the intense emotional suffering she is going through at this moment of crisis. The pretended staccato, the fluctuations of tenderness and frantic anxiety, the confession of her attempted suicide, the narrative (too sentimental not to have the ring of truth) of the misery of her dog, waiting inconsolably for the absent lover to appear—these build up a picture of a particular person, characterized with all the requisite fullness for such a piece of realism, yet at the same time creating a continuous, coherent, beautifully proportioned, and stylistically unified musical matrix in which the drama can realize itself to the fullest; in all this, he was the worthy operatic successor of Rameau and Debussy. In addition, his melodic gift and his sensual, poignant, expressive harmonies made him the ideal composer for conveying the kinds of emotion evoked in Cocteau's script. Soprano Elizabeth Gale, blessed with a fresh, limpid, high-lying voice (less characterful than that of



Elizabeth Gale

itself, to compose extended passages of pure declamation, without arias or any other sort of set piece, while at the same time creating a continuous, coherent, beautifully proportioned, and stylistically unified musical matrix in which the drama can realize itself to the fullest; in all this, he was the worthy operatic successor of Rameau and Debussy. In addition, his melodic gift and his sensual, poignant, expressive harmonies made him the ideal composer for conveying the kinds of emotion evoked in Cocteau's script. Soprano Elizabeth Gale, blessed with a fresh, limpid, high-lying voice (less characterful than that of

Only Poulenc could have set it to music. In his typically French way, he knew how to give primacy to the words, to follow the natural rhythms of speech, to heighten dramatic emotion without diverting the audience's attention toward the music as a formal entity in

Denise Duval, for whom the opera was composed, but vocally superior), with clarity of diction (in so far as one could hear it in Symphony Hall), with an impressive mastery of the resources of dramatic singing, and with admirable acting skills (abetted by Mr. Overton's sober, competent direction), gave an exquisite and touching performance of this glorious score.

Poulenc's opera dates from 1938. The date of Samuel Barber's brief *A Hand of Bridge* is one year later; Gian Carlo Menotti's libretto, which exposes the shallow, erotic, or guilt-laden hidden feelings of two couples engaged in a card game, has affinities with Cocteau's *La voix humaine* in its realism and compassion; and Barber resembles Poulenc in his lyricism, his wit, his respect for tradition, and his adherence to tonality. Otherwise, *A Hand of Bridge* functioned on the San Diego Symphony program merely as a trivial appendage to the Poulenc opera, doing the same sorts of things but without much human or musical depth.

It was well staged by Mr. Overton and well performed by Miss Gale, Linda Hirst, Neil Jenkins, and Omar Ebrahim, but as a musical and theatrical experience it was generally without significance.

Quite the opposite was true of the final work, Kurt Weill's *Mahagonny Songspiel*, which shows the composer's creative imagination at its height. Weill composed this set of dramatic-satirical songs to poems by Bertolt Brecht in 1927, and it was first performed on a program that also included the premiere of Paul Hindemith's little opera *Im Lande der Scharade*, which I saw recently in San Francisco and reported on in this column. (The resurrection of Weill's title is a fictitious city modeled on European perceptions of a Wild West America, and embodying the selfishness, lawlessness, anarchy, and injustice that

the Marxist Brecht attributed to advanced capitalist societies. These ideological elements are rendered a bit murky in Michael Feingold's English translation: "Denn die Hölle werden jederzeit mit Dollars aufgewogen" ("for [human] skins are always counterbalanced with dollars") becomes "Because they sell their hide so cheap! And then buy"; "Die Zi-zu-zi-zivilis/ Die wird uns dort geholt" ("Our civilization is cured there [in Mahagonny]"); it is weakened to "Our civ-civ-civ-ization/ Will soon be gone-gone-gone"; and "Aber dieses ganze Mahagonny/ Ist nur, weil alles so schlecht ist" ("But this whole Mahagonny exists only because everything is so bad") is confusingly and incorrectly translated as "People only dream of Mahagonny/ Because the world is so rotten."

In Symphony Hall, of course, all such distinctions of meaning are lost anyway; nevertheless, Brecht and Weill, who thought of musical theater as a means of ideological instruction leading to social action, would not have taken

well to these distortions of their meaning. What the San Diego Symphony's vocal performances could convey was the harsh, tough, intellectual popular, Brechtian pungency of Weill's music at that period. The score offers an idiosyncratic, boldly calculated fusion of jazz, blues, and cabaret music on the one hand and classicizing Viennese atonalism on the other, with each style infecting the other. The whole thing is far more acerbic, inventive, risk taking, and musically absorbing than any of Weill's subsequent theatrical compositions, including the three-act *Mahagonny*, which dates from three years later. As music (and as world view) it could not be farther from the Poulenc-Cocteau *La voix humaine*, but it lies at the same high level of creativity.

Maestro Atherton has recorded the *Mahagonny Songspiel* with the London Sinfonietta, but the Symphony Hall performance was if anything more persuasive, notably in the way Elizabeth Gale and Linda Hirst sang their music more or less

straightforwardly instead of attempting inept imitations of jazz style and vocal production, as Meriel Dickinson and Mary Thomas did on the recording (in this regard, the live *Alabama Song*, especially, was very much superior to its recorded predecessor). Stage director Overton, however, seemed somewhat at a loss, providing ineffectual stage movements and groupings not unified by a style or a concept. What the work needs is the extravagant dislocations of expressionist staging, with its harshness, distortions, dehumanization, and (in this case) angry political commitment. Typical of Mr. Overton's uniform blandness in this role was the "program in blandness" so much in contrast with the power of the musical performance) were the placards held aloft by the singers in their political "strike" against the old-fashioned, economically uncritical moralism of God. The white surfaces of the placards held no message at all. This is not at Brecht (or Weill) is about.

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City Lights

Instruction Crew

(continued from page 4)

to hire the IAs for three and a half hours a day to avoid paying health benefits, or to switch them from one temporary position to another. "The district is saying, 'You go enroll in school and I'll hire you,'" he says. "So you have an abused employee returning to the same situation and wages, all in the name of correcting an abuse."

Some principals, such as the one at Wangelheim Junior High School in Mira Mesa, have already queried their IAs on whether they would be willing to come back as teacher's assistants. A group of IAs at Wangelheim, who asked not to be identified by name, said they checked the "yes" box with uncertainty. Their salary is not enough to carry around campus by a faculty member, that protests the removal of eucalyptus trees from the school grounds. No petition has been circulated to save the IAs, she says, adding, "It's a sad thing to me that [the faculty member] thinks more of the trees than she does of the aides."

Temporary IAs are supposed to be notified of their employment status by the end of May. Some have asked if the teacher's assistant, another temporary job, is now in danger of becoming unofficially permanent. William Hoover responds, "There's no prohibition in the education code on the number of hours or days you can hire a teacher's assistant."

—B.C.

Neighborhood

(continued from page 4)

these kinds of policies can have a devastating effect on the economics of a

neighborhood."

The "policy" Reed refers to is called redlining. It occurs when lenders base their decision about the size of a loan solely on where that property is located. Generally these lenders will make fewer loans of a smaller amount to buyers in low-income, minority neighborhoods than for those in middle- and upper-income areas. Federal anti-discrimination laws strictly prohibit redlining.

Reed's duplex is located on Thirty-first and G streets, one block south of Highway 94 in the Sherman Heights neighborhood. Several other lending decisions Reed has witnessed in the area have convinced him that the rules are different south of the freeway. He recalls, for example, how an investment partner had no problem securing an eighty percent loan to purchase a property located just six blocks from Reed's duplex. Reed notes, though, that the partner's property is on C Street, four blocks north of Highway 94, which is acknowledged as the dividing line between middle-income East San Diego and the lower-income, more heavily minority Southeast San Diego. Reed also had a bad experience with Home Savings when he attempted last December to refinance a property he owns on Paradise Street in Southeast San Diego. Home Savings of America declined to make a loan on the property, claiming it was a "nonconforming" residential use in a commercial area, even though another lender, Home Federal Savings, had refinanced that same property two years earlier.

Britt Laughlin, who sold Reed the G Street duplex, says she has solid evidence that Home Savings declined an

eighty percent loan for the G property simply because of its location. When she learned that Home Savings would loan just seventy percent of the purchase price, she immediately called the loan agent to learn why. Laughlin says she was first told the loan was reduced "because of low rent in the neighborhood," that explanation and pointed out that the duplex isn't located in Logan Heights and that rents were an impressive \$475 per unit before the remodeling. Later, another Home Savings executive told her that the alleyway behind the duplex had "poor access to parking and no garages."

Laughlin informed the lenders that they had driven down the wrong alley during their inspection — the duplex is built on a through alleyway securing an eighty percent loan to purchase a property located just six blocks from Reed's duplex. Reed notes, though, that the partner's property is on C Street, four blocks north of Highway 94, which is acknowledged as the dividing line between middle-income East San Diego and the lower-income, more heavily minority Southeast San Diego. Reed also had a bad experience with Home Savings when he attempted last December to refinance a property he owns on Paradise Street in Southeast San Diego. Home Savings of America declined to make a loan on the property, claiming it was a "nonconforming" residential use in a commercial area, even though another lender, Home Federal Savings, had refinanced that same property two years earlier.

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Bank Board's investigation will determine if any lenders are denying loans to homeowners there only because the lenders don't like the neighborhood. Victor Reed, the buyer, says he'll withhold any criticism of Home Savings until the bank board and the Department of Development complete their investigations. While Reed is concerned that Home Savings' unwillingness to loan the usual eighty percent on his property may prompt other savings and loans and banks to tend less in that neighborhood, he doesn't plan to boycott Home Savings. "These companies are big bureaucracies where a few people can make mistakes," Reed says. "I'd be glad to do business with them again."

—P.K.

Song Of Capture

(continued from page 4)

has been captured to those areas, it is believed, but ongoing propagation could establish them as a citywide bird.

The problem with Oriental white-eyes, according to Ope, is that they "reproduce in a hurry," laying three or four sets of eggs each year. Originally from Asia, the birds are considered a major pest in Hawaii, where they've established a large population that feeds on the buds of fruit trees. Oriental white-eyes also eat insects and berries, providing unnatural competition for food among native species of birds. "The Audubon Society takes a pretty dim view of this," says Ope. "[Oriental white-eyes] have no business being in the food chain."

The county agriculture department has been trapping the birds since 1980. Nearly invisible "mist" nets were set up near feeding areas, and recorded mating calls were

played to attract the birds. Real deca (in cages) were also used as sirens. "We picked the ones that sing a lot," says Ope. "And the little birds came bombing in there." The San Diego Zoo shipped the captured white-eyes to other zoos but kept six of them to use as lures, according to a zoo spokesman. (Hummingbirds and other species that got caught in the nets were released.) The highest number of white-eyes netted in one year was 260 in 1982. The next year, only forty were found. "It's been going down every year since," says Ope. "For the last several months we haven't found any."

The county is now surveying to determine if there are any Oriental white-eyes left. "The hard part is getting the last pest," says Ope. "We're going to have to be smarter than the birds." Although he is hopeful of success, Ope does have some reservations about snaring every single bird. "It only takes two to tango," he reminds.

—B.C.

\$50,000 Loan

(continued from page 5)

by Vaus and dedicated to helping troubled ten-agers.

Today the president of YDI is crime commission executive Roger Young. In May of 1984, Young himself received a \$13,000 loan from YDI to help him purchase a condominium on Union Street in Middletown. It was Young who later suggested to Kolender that Vaus might be willing to make a loan for the second mortgage sought by Kolender and his wife. Kolender admits that before he took the loan, he did not inquire into Vaus's recent past. As president of YDI, Vaus operated three separate "group homes" in San Diego County that housed and rehabilitated teen-age boys. County records show that the first of these, Sam's Ranch, had its county funding halted by the board of supervisors in 1976 after complaints from neighbors about the facility. The other two, Green Valley Ranch and Paradise Creek Ranch, located

in Ramona and Valley Center respectively, were adequate operations, according to probation department officials, until the spring of 1983. Both facilities housed about ninety juvenile delinquents, whose care was paid for by the county. But while costs for keeping the homes in good repair rose, the county's rates were frozen because of Proposition 13. State licensing records show that the homes deteriorated rapidly, and YDI was unwilling to spend money to maintain them. Runaways became a serious problem, and eventually Orange County withdrew some of its boys. The Escondido Times-Advocate reported that some of the runaways were trying to get arrested and sent to juvenile hall in order to escape Green Valley Ranch. Finally the county ordered YDI in the rehabilitation program. Rather than invest the money to keep the homes going, YDI closed down the homes in June, 1983. Probation officials still complain privately that the boys were summarily "dumped" on the county with almost no notice.

To Mike Aguirre, a local attorney and well-known critic of San Diego law enforcement agencies, Vaus's difficulties in running the group homes, as well as his background as a writer and convicted felon, are more than enough reason for Kolender not to have taken a loan from Vaus in the first place. In addition, Vaus's position as a key founder of the San Diego Crime Commission, and the commission's support of the police department (such as the commission's gift to the department last year of a \$125,000 rescue vehicle), make Vaus's loan to Kolender highly inappropriate, according to Aguirre. "The crime commission was supposed to be a check and balance on the police department," says Aguirre, who was one of the commission's founders but has since fallen out with its leadership. "Instead, they're a support group for the cops. It's a real back-scratching relationship."

Both Kolender and Roger Young respond to this by

saying the crime commission is not supposed to be a watchdog over the police. "I wouldn't be the executive director if we were that kind of organization," says Young, who helped rewrite the bylaws last year so that the watchdog function was deleted.

Terry Knoepf, legal counsel and secretary to the board of directors of the crime commission, says he isn't troubled by Vaus's loan to Kolender. "It would have been nice to know about it [earlier]," says Knoepf, "but this adds or detracts nothing from my feelings that Chief Kolender is of the highest integrity." However, Knoepf concedes that "I wouldn't take any loan from a private individual. Then you're above question."

But at least one active crime commission member (there are more than eighty), prominent mortuary owner Harwell Ragdale, is troubled by the close association of Kolender and Vaus. "I had no knowledge of this [loan] at all," says Ragdale. "This should have been exposed to us [crime commission members]." Ragdale, who is black, has been concerned with the commission's silence regarding the Sagan Penn murder trial. He says the commission, at the behest of Roger Young, is waiting until after the trial to make any statements about allegations of questionable police practices in Southeast San Diego. "If the police are in the wrong in this case [Sagan Penn], then the crime commission should make a statement," says Ragdale. "I'm wondering now — the friendship of the police chief and the commission's gift to the department last year of a \$125,000 rescue vehicle, make Vaus's loan to Kolender highly inappropriate, according to Aguirre. "The crime commission was supposed to be a check and balance on the police department," says Aguirre, who was one of the commission's founders but has since fallen out with its leadership. "Instead, they're a support group for the cops. It's a real back-scratching relationship."

—N.M. and P.K.

Last Meow

(continued from page 5)

while making the arrangements for the fumigation, that the animals

should be removed before the crew arrives. As for not immediately informing the Oakleys of their pet's demise, Algon owner Cole says, "We probably should have left her a note." The exterminating company had intended to inform the Oakleys the next day, he says, but the couple called before Algon could do so.

The Oakleys have contacted an attorney, who informed them that pets are viewed by the courts as personal property valued at what they can be bought for. Since Nikki was not a pedigree or show cat, the only recovery they could expect would be the price of a cat at the SPCA, he said.

The company's contract states that Algon assumes no

responsibility for the death of pets, which Cole says is not uncommon in his business. But the Oakleys are, on the advice of the same attorney, seeking \$50,000 from Algon for emotional distress and punitive damages. "There were claw marks on the wall where she was trying to get out," says Shirley. Her husband adds, "A small degree of listening on their part would have avoided this." Cole's response is, "If she loved the cat so much, she would have made sure it was with her when she left."

—B.C.

—Paul Krueger,
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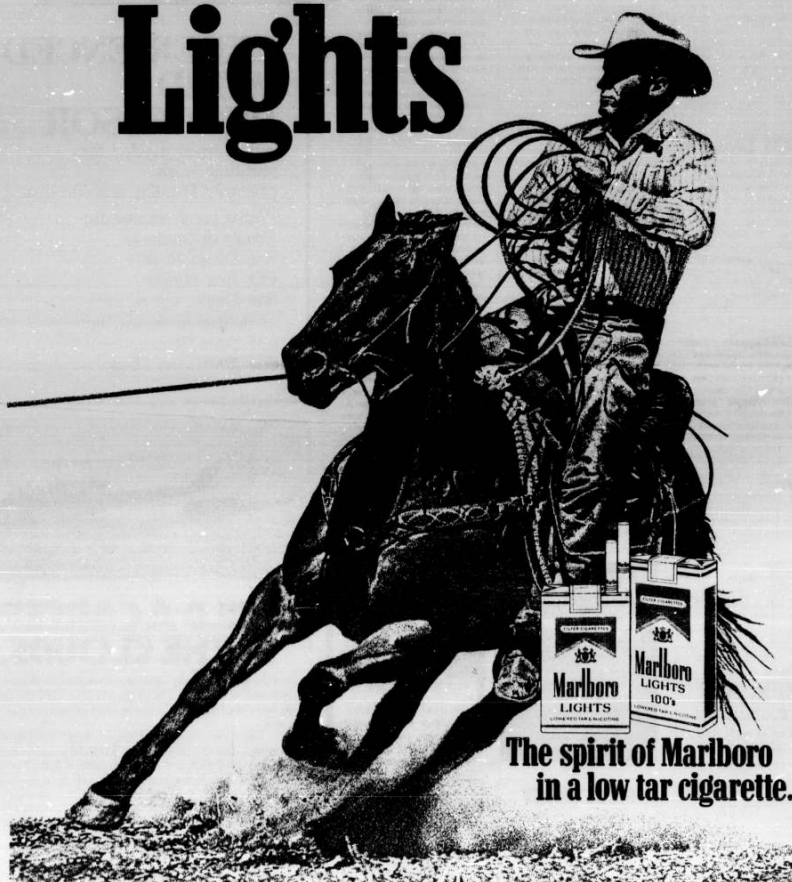
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Crossing Cultures

Beginning this Thursday, UCSD will inaugurate its eleven-day Pacific Rim Festival, dedicated to the musical, dramatic, and artistic cultures of nations on both sides of the Pacific and in both the Northern and Southern hemispheres. The festival is an outgrowth of the recent establishment by the University of California regents of a new graduate school of international relations and Pacific studies at UCSD. Organized by the campus's music department, the festival will include performances of major musical and theatrical works, along with various presentations, films, lectures, and discussions. Typical of the festival's intentions is the initial program, on which a collaborative work by composers and performers East and West will have its world premiere. The collaboration began with the UCSD-based THE, itself a collaborative composing-performing unit, composed of Edwin Harkins, trumpeter, and Phillip Larson, baritone singer. THE has performed frequently here, and its work is well known to lovers of innovative, avant-garde music. Harkins and Larson sent a

videotape of some of their previous work to composer John Cage in New York. Cage, the American master of chance, minimal, and theatricalized music, responded with a small poem in an ingenious shape, which, along with the THE tape, he sent along to Japanese composer Toru Takemitsu in Tokyo. Takemitsu responded with a symbolic graphic and an audiotape of percussion sounds, sending all the material back to THE in San Diego. After two such rounds, Harkins and Larson drew all the various materials together into a musical composition that they will perform for the first time this week.

Nothing else in the festival has quite this intricate a quality in demonstrating the interactions of American and non-American cultures surrounding the Pacific Ocean. But the contribution of the Suzuki Company of Tokyo, which will end the series of events, certainly represents a cross-cultural collaboration. Suzuki is a famous Japanese director and acting teacher, whose Japanese-lens version of Euripides' *The Trojan Women*, with his own brilliantly trained company, was seen in Los Angeles during the Olympic Arts Festival and here in San Diego last year. This time the company will be doing

(continued on page 12, col. 4)



Banham By Design

Reynar Banham, the highly readable, thought-provoking, and eminently quotable British

architectural critic and historian, descends on SDSU's Monterama Hall today, Thursday, April 24. If his lectures are at all like his writings, you may have trouble finding a seat after 7:05 p.m. (Doors open at 7:00 p.m., and admission is free.)

The sixty-four-year-old Banham absorbs, comprehends, and expresses societal influences like a gigantic, osmotic, Ron Heron walking city. Spewing forth holistic assessments of the influences of Futurism, Pop Art, technology, and trends in contemporary architecture and design, his insights have appeared in hundreds of articles and several books.

Banham's career as a writer began in 1952. Recognizing his talent, England's high-quality design periodical, *Architectural Review*, hired him while he was still an undergraduate. Twelve years later, in 1964, the peripatetic scholar found himself in Chicago on a Graham Foundation research scholarship. Banham soon was editing the papers of the esteemed Aspen Design Conference, and in the ensuing years, he headed the global conference in two of its annual core-lives. In 1965 he was invited to participate in a design symposium held in Los Angeles. It was his first experience there and the start of his long love affair with the city. He continued this involvement with Los Angeles, returning each year until he finally moved to this country in 1976 and settled in California. The story doesn't have the perfect ending with Banham living happily ever after in Los Angeles, but it's

(continued on page 12, col. 5)



"Diana," Suda House

Two For The Show

One artist swims through the rough seas along La Jolla Cove and finds the inspiration for a series of photographs about mythological figures. Another

prowls the county's thrift stores for unwanted objects of everyday life and creates an installation of furniture. Ever since Neanderthal man sketched the first bison on the soot-covered wall of his cave, we have been faced with the dilemma of how to fill space. Does he try just to decorate? Should he tell a story? This Saturday, April 26, Quint

Gallery presents the works of two artists, Suda House and Kim MacConnel, who sit on different sides of the myth-versus-decoration conundrum. "I don't regard what I do as art," says Kim MacConnel, whose paintings, constructions, and furniture are on view. "I call it decoration." A member in good standing of the patterning and decorating school, MacConnel haunts the thrift shops of Chula Vista and San Diego for the furniture he uses in his installations. "Going through a thrift store is like going through a museum," says MacConnel. "They're the same. Just the take is different." The things he finds in thrift stores are hardly collector's items. "Aesthetically many of these objects are interesting, but hierarchically, they don't stand a chance."

No stranger to the tarried atmosphere of high art,

MacConnel has been invited to show at New York's Whitney Museum of American Art's biennial exhibition on



"Nautical," Kim MacConnel

unprecedented four times. Nevertheless he maintains that "any kind of painting, whether

(continued on page 12, col. 3)

Artwalk II

Suggestion No. 1: Don't be intimidated by the Artwalk 1986

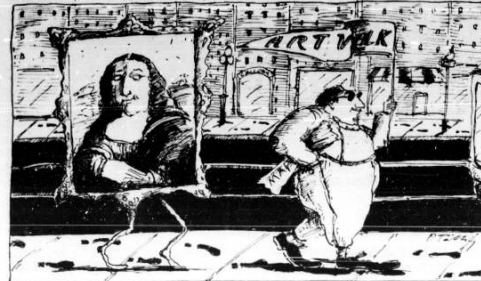


Illustration by John Tilly

downtown map, with its 108 numbered points of interest. Numbers 52 through 76 are public art sites—murals and sculptures—that you may

already be leaning against each lunch hour; numbers 78 through 83 are city museums (those in Balboa Park, the Maritime Museum, the Firehouse

Museum, and others) that would be open to the public at any rate and that aren't adding special Artwalk events; and numbers 87 through 105 are restaurants.

This leaves fifty-one galleries and studio spaces, three downtown theaters, and a handful of converted lots to tour this Saturday, April 26, 10:00 a.m. to 7:30 p.m., and Sunday, April 27, noon to 5:00 p.m., during the second annual local arts scene showcase. And lest even this trimmed-down figure seem daunting, consider Suggestion No. 2: Downtown galleries generally come in clusters; for example, the quadrant that includes E through G streets and their parallel boundaries of Sixth and Ninth avenues includes at least twelve galleries, including some of San Diego's better known: Patty Aande, Quarr, Nishi, Insink, Spectrum, International, Pink and Pearl. Closer to Market Street, one can view a video at the Cards Factory and take in

Installation Gallery, the Multicultural Arts Center, the Art Corner Gallery, or the Bovis Balboa Theatre, or the Bovis Band Camp. One stop at 2400 Kettner Boulevard puts the eager arts watcher at the doorstep of both Arnika Gallery and a recently opened arts complex, the Studio, where more than forty artists are represented in all media in individual work areas. A stop at Horton Plaza includes tours of the new Luxem Theatre, the temporary facilities for the San Diego Art Center, as well as its proposed permanent home, the Balboa Theatre, and the Lane and Bishop's galleries.

Suggestion No. 3: Although Artwalk is, as the name makes clear, an opportunity to stroll through downtown on the look-out for the scores of red posters that invite participating businesses, take the time Molley Insley, The identifiable car, sponsored by K-JVN Radio, will circle the

(continued on page 14, col. 1)

READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR, P.O. Box 80803, San Diego CA 92138**

Dance

"Dance Fever" hits San Diego: auditions for the TV program will be held locally today, Thursday, April 24, from 7 p.m. to 9 p.m. in the May Company Court of Mission Valley Center, next Friday, May 2, also at 7 p.m., a second round of tap, ballet, jazz,

folk, swing, and Latin dance auditions is slated. It's too late to enter, but viewing is free. For details phone 573-6989.

Folk Dances are held each Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 449-4631 during business hours.

"Spring Thing '86." The Southwestern College Dancers (seventy student performers) present three evenings of dance, each featuring jazz, folkloric, tap, ballet, and modern works, today, Thursday, April 24, through Sunday, April 26, each night at 8 in Mayan Hall on campus. For ticket information, phone 421-0595 or 421-6700 x555.

"Flying Colors." USIU's International Dancers offer varied programs of ballet, folk, and ethnic works, today, Thursday, April 24, through Sunday, April 27, with performance daily at 8

p.m. in the Theatre in Old Town, Old Town. 298-0282.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Hornblum Street, Pacific Beach. Classes are also held on Wednesday at 7:30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

Modern Dance Works that include four premieres are on the season's final program for Jazz Unlimited Dance Company, Friday, April 25, through Sunday, April 27. Performance times are 8 p.m., with a 2 p.m. Sunday matinee as well. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 456-0283, 454-0267, or 283-SEAT.

Over Thirty and Like to Dance! The 24-Karat Club hosts an evening of dance (cocktail attire) every Friday night, 8:30 p.m., Kona Kai Club, 1551 Shelter

Island Drive. For more details, phone 459-3592.

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

Student and Faculty Works are performed by the SDSU Choreographers' Ensemble on Saturday, April 26, 8 p.m. and Sunday, April 27, 2 p.m., at San Diego City College Theatre, located at Fourteenth Avenue and C Street, downtown. 265-5542.

International Dances, the Queens of the House of Pacific Relations perform dances from Israel, Poland, Ireland, Scotland, Finland, France, and the U.S., Sunday, April 27, 2 p.m., in a lawn program at the International cottages' stage area, Balboa Park stage area. Free.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Swing Dance, the Chicago Fifteen swing band sets the tempo for this dance, held Sunday, April 27, 5 p.m. to 8 p.m., Chez Orleans, 302 North Midway, Escondido. 487-9767 for ticket information.

African Dances to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park. 265-1731.

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

TO LOCAL EVENTS

"Circle Dancing." Sufi dancing continues on Monday nights at 7:15 p.m., 4070 Jankow Street, Mission Hills. 295-9677.

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

Contemporary and Ballroom Dancing sponsored by the Healthy Sex single non-smokers' club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7426.

Classical Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m., at the Strucko, 3735 Adams Avenue, Kensington. For details phone 281-0446.

International Folk Dancing is held each Wednesday, 7 p.m., no

experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details phone 569-4955 or 422-5540.

Music

For information on the UCSD "Pacific Ring Festival," an eleven-day musical, theatrical, and cultural extravaganza, please refer to the highlight on page one of this section.

"An Evening of One-Act Operas." SDSU's Opera Theatre presents operas in English, fully staged and costumed, and with small ensemble accompaniment. The program lists a local premiere, Henry Mollicone's *The Face on the Barroom Floor*, Donizetti's *Lucia di Lammermoor*, and Puccini's *Il Trittico*. Concert times are today,

Thursday, April 24, Saturday, April 26, Tuesday, April 29, and next Thursday, May 1, each night at 7 in Smith Recital Hall on campus. 265-6011.

Baroque Chamber Music is performed by the Allegro Quartet (on flute, cello, cello, and harpsichord) today, Thursday, April 24, 7:30 p.m., Granger Music Hall, 1615 East Fourth Avenue, National City. Free. 456-3878 or 477-5258.

Music of the Renaissance Period is the repertoire for the April performance of the San Diego County Recorder Society. The music is furnished; bring your own instruments. A novice group is also meeting. This open session is held Friday, April 25, 7:30 p.m., room B-152, Mandeville Center, UCSD. 222-4666 or 226-8226.

"An Evening of Barbershop Harmony," actually, ten performances are scheduled for the twenty-second annual show

sponsored by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. The San Francisco Soren Door and Whale Oil Company, A Tonic Explosion, and the Music Masters highlight the bill, Friday, April 25, and Saturday, April 26, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 278-6457.

Symphony, music director David Atherton leads the San Diego Symphony in a program that features guest cellist Ralph Kirshbaum and the orchestra's principal violist, Carole Phelps. In this week's series, Kirshbaum will perform in Brahms's *Kol Nafot* and Brahms's *Academic Festival Overture*; Phelps will be heard in Richard Strauss's *Don Quixote* and Johann Hummel's *Fantaisie for Viola, Strings, and Clarinet*. Concert times are Friday, April 25, and Saturday, April 26, 8 p.m.; and Sunday, April 27, 2:30

p.m., Symphony Hall, 720 B Street, downtown. 699-4225 or TeleSeal at 561-5800.

"Young Artists Competition," thirty-six young area musicians and vocalists, ranging in age from fifteen to twenty-eight, will audition for chances to perform with the La Jolla Civic University Symphony and Chorus, Saturday, April 26, and Sunday, April 27, from approximately 9:30 a.m. to 4:30 p.m., Mandeville Center, UCSD. Free listening. 452-4637.

Arias, Cantatas, and Instrumental Variations by Spanish, French, and Italian composers from 1550-1710 are featured in a San Diego Early Music Society performance, with soprano Monna Figueira, harpsichordist Rejean Potier, and Jordi Savall on the viola da gamba, Sunday, April 26, 8 p.m., St. Paul's Episcopal Church at the corner of Sixth Avenue and Nimitz Street in Hillcrest. 296-1039 or 466-3091.

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April 27

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Phish (all games)
The Clash, April 29
Neil Diamond, April 26, UCLA
Queen Theatre, August
Judas Priest, May 10
All Star Jam, June 10
SDSU shows
Kenny Rogers, May 13

Heart, May 15
Bob Dylan & Tom Petty
June 9 (last show, U.S. Tour)
Jerry Garcia, May 23
Ozzy Osbourne, June 10
Billy Crystal, June 20, SDSU

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Beginning ballroom 7:00-8:00 pm (Tues.)

Learn to dance to rock, country, ballroom, 40s & 50s swing & rockabilly music.

For class & jitterbug club info, call 281-0361

SAN DIEGO ARMENIANS

The HORROR of the GENOCIDE perpetrated against the ARMENIAN people continues to haunt thousands of survivors like us living in San Diego.

As if the suffering which they endured was not enough, the government of TURKEY is trying to rewrite U.S. history schoolbooks to erase the deed. You, through foreign aid to TURKEY, are paying for TURKISH lobbyists and propaganda. On this day, April 24, 71 years ago, the OTTOMAN TURKISH GOVERNMENT initiated the first act of genocide in the 20th century. This crime against humanity left 1.5 million Armenians dead and another 500,000 forcefully exiled from their 3,000-year homeland. Today the Turkish government is preventing American Armenians from paying respect to their MARTYRED LOVED ONES.

Help put an end to the TURKISH falsification of history by urging President Reagan to support the designation of April 24 as a national day for remembrance for victims of the genocide.

WRITE to the President at this following address:

The President
The White House
Washington, D.C. 20500

San Diego Armenians

Makmudi Shnorharian, Bart Baran, Robert Lion, Aram & Lucy Vartanian, Katherine Hirdjanian, Siranoush Thomas, Flora Laint, Parantam Demerjian

HAVE A SUPER SATURDAY AT THE SAN DIEGANS TRAVEL EXPO.

Amtrak is pulling into the San Diego station on April 26 at 10 AM, with a day of excitement for your whole family. The San Diegans Travel Expo is a Super Saturday filled with exhibits, souvenirs, prizes, entertainment and more.

Climb aboard one of our spectacular Superliners and see everything from the magnificent Sightseer Lounge car to our luxurious sleeping accommodations. And try out the comfort of a modern Custom Class Amcoach.

Then visit special displays put on by UNIVERSAL STUDIOS, SEAWORLD, BOATTRAIN, and KNOTT'S BERRY FARMS. Some of the most exciting attractions you can visit on Amtrak.

But that's not all. You could win an incredible door prize. A roundtrip to Las Vegas, Albuquerque, San Francisco, Los Angeles, New Orleans or Seattle.

So bring the gang down to Amtrak's San Diego station at 1050 Kettner Boulevard. And start your summer off with a Super Saturday.

ALL ABOARD AMTRAK

READER'S GUIDE TO LOCAL EVENTS

Jazz Benefit, the Star of India Auxiliary presents a jazz concert by the City College Band, under the direction of Jeff Jeffries, Sunday, April 27, 7 p.m. to 9 p.m., aboard the ferryboat Berkeley. For reservations phone 233-7376 or 233-0334.

"The Singing Slides," the San Diego Trombone Society Quartet, along with a sixteen-piece trombone choir, offers a program that features "music based on the vocal music of J.S. Bach, Handel, Mozart, Brahms, and others; also included will be renditions of Randall Thompson's "Alleluia" and "Shenandoah." Sunday, April 27, 4 p.m., Rancho Bernardo Community Church, 17010 Pomerado Road, Rancho Bernardo. 487-0811.

Compositions for the Organ, by J.S. Bach, Dabrowski, Mendelssohn, Dupre, and others are performed by Lea Schmidt-Rogen on Sunday, April 27, 7 p.m., Lakeside Community Presbyterian Church, 9908 Channel Road, Lakeside. Free. 443-1021.

"Sacred Music Series," the SDSU Concert Choir and Chamber Singers perform Sunday, April 27, 7:30 p.m., Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach. 755-9736.

Vocal Recital, the Music Makers Club of San Diego sponsors a program of works by Liszt and Victor Hugo (I), as well as Puccini arias, featuring tenor Howard Fried and soprano Peggy Howerton, Monday, April 28,

7:30 p.m., San Diego Women's Clubhouse, Third Avenue and Maple Street in Hillcrest. Free. 276-6667.

Film

"Latin American Film Festival," the UCSD series continues with Black God, White Devil, a 1963 work by Brazilian filmmaker Glauber Rocha (shown in Portuguese with English subtitles) that follows a peasant couple's progressive involvement with the occult and lawlessness; the work is shown today, Thursday, April 24, 7:30 P.M., Undergraduate Science Building auditorium (on the east side of Revelle Plaza), UCSD. Free.

"The Way of the Dream," Friends of Long Street's marathon screening that includes twenty half-hour documentary films, all about the land of Nod. Such works as *Descent into Dreamland*, *The Structure of Dreams*, *The Living Symbol*, *The Ladder to Heaven*, *The Forgotten Language*, *Slaying the Dragon*, and *The Inner Circle* are among those shown Friday, April 25, 6 p.m. to 10 p.m. and Saturday, April 26, 9 a.m. to noon, 1 p.m. to 4:30 p.m., and 7 p.m. to 10 p.m., Mandeville Center, UCSD. For details phone 560-2797. Free.

"Political Film Series," the series continues with *Rape/Crime*, an eighty-seven minute work that follows the aftermath of a rape and the work at an Austin,

Texas, rape crisis center. The 1982 film screens Friday, April 25, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4450.

"Real to Real Film Series," Howard E. Rollins, Jr., stars in *Sidder's Story*, which is followed by a discussion of "values and the justice system," sponsored by San Diego Mesa College. The film and seminar take place Friday, April 25, 7 p.m., room G-112 on the Mesa College campus. For details phone 560-2797. Free.

Museum Film, a film that explores Immanuel Velikovsky's *World in Collision*, a controversial book on the origins and evolution of life on Earth. (Continued on page 4)



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Sounds good! Please send me tickets for Friday, May 2 or Saturday, May 3 (circle one), at \$4, \$6, \$7 or \$8 (circle one). Enclose check or money order payable to The Sun Harbor Chorus c/o Jack Cumby, 3129 Eagle Street, San Diego CA 92103

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Wednesday, April 30 Stardust Hotel 950 Hoel Circle, San Diego, CA

First half 7:15-8:45 FREE. Second half 8:45-10:15 only \$10. Public welcome. Registration begins at 6:15 pm.

For reservations call Player's Edge 489-2424 or toll-free 1-800-Learn21 (1-800-532-7621)

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THE REFLECTORS
Plus special guest
SNOW BALL EFFECT
This Sunday, April 27.
Doors open at 8:30 pm
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Diego's Miss April Calendar Girl Contest* Monday, April 28

Over \$2,000 worth of prizes

Sponsored by:
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*Winner to appear in upcoming Diego's calendar.

860 Garnet Ave. Pacific Beach, CA 92109

Name _____
Address _____
Age _____ Phone # (home) _____ (work) _____
Entries must include a picture and may be mailed or brought in person to Diego's before 5 pm Monday, April 28, 1986. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear on April 28, 1986 at Diego's Miss April Calendar Girl Contest. For additional info call John 483-6000 Mon.-Fri. 9 am-5 pm.

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Tickets: \$30.00, \$22.50, \$15.00, \$10.00
Tickets available at the Civic Theatre box office, 236-6510, and all locations. Charge by phone: 232-0800

READER'S GUIDE

continued from page 4
screens Saturday, April 26, and Sunday, April 27, 11 p.m. and 1:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission. 232-1821.

"Monday Night Film Series," the weekly series continues Monday, April 28, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-1927.

"After Hours," starring Teri Garr, John Heard, and Griffin

Dunne in an "in-a-life in New York hell" comedy, is featured next in the retrospective of filmmaker Martin Scorsese's works, Wednesday, April 30, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Lectures

"Afghanistan: A Paradise," Charles Ross's slide presentation.

is held in conjunction with the ongoing exhibit "Afghanistan: A Paradise Lost." Friday, April 25, 7 p.m., International Gallery, 643 G Street, downtown. Free, but reservations are required. 235-8255.

The reintroduction of Bald Eagles to Santa Catalina Island is the topic of an illustrated lecture by David Garsden, founder of the Institute for Wildlife Studies, Friday, April 25, 7:30 p.m. The talk, sponsored by the San Diego Audubon Society, will be held in

the lecture hall of the Natural History Museum in Balboa Park (use the west entrance). Free. 459-8159.

Life in El Salvador's War Zones will be discussed by a woman who recently returned from there: Christina Courright, director of Medical Aid to El Salvador, an organization that provides supplies to the civilian populations in the combat regions, will speak on the agency and her experiences, Friday, April 25, 7:30 p.m., Grass Roots

Cultural Center, 1947 Thirtieth Street, Golden Hill. 331-4984.

Ar. Historian Jonathan Brown, a former director of New York University's Institute of Fine Arts, will speak on "Philip IV: Art Patron of Golden-Age Spain," who supported Velazquez and Rubens. The talk will be held on Friday, April 25, 8 p.m., Peterson Hall, UCSD. Free. 452-1400.

"A Time for Peace," Inter-Faith Peace Makers hold a conference

TO LOCAL EVENTS

on peace, Sunday, April 27, from 1 p.m. to 4:30 p.m. (registration begins at 12:30 p.m.) at All Hallows Parish Hall, 6602 La Jolla Scenic Drive South, La Jolla. A panel presentation on "The Ethical Framework for Decision in the Nuclear Age," along with workshops and other presentations, is scheduled. Free. 454-4180 or 455-6108.

"Gay Themes in Theater," Jonathan Saville, theater critic for the Reader and adjunct professor of drama at UCSD, will

speak on West Coast productions, Sunday, April 27, 3:30 p.m., Metropolitan Community Church of San Diego, 4311 Thirtieth Street, North Park. 463-6238.

"From the Himalayas to Peru," Lou Wittaker, America's most well-known mountaineer makes this slide presentation, Sunday, April 27, 7:30 p.m. Then on Monday, April 28, at 8 p.m., Steve Conlon shows his slides and speaks on "The Many Faces of Nepal." Adventure 16, 4620

Avocado Canyon Road, San Diego. Free. 283-2374.

"Mr. Blackjack," World Master blackjack player Bobby Singer will present two seminars, teaching people how to beat the house, Tuesday, April 29 at the Escondido Country Club and Wednesday, April 30 at the Starline Hotel in Mission Valley's Hotel Circle. Both events include a free, one-hour talk 7:15 p.m. for an additional fee, another two-hour seminar follows immediately. Of course,

he's playing his cards right.... How many people will get up and leave after hearing for an hour how easily they can break Las Vegas? For reservations phone 1-800-532-1621.

"An Evening with Carl Rogers Facilitating Dialogue in South Africa," Rogers, who was recently voted the most important therapist in the history of psychology by the American Psychological Association, speaks on the results of a six-week interfaith training

program held in Cape Town, South Africa. His talk, scheduled for Wednesday, April 30, 7 p.m., in SDSU's Montezuma Hall, will be preceded by a performance by the school's Black Repertory Total Theatrical Experience and the Gospel Choir. 459-3661.

Radio/TV

"Hackers: Wizards of the Electronics Age," John Draper

(continued on page 8)

J & J TICKETS BEST SEATS — BEST PRICES!

WILLIE NELSON	APRIL 27	INLAND AVENUE	JUNE 9
ALDOUS PREST	MAY 10	THE MURPHY	JUNE 11
RENNY WILSON	MAY 13	LA BARRA	JUNE 12
BLACK HILLS	MAY 15	LA BARRA	JUNE 13
FAIRFAX	MAY 16	LA BARRA	JUNE 14
JOHN SAMPSON	MAY 17	LA BARRA	JUNE 15
JOHN SAMPSON	MAY 18	LA BARRA	JUNE 16
JOHN SAMPSON	MAY 19	LA BARRA	JUNE 17
JOHN SAMPSON	MAY 20	LA BARRA	JUNE 18
JOHN SAMPSON	MAY 21	LA BARRA	JUNE 19
JOHN SAMPSON	MAY 22	LA BARRA	JUNE 20
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READER'S GUIDE

(continued from page 9)
weekends through May 4. Show times are 7 p.m. Friday and Saturday, and Sunday shows are held at 2 p.m. at the Casa Del Prado Theatre in Balboa Park. Tickets are available at the door or through Telecast. 239-8355 or 283-SEAT.

Puppet Show, McKay Puppets entertain with Tales of Mother Goose, Saturday, April 26, and Sunday, April 27, 11 a.m., 1 p.m., and 2:30 p.m. Puppet Theater, Presidents Way, Balboa Park. 466-7128.

"Penguins on Parade," preschoolers and their parents may register for this class, meeting on Saturday, April 26, from 9:30 a.m. to 11 a.m. at Sea World, 1720 South Shores Road,

Mission Bay. For reservations phone 222-6363 x2452.

Participatory Games highlight the Sunday roller skating sessions for children ages eighteen months and older and their parents at Skateworld, classes meet from 9 a.m. to 10:15 a.m. weekly, 6907 Linda Vista Road, San Diego. 560-9278.

"Children for Children," a benefit Suzuki violin concert, featuring children ages three to sixteen, is sponsored by the San Diego String and the Nino Violinists Suzuki de Tijuana, Sunday, April 27, noon, at the Centro Cultural de Tijuana, located just a mile from the border crossing on Paseo de los Heroes. For information phone 460-3245.

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

Bedtime Storytime, on Mondays through May 19, the University Community Branch Library sponsors 7 p.m. readings for preschoolers; events at the library, which is located at 4155 Governor Drive in Clairemont, are free. 453-5722.

Preschoolers are invited to bring an adult for the half-hour storytime session, Wednesday, April 30, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Galleries

For information on downtown's second annual "Artwalk," a two-day, self-guided tour through local galleries, lofts, studios, collectives, theaters, and more, please refer to the highlight on page one of this section.

"Living Treasures of California," crafted works by Laura Anderson, Arline Fisch, Sam Malcof, Svetoslav Radakovitch, and Bob Stockdale remain on view through Saturday, April 26, at Gallery Eight, 7464 Girard Avenue, La Jolla. Hours are Monday through Friday, 10 a.m. to 5 p.m. 454-9781.

"Medicine Woman: Paintings on Raw Silk," soft art, wall hangings, canvases, and serigraphs by Jacqueline Rochester are on view through Saturday, April 26, Acevedo Gallery, 4010 Goldfinch, Mission Hills. 296-8746.

"Ansel Adams: Classic Images," seventy-five photographs, including such famous works as *Monolith: The Face of Half Dome*, *Moonrise, Hernandez, New Mexico*, *Moon and Half Dome*, *Yosemite Valley*, and more are on view in this show curated by the San Diego Museum of Art in Balboa Park. The works remain on view through Saturday, April 26, 232-7931.

"Vijayanagara: Urban Forms in an Ancient Indian City," the

TO LOCAL EVENTS

New School of Architecture documents the extant structures of the medieval capital of Southern India in an exhibition of photographs, architectural drawings, and "actual samples of the vast temple complex." The exhibition, part of a five-year international collaboration, continues through April 30 at the New School of Architecture, 2232 Main Street in Chula Vista. 429-6000.

"Cockatoo Grove Invitational Sculpture Exhibit," the fourth annual humor-in-art show will continue through next Wednesday, April 30, with a reception planned for Sunday, April 19, at 7 p.m., Southwestern College Art Gallery, 900 Oray Lakes Road, Chula Vista. 421-6700 x533.

New Works by photographer Thomas Johnson, including landscape and urban views taken during Johnson's travels in England, Ireland, Egypt, and the American Southwest, will be on display through May 2 at the Grossmont College Art Gallery, Grossmont College, 8800 Grossmont College Drive, El Cajon. 465-1700.

Three-Dimensional Collage Works by Minori Yata include tree branches, wood letters, and colored paper; the exhibit of new works remains on view through May 2, Anasui Gallery, 1400 Kerner Boulevard, downtown. Gallery hours are 10 a.m. to 5 p.m., Tuesday through Saturdays. 231-6652.

"California Fibers," the fourteenth annual exhibition,

with weavings, paper fabrications, quilts, and other works by "seven fiber artists, continues through May 2 at the Art Collector, 4151 Taylor Street in Old Town. 299-3232.

"Pueblo," Mexico City artist Humberto Spindola unveils two large-scale paper constructions, one depicting a historic baroque house known as La Casa del Aljibe, and the other an interior view of a kitchen at the Convent of Santa Rosa. The works remain on view through May 11, Mandeville Gallery, UCSD. 451-2864.

"Third Annual International Humor in Art Exhibition," A.R.T. Beasley Gallery hosts this show on the premise that inside many an introversed artist is "a comedian screaming to get out."

Works in various media remain on view through May 14, 2802 Juan Street, Old Town. 295-0075.

New Work from Peter Mas, including paintings, overprints, prints, monoprints, and mixed media depicting images of romanticized women, androgynous facial profiles, and more will be displayed through May 14 at the Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

Recent Paintings and Sculptures by Joan Brown (she designed the Horton Plaza clock) are on view through May 15; the works, which date from 1981 to 1986 and explore four major themes, may be seen through May 15 at SDSU's University Art Gallery on campus. 265-4941.

Photographs by Ansel Adams are included in a show curated by his granddaughter, Sara Adams, at the Photography Gallery. Also on view are works by Rosale Wisniewski, entitled "Altered Landscapes." Both shows remain up until May 16. The gallery is located at 7468 Girard Avenue in La Jolla. 459-1800.

Sculptures and Drawings by Ling Po, chief architectural renderer at Frank Lloyd Wright's Taliesin Fellowship, remain on view until May 17. Art Museum Music and Arts Library, 1008 Wall Street in La Jolla. 454-5679.

"Photographers of the Weimar Republic," more than one hundred works by six photographers — including Hugo Erflich, August Sander, Werner

(continued on page 2)

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READER'S GUIDE

(continued from page 10)

Mantz — are included in this exhibition, which continues through May 18 at the San Diego

Museum of Art in Balboa Park, 232-7931.

"Seniors" this all-media exhibition continues weekly

afternoons through May 23, Founders Gallery, University of San Diego, Alcala Park, 260-4600.

"Portraits of the Famous," photographs by Anthony di Giusi

— included are pictures of such luminaries as Margaret Mead, Toman Capote, Arthur Miller, and others — are on view through May 24 at the Mathes Cultural Center, 347 South Kalama, Escondido. Hours are Monday through Saturday, 10 a.m. to 4 p.m. 745-1322.

"Important Nineteenth- and Twentieth-Century Works of Art," early California impressionists, English watercolorists, and contemporary American artists are represented in this show, which continues through May 10, City Gallery, 2222 Fourth Avenue, Hillcrest, 234-4765.

Dual Show, works by Amanda Farber are featured in a solo exhibit in the main exhibition space at Petty Aunde Gallery, while Rebecca Zagonis's paintings are on view in the smaller gallery. Petty Aunde Gallery is located at 660 Ninth Avenue, downtown. Hours for the shows, which continue through May 31, are Wednesday through Saturday, 1 p.m. to 5 p.m. 233-9242.

Photographic Exhibits, the Museum of Photographic Arts in Balboa Park continues its dual show, featuring "Faces of Our

Time," works of Germany's people in the years before World War II, by August Sander, and Rosalind Solomon's "Earthrites," photography taken inside the Third World India, Nepal, Peru, and Guatemala. The exhibit continues until June 1, 239-5278.

More Than 300 Terra Cotta forms from India are included in this exhibit entitled "Forms in Mother Earth," which continues through June 15, Mingei International Museum of World Folk Art, University Towne Center, 4405 La Jolla Village Drive, La Jolla. 453-5300.

Cultures

(continued from page 7) Clytemnestra, a play Suzuki has fashioned out of the various ancient Greek plays dealing with this mythical husband-murderer, along with a very contemporary vision of the kind of experience she embodies.

Other events will include a mixture of works by artists from East and West, North and South — as for example the concert featuring pieces by Japanese composer Joji Yusa, Conlon Nanarrow, who comes from Mexico City, and the American experimentalist Morton Subotnik, or the concert that will allow the audience to experience and compare the dancing of the Philippines, the gamelan orchestras of Indonesia, and the music of Harry Partch, whose ensemble of instruments (all invented by the composer) sounds so remarkably similar to a gamelan. The unity of contemporary world musical culture is surely one of the principal themes of this festival, illustrated again and again throughout the eventful week and a half.

The major events of the Pacific Rim Festival are as follows. On Tuesday, April 29 at 8:00 p.m. in UCSD's Mandeville Auditorium, the new collaborative work by John Cage, Toru Takemitsu, and THE will receive its premiere. This piece

will be repeated the following evening, Wednesday, April 30, also at 8:00 p.m. in Mandeville Auditorium. On Friday, May 2 at 8:00 p.m. in Mandeville works by Joji Yusa (Terra Cotta, Third World India, Nepal, Peru, and Guatemala), Conlon Nanarrow (Sonata para piano, Piece No. 2 for small orchestra, and Studies for player piano), and Morton Subotnik (The Key to Songs) will be performed. The concert of Saturday, May 3 at 8:00 p.m. in Mandeville will be devoted to "innovative, idiosyncratic work with technology," including videosynthesis and computer music by John Chowning, Ed Emshwiller, Nam June Paik, Jaquim Ogiliva, and Roger Reynolds. The concert of Sunday, May 4 at 5:00 p.m. will include the Samahin Dancers and Philippine musicians, a Japanese gamelan orchestra with Balinese dancers, and the Partch Ensemble, performing music of Harry Partch under the direction of Danle Mitchell. On Thursday, May 8 and Friday, May 9, both evenings at 8:00 p.m. in the Mandel Weiss Theater (note the location), the Suzuki Company of Tokyo will perform their version of Clytemnestra.

For tickets and information about the concerts, phone 452-3229 or 452-4830. Clytemnestra tickets and information are at a different set of phone numbers: 452-6467 and 452-2691.

— Thomas Arne

Banham

(continued from page 8) close enough. Currently he is a professor and coordinator of the art history program at UC Santa Cruz.

Fame and an American audience came with the 1971 publication of *Los Angeles — The Architecture of Four Ecologies*. When the book was still an idea floating around in Banham's head, he spoke to a few colleagues about it. Their skeptical reactions underscored the prevailing attitude: Los

TO LOCAL EVENTS

Angelenos was an environmental disaster. That didn't stop Banham. By now a confirmed Angeleno, he wrote a definitive book that is as relevant today as it was then. The book is also pertinent to San Diego in terms of our own growth and development, as well as its discussions of architect Irving Gill. In an almost reverential description of Gill's architecture, Banham commends the deep and unified discipline of this master builder.

Roughly divided into two sections, ecology and architecture, the book evaluates the rich architectural diversity of our neighbor to the north. Under ecology he examines the beaches, foothills, plains, and the freeways. Architecturally, he concerns himself with the buildings of early Los Angeles — its fantasy architecture, the work of European architects who moved there, and he discusses some examples of architecture that he believes foretell the International Style of architecture.

Alternating erudition with a

perceptive wit, Banham both entertains and informs. In a chapter on fantasy architecture, he uses the surprising analogy of hamburgers to enhance his commentary on vernacular architecture. Another chapter deals with the luxurious residences of Beverly Hills and Bel Air, or as Banham puts it, "The fat life... of Hollywood's classic years... known around the world whenever there are television reruns of old movies."

While some of his writings reflect a genuine nostalgia, Banham's writing primarily expresses a visionary's view of the future. Tonight he addresses "The Rhetoric of High Tech." The illustrated lecture will address, in part, the British-born exoskeletal mode of construction of which the Centre Pompidou in Paris, with its exposed building structure, is a prime example.

The 7:30 program is sponsored by the SDSU Department of Art. The lecture, again, is free. For more information call 265-6766 or 265-6511.

— Angela Kosta

The Show

(continued from page 1)

it be a math sketch or a Renaissance, is decoration."

The furniture on exhibit consists of three "sitting pieces," a double-wide sofa, TV lounge, and two-person settee, all done in black vinyl, spray painted with bright colors, and flocked — yes, flocked — like the wallpaper in your grandmother's dining room. Completing this cozy living room arrangement are the requisite lamps, side tables, and pictures. The tables are etched with transcendental symbols. Lamps and pictures maintain these transcendental references, which run the gamut from Chinese, Mexican, Afghan, and plain old tacky Americana.

MacConnell looks toward non-Western sensibilities as a way of getting out of the "art box" that says some images have greater value than others. For him art is a surface that "first and foremost fills up space."

Sada House has no qualms about situating her work in the

Western cultural tradition. Her photographs draw from such classic myths as the three Fates and Dana, the huntress.

However, the scale and construction of her thirty-inch-by-forty-inch Cibachrome prints have a modern grandeur that both honors the myths and updates them to reflect changes in women's cultural definition.

An admitted "maker," rather than "taker," of photographs, House constructs elaborate sets in an acrylic tank filled with water. She poses a model among props relating to the myths and uses various colors of cellophane along the sides of the tank to heighten the illusion of depth. A second black light exposure creates an eerily luminous quality, and the water in the tank, according to House, leaves an element of chance to the composition. When the print is hung, it is as if one is glimpsing a fantastic scene enacted in a tank set into the wall.

The title of her show is "Aqueduct Mythology." House says the impetus for this series came from her involvement in rough-

water swimming. "Water is still the source," she says. The "worship of water" gives her information for her work, a chance to reflect and learn to adapt to water and new modes of survival.

A recent trip to Europe provided the Grossmont College instructor the opportunity to study firsthand the classical and Renaissance archetypes that are the basis for her work. But House's research doesn't end there. She has studied marine biology and current flows, as well as Saturday morning TV cartoons, where she notes that the images of her "aggressor" women can be found in the "Princess of Power" dolls peddled to youngsters.

Although startling, the images of women in House's photos serve to define the difference between aggressive and merely assertive. House says of her treasured *The Three Fates*, "What if these women were fishers? What if they caught a man in their net?" The last "what if," however, must be supplied by the viewer.

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READER'S GUIDE TO LOCAL EVENTS

The Coal exhibition at Quint Gallery, 664 Ninth Avenue, downtown, opens with a reception this Saturday, April 26 between 5:00 p.m. and 7:00 p.m. The show will continue through May 24. Gallery hours are from 10:00 a.m. to 5:00 p.m. Wednesday through Saturday. Phone 239-8592 for further information.

—Orlando Ramirez

Artwalk

(continued from page 1)
downtown area, stopping at major gallery locations. But since Artwalk includes such

diverse events as presentations in Chicano Park (2:00 p.m. each day), lectures at the temporary site of the San Diego Art Center (1:00 p.m. and 3:00 p.m. each day), staged scenes from In the Sweet Pie and Pie at the Gaslamp Quarter Theatre (noon on Saturday), and various arts and crafts demonstrations on an hourly basis at a number of locations, the frequent trolley runs will transport you from neighborhood to neighborhood quickly.

Suggestion No. 4: If you want a true taste of the downtown arts scene, will all its eccentric, iconoclastic, moribund, wondrous, pretentious, elegant,

and funky elements, stick around till the sun goes down and the party lights come up. On Sunday night artists' receptions will take place at the Natalie Bush Gallery (5:00 p.m. to 7:00 p.m.), at Sushi Gallery (6:00 p.m. to 9:00 p.m.), with music and slide presentations, and at the Gallery Store (7:00 p.m. to 10:00 p.m.); the performance art piece Shanghai, with Arthur Frick and a twenty-five member cast, is staged (7:30 p.m. to 9:00 p.m.) at the Ratner Building, 730 Thirteenth Avenue, and an Audience benefit, held also at the Ratner Building, where works by more local artists are on view, lasts

from 9:00 p.m. to 1:00 a.m. Tickets for the dance and performance are available at the door. On Sunday Installation Gallery, located at 447 Fifth Avenue and whose branchchild Artwalk is, hosts a closing reception from 3:00 p.m. to 5:00 p.m. Consult the brochures for the times of specific open houses and demonstrations during Artwalk.

Sponsors of Artwalk can only guess at the number of San Diegans who participated in last year's inaugural walkabout. One indication of its popularity was the early grab-up of the 5000 printed maps, this year's free brochures will be distributed

today, Thursday, April 24, through the Artwalk festivities (or until they, too, are all taken) at various information centers. These include the Gallery Store, 724 Broadway (231-0102), Spectrum Gallery, 744 G Street (232-9743); the Studio, 1400 Ketterer Boulevard (238-1139); Multicultural Arts Gallery, 425 Market Street (235-8092); the San Diego Repertory Theatre's new lecture Theatre, 79 Horton Plaza (235-8075); the Downtown Information Center, 119 West F Street (696-3215); and the Tabbox Gallery, 102 Ketterer Boulevard (234-5020). —Dinah McNichols

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute discounts 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
For the fourth show of its thirty-eight season, the San Diego Junior Theatre presents a musical version of the popular story by Lewis Carroll. In this interpretation, directed by Neta Martin, Alice travels not only down the rabbit hole but also into the future. (Sm.) Casa Del Prado Theatre (off Park Boulevard on Village Plaza), Balboa Park, through May 4. Friday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

BELL, BOOK, AND CANDLE
On-Stage Productions Community Theatre is offering the comedy-fable, by John Van Duren, about a beguiling young witch who casts a spell over an attractive publisher and loses her occult powers when she falls in love with the man she hated. Walker Troch, director. Cast members include Terrence Souza, Allan Heck, Anisa Cox, Tim Evans, and Tom Fokes. The scenic design is by Dolores Kelly, and Troch is the lighting designer. (Sm.) On-Stage Productions Community Theatre, through May 17. Thursday through Saturday at 8:00 p.m.

THE BEST OF ENEMIES
The Coronado Playhouse presents the world premiere of a new play by Timothy Gurnett Ash, based on Henrik Ibsen's classic *An Enemy of the People*. The play, set in an Eastern seacoast town, is being presented by New Works Theatre in association with the Playhouse. Tim Reilly directs the production. Members of the cast include Sean Redmond, Marie Angela, Diane Addis, Avery and Megan Hillen, Mark Denning, Sam Rivas, Susan Malone, Shirley Mariel, Wallace Kew, William Barstad, Kathleen Moon, Stan Tunney, Bob Painter, Louise Dabier, John McAdams, Tara Chambers, and Anne P. Shepard. Jon Scheel is the technical director. (Sm.) Coronado Playhouse, through May 24. Monday through May 11. Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

BURIED CHILD
Reviewed this issue. South Coast Repertory Theatre, Matinee, through May 11. Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

CAT'S PAW
William Mastromonte loves irony. His plays habitually explore the marginal areas of a subject where distinctions blur and contrasting

sides can strangely coalesce. In his *Extremes*, a rape victim turns the tables on her assailant, who returns for torment. *Cat's Paw*, a thinking person's thriller, attempts a similar union, this time between television and terrorism. Jessica Lyons, for ten years a western television anchorman, has the exclusive rights to the "story" of the People's Guard, one of those members just came-bombed himself and twenty-eight others to death in a Washington, D.C., parking lot. She has come to interview Victor, a twitchy neurotic who is not a participant, and her medium, television, has become a central part of the historical event. *Cat's Paw* has come to the Old Globe Theatre from the Seattle Repertory Company, where the playwright and director Daniel Sullivan have been working on it for the last year. The cast from the original is also intact, and combined with the technical resources of the Old Globe, both have been melded into a first-rate production, one that features two excellent performers. Mark Jenkins makes a terrific Victor, and David Darling, giving the character both the Kafkaesque quality of a beset bureaucrat and a note of sympathy that is ultimately very touching. And John Prosser's Victor threatens to terrorize our emotions at will. Mastromonte's conclusion may strain things biographically, but overall the play is timely, thought-provoking, knuckle-whitening, and definitely worth seeing. (Sm.) Cassius Center Centre Stage, Simon Edition Centre for the Performing Arts, through May 4. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

CATSPLAY
The Pine Hills Players of Julian are staging the tragedy by Hungarian playwright Ivan Oskier (and translated by Clara Gynge). The play is set in Budapest, during the mid-1940s, and is about two sisters, Eni and Gisa, who can no longer remember their past and who therefore remodel the memories of their childhood. Scott Kinney directs the production. Members of the cast are: Genna, Maria, Julie Eary, Sue Ancoise, Gary Karpagiac, and Jim Langham. A barbecue dinner of meat or ribs will precede the performance (and vegetarian dishes are also available). (Sm.) Pine Hills Lodge Dinner Theatre, through April 26. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

CLARA/CLARISSE
The PineCoast/Palmer Theatre

association presents an original musical by Oceanic resident Daniel Sullivan. Directed by Carol Craig, Patrick Keely, Helen Van Moppes, and Mae Smith. Members of the large cast include Lisa Sundstedt, Bonnie Noble, Millie Cooper, Coler, Coler, Rick Lorenz, Roger Cotton, Christopher Farr, Josh Fuller, Holly McGill, Kristen McGill, Todd Reynolds, Linda Esquivel, Jennifer Ward, Paul Boudy, and Toni Dilla. Kelly Kinsinger is the technical director. Myrta Leno is the costume designer. Mimi Mills is the choreographer, and Harold Stidolph is the musical director. (Sm.) MiraCosta College Theatre, through April 27. Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE CURIOUS SAVAGE
After thirty-eight years, the Alpha Omega Players are closing their doors. Their final show is John Patrick's popular comedy about an elderly millionaire who, because of her penchant for giving away large sums of money, is committed to a private sanitarium by her greedy stepdaughters. Gaining strength of spirit from her fellow inmates, the woman may be able to turn the tables on her family. E. Tyler Winn directs the production. (Sm.) Alpha Omega Players, through May 26. Friday and Saturday at 8:00 p.m.

THE DIVINERS
This is easily the best production the Lambda Players Theatre has mounted since its legendary *The Miracle Worker*. The play by Jim Leonard, Jr., is engaging and ultimately quite moving, and the production is a showcase of acting skill and theatrical inventiveness. *The Diviners* is set in Zion, an imaginary southern Indiana town (pop. 40). It is the early Thirties. Presented in the form of an oral history, the play tells the story of Buddy Layman, an "idiot-boy" who

could "divine" the underground location of water. But while Buddy's downing stick can find a hidden well, his mother's death, which saved him from drowning as a child, has made him hydrophobic. Into the town comes C.C. Showers (a name more symbolic than real), a retired preacher looking for work. Showers befriends Buddy and tries to heal the boy's psychological fissures. Though there are times when Leonard's script wanders off its main track in many ways it is actually about the ways the whole community expresses its religious faith—or lack thereof, its depiction of rural life in the 1930s, and the way it undoes the relationship between C.C. and Buddy is quite good. And the Lambda Players Theatre has taken it from there. This severely minimalist production, among other things, celebrates the resources of the theater. The stage is bare, save for exposed lighting fixtures. There are almost no props, the actors mime most of their actions, and yet the production—imaginatively directed by Jeff Smith—makes the invisible visible and builds a

... a superior piece of playmaking."
—Wetlon Jones/Union
... studied with humor... fine theatre indeed."
—Don Braunagel/The Tribune
... so stirring, so involving... do not let The Diviners' play out of reach before you've touched this play."
—Lianne Stevens/L.A. Times
... a hit show... engaging and quite moving... a showcase of acting skill and theatrical inventiveness."
—Jeff Smith/The Reader

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READER'S GUIDE TO THE THEATER

vivid theatrical reality, out of seemingly nothing. The acting is consistently fine. There is sharp ensemble work in the minor roles, a strong performance by a new face, Stacy Van Allen as Buddy's father, as well as two first-rate, and risk-taking, efforts by David Heath and the increasingly amazing Phil Card, as Showers and Buddy. And David

Thayer's lighting design — in particular a stunning rainstorm effect done with thin rods of light and smolder — ranks among his finest (and therefore among the finest in San Diego theater). The Lamb's Players Theatre has a hit show as appealing to the eye as it is to the heart. (Sm.) Lamb's Players Theatre, through

HEAVEN CAN WAIT
The Flinta Dinner Theatre is staging the popular fantasy comedy, *Heaven Can Wait*, about a young fighter who has been called to the pearly gates before his time and who attempts to get back into life. Frank Wayne directs the production. Rick Bar is featured as Joe Pendleton, and James Pascarella is Joe's heavenly guide, Mr. Jordan. Other members of the cast include Bruce Seltzer, A.E. Anderson, Nicole Bransall, Terry Mullery, Brett Weir, Jena Lynn Kinch, Pat Allen, and Walter Starr (Sm.) Flinta Dinner Theatre, through May 11; Wednesday through Saturday, dinner at 6:30 pm, curtain at 8:15 pm; Sunday, dinner at 5:30 pm, curtain at 7:15 pm; Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 pm.

IN THE SWEET BYE AND BYE
In many ways the Galspang Quarter Theatre is offering a fine production of Donald Driver's funny domestic comedy (which takes place in rural Oregon). It has all the usual hallmarks of a Galspang show. Robert Earl's set is tastefully personified. Matthew Cabito's lighting always enhances — as do Anne Doozy's costumes and John Hauer's baritone sound. The acting, directed by Will Simpson, is polished, and overall the production has the warm, sleep-of-a-tall tale told on the porch of the general store. The production offers many laughs and some homogenous wisdom, but it misses the strength of Driver's script — a persistent streak of mania that delights in disrupting normality in the town of Waymick. The threat of complete chaos swirls around the edges of this comedy, and yet the Galspang version is a regatta, cozy, and too flat too often. This style does have a virtue. It guarantees that the

characters will remain likable, not laughable or just plain crazy. But comedy it tempers their most intensely felt emotions, the style often conflicts with the rhythms of the comedy, which range from mania to depression. And in the end, because Hauer and his wife Mary Boersma — have been too spare in their reactions to things, what they successfully overcame is lessened as a result. In general the Galspang production of Driver's offbeat comedy is certainly adequate. But in increasing the lighter side of the play at the exclusion of everything else, it resembles a musical chord minus a much-needed bass note. (Sm.) Galspang Quarter Theatre, through May 10; Wednesday through Saturday, at 8:00 pm; Matinee Sunday at 2:00 pm.

THE LATE CHRISTOPHER BEAN
The Coronado Playhouse presents the comedy, by Sydney Howard and Denise Granger. (Sm.) Sebastian's West Dinner Playhouse, through June 1; Wednesday through Saturday, dinner at 6:30 pm, curtain at 8:00 pm; Sunday, dinner at 5:30 pm, curtain at 7:00 pm; Matinee Sunday, buffet luncheon at 11:30 a.m., curtain at 1:00 pm.

LIGHT UP THE SKY
The San Diego Playhouse presents *Light Up the Sky*, a one-act play by John McCune, both of which broke attendance records at the San Diego Repertory Theatre last fall, has been revised successfully. If anything, it has improved. The show's eighteen musical numbers are sharper, the timing is more precise, the veterans have added fresh nuances to their performances, and the replacements (John Reems, James A. Strat, and James Marshall) are practically indistinguishable from the vets. And the seemingly impossible has happened: William Aron, who plays the president in the original, is even better as Ronald Reagan. Every move is now second nature to him, so ingrained, in fact, as to be eerie. For those unfamiliar with the show, *Rap Master Ronnie* is a ninety-minute spoof through the Reagan era. Though it is ostensibly about the president, the musical also satirizes the major concerns of life on Highway 57, between Smyrna and Frog Level, South Carolina. Directed by Matt Casella, the six-piece cast effectively combines political polish with genuine spontaneity for a nearly flawless production. And the song — which range from country to rhythm and blues, all under the guise of easy listening — glide by with few real stop-stoppers but with new a cluster in the lot. Highlights include "The Best Man," by a grateful, energetic Debbie Allen; "Valenburgh," The Good or the Gone," an up-tempo ultimatum down down home funky by Lina Hart; "Slater" by Hart and Van Valenburgh; and "Maniac," by Mark Rust. And Mark Bringleman, who can play any kind of piano you want, is the show's actual, and unlikely — star. He is bald and wears horn-rimmed glasses, so Robert Redford he ain't. But then Redford would probably envy the way Bringleman sings "Fanny Tan" and "The Nightly Dotted Parton Was Almost Mine," two of the evening's most memorable moments. Watching this production is like pulling over at a way station, where

the present the popular Gilbert and Sullivan operetta that sees Calvin Corcoran as Freddie, the young man accidentally trained as a pirate. The tale unfolds on his twenty-first birthday, when his apprenticeship is supposed to be finished. His liberation is prolonged when he is learned that he was born on a leap year. Gary Davis directs the production. Members of the cast include Constantine Calio, Gene Brundage, Michael G. Hawkins, Keith Peters, Lee Kanouse, and Katie Cole Freeman. Don Erlic is the scenic designer. Freeman is the choral director, and Dave Young and Steve Kato have done the musical arrangements. (Sm.) Lawrence Welk Village Theatre, through May 11; Tuesday and Thursday through April 27; Thursday through Sunday (except for Saturday, April 26) at 8:00 pm.

LEONARDO THE FLORENTINE
Sebastian's West Dinner Playhouse is offering the romantic comedy, by George Tibbles, about Leonardo da Vinci. The play begins in 1481. Da Vinci conceals a potion, dines it, and suddenly he's in the Twentieth Century. The playwright has rewritten his script for this production, which is directed by Vinnie Ferrelli. Cast members are William Lewis, D. Jay Bradley, Norene Perry, Kay Lynn Vail, and Denise Granger. (Sm.) Sebastian's West Dinner Playhouse, through June 1; Wednesday through Saturday, dinner at 6:30 pm, curtain at 8:00 pm; Sunday, dinner at 5:30 pm, curtain at 7:00 pm; Matinee Sunday, buffet luncheon at 11:30 a.m., curtain at 1:00 pm.

PUMP BOYS AND DINNETTES
This modern country music revue may not rank with the legendary productions of the Old Globe Theatre's past, but it's a winner. The show pays tribute to two American institutions, the diner and the gas station, and it sings of the slow pace of life on Highway 57, between Smyrna and Frog Level, South Carolina. Directed by Matt Casella, the six-piece cast effectively combines political polish with genuine spontaneity for a nearly flawless production. And the song — which range from country to rhythm and blues, all under the guise of easy listening — glide by with few real stop-stoppers but with new a cluster in the lot. Highlights include "The Best Man," by a grateful, energetic Debbie Allen; "Valenburgh," The Good or the Gone," an up-tempo ultimatum down down home funky by Lina Hart; "Slater" by Hart and Van Valenburgh; and "Maniac," by Mark Rust. And Mark Bringleman, who can play any kind of piano you want, is the show's actual, and unlikely — star. He is bald and wears horn-rimmed glasses, so Robert Redford he ain't. But then Redford would probably envy the way Bringleman sings "Fanny Tan" and "The Nightly Dotted Parton Was Almost Mine," two of the evening's most memorable moments. Watching this production is like pulling over at a way station, where

life seems less complex, to relax for a while from the grind of the road. But instead of meeting bumpkins, we find ourselves in an emotional tug-of-war with a young man who has achieved a healthy balance between the positives and negatives of their lives. They have problems, sure. But they don't allow them, as so often happens in the city, to signal the end of the world. Comic despair is not fashionable on Highway 57, where they spill angst with a small A. For this and other reasons, L.M. and Jim's service station and the Double Capa Drive are a refreshing place to rest for a fix. (Sm.) Old Globe Theatre, Simon Edison Centre for the Performing Arts, through May 4; Tuesday through Saturday at 8:00 pm; Sunday at 7:00 pm; Matinee Saturday and Sunday at 2:00 pm.

TO GRANDMOTHER'S HOUSE WE GO
The Lamplighters of La Mesa present the "modern-day serious comedy," by Joanna Glau, about a patriarch grandmother who lives in an old Victorian house with a companion and her widowed daughter Harriet. It is Thanksgiving weekend, and Harriet's three children visit the house, which they regard as a "sanctuary" from the world that has deeply wounded them. Each has a request for the grandmother in this play that examines the disintegration of and challenges to the modern family. Mary Qualla directs the production. (Sm.) The Lamplighters, through May 4; Friday and Saturday (and Thursday, April 24) at 8:00 pm; Matinee Sunday, April 27 at 2:00 pm.

TOP GIRLS
The Mission Playhouse reopens its doors — in a new audio theater — with Caryl Churchill's "serious comedy" about Marlene. A London employment agency has just named her managing director. To celebrate, she hosts a symbolic luncheon that is attended by famous historical women who offer their views on maturity and ambition. Edythe Pizzardi directs the production. Members of the cast include Pamela Adams-Bagan, Minette Whart, Anne Bowen Davies, Constance Callie, Ginger Perry, Ted Maltin, Brian Stouffer, and Ted Maltin. Brian Van de Watering is the scenic designer. He and John Mello have designed the lights and music for the production. (Sm.) The Mission Playhouse, Studio Theatre, 1936 Olvera Way, Marina Village, Mission Bay, through April 26; Thursday through Saturday at 8:00 pm. For information and reservations, call 226-0518.

THE SOUTH COAST REPERTORY THEATRE
presents the West Coast premiere of Edna O'Brien's dramatic portrait of Virginia Woolf, a major figure in both feminism and twentieth-century literature. The story is taken from Woolf's novels, letters, diaries, and other writings, as well as from her husband Leonard's biography, and from Quentin Bell's definitive biography of Woolf. Robert Berlinger directs the production. Cast members include Megan Cole, Bruce French, and Patricia Tognoli. Call Pauline for the scenic designer, Sally Cleveland the costume designer, and Paulie Jenkins the lighting designer. South Coast Repertory Theatre, Second Stage, Friday, April 25 through May 18; Tuesday through Thursday at 8:00 pm; Matinee Saturday and Sunday at 3:00 pm.

THE SOUTH COAST REPERTORY THEATRE
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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.

I don't care what anybody says — the "art-rock" of the early- to mid-Seventies did not die by its own hand. To me (and to many like me), such groups as Yes, Gentle Giant, Genesis, and Emerson, Lake, and Palmer represented the flower of a rock music that had been mandated by the Beatles' Sgt. Pepper album to seek new and larger forms of expression. Sure, the music of these bands was grandiose, ambitiously expansive, perhaps indulgently complex; that was a natural by-product of applying the textual breadth and developmental tenets of "serious" orchestral music, the independent yet coordinated ensemble swinging of avant jazz, and the experimental sound-shaping of modernists to the electronic roar and liberating rhythms of rock and roll. But, predictably, mush-brained critics (we should have to earn licenses) and their sycophants resorted to such knee-jerk descriptions of this music as "pretentious," "bloated," and any number of similarly epithetical adjectives. After making me angry, such commonplace denunciations made me laugh — what could be more pretentious than a writer with little or no musical



MARILLION

education or practical experience offhandedly prescribing creative guidelines for the most accomplished of contemporary music's visionaries? When art-rock's standard-bearers faded from view, it wasn't because — as their detractors would have you

believe — they were musical dinosaurs doomed to extinction. It was instead in large part because, like dinosaurs, these artists were done in by much smaller musical creatures who preyed on their unatched offspring and killed off the species.

Like other original artists, the art-rockers spawned their share of imitators — bands that could replicate the sound, but never the quality of their models. It was these wanna-bes — Trumvirat, Symphonic Slam, Ethos, Starcastle — who scuttled the art-rock flagship by

gnawing at its substructure like hungry rats. These imposter bands shared many of the same characteristics, typical among them the keyboardist with mediocre classical technique and a keyboard setup only slightly less massive and complex than the control center of the Strategic Air Command; the drummer who surrounded himself with every size and shape of beatable instrument and referred to himself as a "percussionist"; and a guitarist equipped with an impressive array of electric and acoustic guitars and "exotic" instruments that he could barely play but that looked great on stage. Of primary importance in the liner notes of albums by such bands was the arm-long list of state-of-the-art instruments used on the recording, as if membership in art-rock's private club were decided on the basis of tonnage, rather than on musicianship. Not knowing the first thing about composition, melodic development, dynamics, and the like, these groups figured all you had to do to create a monster piece of music was assemble some pleasant-sounding but unrelated musical parts (arbitrarily making some louder than others) and stitch them together. Frankenstein-like, with semiclassical musical threads, Wrong, synthesizer-breath. By creating a formulaic, archetypal sound from the components of genuinely original music — a sound, in other words, that only

(continued on page 20)

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12 9:00 Bruce Cameron	13 9:00 Bill Shreeve Quartet	14 9:00 Ella Ruth Piggee	15 9:00 Peter Sprague	16 9:00	17 9:00 Les McCann Tickets at Ticketmaster	18 8:00
19 9:00 Bruce Cameron	20 9:00 Bill Shreeve Quartet	21 9:00 Ella Ruth Piggee	22 9:00 Peter Sprague	23 9:00 Papa John Creach Tickets at Ticketmaster	24 9:00	25 North Coast Jazz Society
26 9:00 Bruce Cameron	27 9:00 Ella Ruth Piggee	28 Information not available at press time	29 9:00 Peter Sprague	30 9:00 Eddie Harris Tickets at Ticketmaster	31 9:00	

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(continued from page 18)

pretended to be as good as that which it mimicked and was thus truly pretentious — these imitators dealt a death blow to the genre by creating the impression that all art-rock sounded alike. Whether one mourns art-rock's demise or dances on its grave, one thing is certain: both its originators and its carpetbaggers have disappeared for good. Or so I thought. Imagine my surprise when recently I heard a band called

Marillion. Warned by a colleague that the British band sounds like watered-down early Genesis, I nevertheless was flabbergasted at the precision and apparent self-consciousness with which this group simulates the sound of that seminal art-rock outfit. Fronted by a lyricist/vocalist who calls himself Fish and who sounds exactly like Seventies' Intage Peter Gabriel, Marillion could be making a decent living as a clone band — one of those touring groups that keep alive

the memory and music of deceased or inactive artists by playing their material note for note. But Marillion actually thinks of itself as an original band making original music, and its members reportedly take umbrage with anyone who suggests they are even influenced by Genesis. Well, what do they expect? In England Marillion has released three albums (*Script for a Jester's Tears*, *Fugazi*, and *Misplaced Childhood*), which they refer to as a "trilogy." The albums are

packaged in artsy, airbrushed covers, and the music is characterized by epic, rambling mindscapes in which Fish sings speaks image-gorged lyrics in his Gabriel-esque way. In concert Marillion incorporates enough stage lighting to rival the Nuremberg Rallies, enough fabricated fog for a John Carpenter film, and multilevel, conceptual staging. Rick Wakeman-caped Mark Kelly mans a space station of keyboards; excellent drummer Ian Mosley (formerly with ex-

Genesis guitarist Steve Hackett) is swallowed up by enough drum and percussion hardware to stock a store; and Fish uses creative costuming and body language to dramatize the band's cryptically titled, rock-opera epics. If a critic with a view of the past were to resist the urge to compare Marillion to Genesis, it would only be to summon a more apt description of Marillion as a composite of all four of the art-rock stalwarts listed in the first paragraph of

(continued on page 22)

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Tuesday and Wednesday; the
Belair Boys, vintage rock, Sunday
and Monday.

**Hungry Hunter/Rancho
Bernardo**, 11940 Bernardo Plaza
Drive, Rancho Bernardo,
566-2400: Star Winds,
contemporary, Friday and
Saturday.
Ireland's Own, 656 First Street,
Escondido, 944-0233: Sean
McVicker, Irish and contemporary,
Thursday through Saturday, with
Barbara McCarthy, Thursday, and
Paul Dunn, Friday and Saturday.

Japanese Restaurant Yae, 11016
Ibota Place, Rancho Bernardo,
Town Center, Rancho Bernardo,
485-0300: Larry Moore,
contemporary soft pop, and jazz
on the piano, 5:30-9:45 p.m.,
Friday and Saturday.

Jolly Roger/Oceanside, 1900
North Harbor Drive, Oceanside,
722-1831: Tony Irvine,
contemporary, Thursday; Chuck
Showalter, contemporary, Friday
and Saturday.

Kopying's, 927 First Street (in the
Lumberyard Shopping Mall),
Encinitas, 942-8181: Live music
nightly, call club for information.

La Tapalia, 340 West Grand,
Escondido, 747-8282: Los Walkers,
Latin music, Friday and Saturday;
Afro, Latin music, Sunday; the
Mariachi La Tapalia performs
Friday through Sunday beginning at
7 p.m.

Les Blanchard, 16236 San
Dieguito Road (in the Fairbanks
Plaza Village Shopping Center),
Rancho Santa Fe, 756-3058: The

Bruce Cameron Ensemble
featuring Elliot Lawrence, jazz,
Thursday through Saturday.
Les's, 1963 East Valley Parkway,
Escondido, 746-7038: Red
Checkers, country, Tuesday
through Saturday.

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

Mira Mar, 815 North Hill Street,
Oceanside, 439-6771: The Road
Runners, vintage rock, Thursday
through Saturday.

Mission Inn, 502 East Mission,
San Marcos, 477-2528: The Belair
Boys, vintage rock, Thursday
through Saturday.

Monterey Bay Cannery, 1325
Harbor Drive, Oceanside,
722-3474: Bill Brackett, comedy
and music, Wednesday through
Saturday.

Mulvaney's, 340 East Grand
Avenue, Escondido, 741-0935:
Casablanca with Judy Ames,
contemporary Top 40, Thursday
through Saturday.

Normandy, 215 North Hill
Street, Oceanside, 722-4721:
Freewill, rock, Thursday.
Messenger, rock, Friday through
Tuesday; live rock, Wednesday, call
club for information.

Old Del Mar Cafe, 2730 Via de la
Valle, Del Mar, 755-6614: Private
Domain, rock, Thursday through
Saturday; the Thompson Brothers,
rock, Sunday; Elita Ruth Piggee,
jazz and blues, Monday and
Tuesday; Notice to Appear, rock,
Wednesday.

Old Time Cafe, 1464 North
Highway 101, Leucadia, 436-4030:
Maggie Wright and Pam Camm,
contemporary folk music and
originals, 7:30 p.m., Thursday; the
Unstrung Heroes, bluesgrass,
country and swing, 7 and 9 p.m.,
Friday; special children's concert
with Uncle Ruthie and Marcia
Berman, noon and 2 p.m.,
Saturday; and Peter Sprague and
Friends, jazz, 7 and 9 p.m.,
Sunday.

Rancho Bernardo Inn, 17550
Bernardo Oaks Drive, Rancho
Bernardo, 277-2146: One Plus One
Plus Karen Cavenagh,
contemporary, Monday through
Saturday; the Rod Credit Band,
oldies music, Sunday.

Red Bird Tavern, 13950 Poway
Road, Poway, 748-4616: Ron
Morin, country, 2-6 p.m., Sunday.

The Red Coach Inn, 135 North
Pine, Escondido, 743-9796: The
Rhythm Method, rock, Thursday
through Saturday; Strider, rock,
Sunday through Wednesday.

**San Luis Rey Doves Golf
Course Country Club**, 31474 Golf
Club Drive, Bonnal, 758-3762:
The Crescendos, band dance
music, 8-12 p.m., Friday and
Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way,
Vista, 724-9090: Alaska, country,
Wednesday, Friday, and Saturday.

Sunset Lounge, 2328 Escondido
Boulevard, Escondido, 741-2541:
Don Tension, country and
contemporary, Wednesday through
Saturday.

That Pizza Place, 2622 El
Camino Real, Carlsbad, 434-3171:
Live bluesgrass/country music,
Saturday, call club for information.

Time Machine/Ches Orleans,
302 North Midway, Escondido,
743-1772: The New Guy, jazz,
Thursday; the Chicago Fifteen, big
band swing, Sunday.

Triple S Steak House, 1740 East
Vista Way, Vista, 726-8770: The
Texas Band, country, Friday and
Saturday.

Upstart Crow and Company, 979
Lomas Santa Fe Drive, Solana
Beach, 481-0777: Fredfall, jazz,
Friday and Saturday; Dan
Libertino, classical guitar, Sunday
evening.

Valley Center Inn Saloon, 27555
Valley Center Inn, Valley Center,
749-1466: Alan Anderson and
High Steppin', country and
contemporary rock, Friday and
Saturday.

Valley Fort Restaurant, Red Dog
Saloon, 3757 South Mission Road,
Fallbrook, 726-1798: The Hot Shot
with Ron Bell, country, Wednesday
through Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista, 941-1032:
Jockey Room: The Ergs, rock,
Thursday through Sunday;
audition night with the Beat Club,
rock, Wednesday.

Whiskey Creek, 14240 Poway
Road, Poway, 748-7531: Jerry Baze
and a Touch of Country, country,
Tuesday through Saturday; John
Kendrick and Company, country,
Monday and Tuesday; clogging
lessons, Monday and Tuesday;
country and western dance lessons,
Wednesday and Thursday.

Woodsen Nickel, 13303 Poway
Road, Poway, 748-6364: Ron
Morin, country, Friday and
Saturday.

Beaches
Atlantic, 2595 Ingraham Street,
Mission Bay, 226-3688: The Jets
featuring Kenny Merrill, vintage
rock, Tuesday through Saturday;
Stan Getz, jazz, 7:30 and 10 p.m.,
Sunday; Fairbridge, jazz, Monday.

Amati's Restaurant, 875
Prospect Street, La Jolla,
544-4288: George Reno, all
around fun sing-along pianist, 7
p.m., Monday through Saturday.

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

The Trojan Horse
6179 University (College & University) 582-1870
Thursday - Saturday, April 24, 25, 26, & May 1, 2, 3
BLITZ BROS.
Sunday & Wednesday, April 27 & 30
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OPEN POOL TOURNAMENT TUESDAY NIGHTS

Today's presents
JAZZ IN THE VALLEY
We're back in '86 with the best jazz in town
This Sunday
MOST VALUABLE PLAYERS
featuring
BO HENDERSON
former lead singer of The Dramatics
Live jazz 8 pm-midnight • Dancing 12:00-1:30 am
Wednesday in
SKIRT NIGHT
Everyone in FREE
before 10 pm
Thursday night **REGGAE NIGHT**
The biggest reggae crowd
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MARKEA & DRAJA LE of XIX
FRIDAY HAPPY HOUR
Drink special, complimentary hors d'oeuvres
No cover for Happy Hour between 5:30 and 7:30 pm
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5353 Mission Center Road • 297-6361

THE ABBEY proudly presents
the music of
MIKE LAMY
His piano and songs
Elegant dinner music
Wednesday-Sunday
6:00-8:00 pm
GABRIEL'S GRILLE
Enjoy your favorite
show tunes & requests
Wednesday-Sunday
9 pm-closing
Reservations come
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JAZZ
BRUCE CAMERON
ENSEMBLE
Tuesday, 10pm-12 am
Friday & Saturday, 9:30 pm-1 am
Les Blanchard
The fabulous group
1435 San Diego Road
Rancho Santa Fe
756-2113

Join us in Tijuana every Wednesday
ROCK NIGHT
2 FOR 1
DRINKS
between 8:00 pm and 12:30 am
Thursday through Sunday, 8:00 pm-5:00 am
The fabulous group
CRASH
with singer Gerry Silva
MIKE'S
2424 5th Ave. • Hillcrest (South of Laurel)
6th & Revolution (between Regine's)
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MIKISAN
LIVE JAZZ
at Our Place
New Thursday night jazz • April 24
CORAL THUET
and **STEVE O'CONNOR**
Friday & Saturday, April 25 & 26
BIRDIE CARTER QUARTET
CLARENCE BELL
2424 Fifth Ave. • Hillcrest (South of Laurel)
Dinner 225-4144 • Music 232-1773
Free Parking

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a video nightclub & cafe
• we have monday club
drink, dance & dine, as much as
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• it's finally...friday!! drinks \$1.00 till
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• 92.5 "super sunday dance party
night" 8:00 pm
• late great food till 3:00 am thurs.-sat.
this ad worth \$1.00 mon.-wed. one per person, expires 6/86
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Great jazz & dancing
with
The Denise Jeter
and
Bob Morss Quartet
Tuesday through Saturday 9 pm to 1 am
PORTHOLE
Lounge
Holiday Inn
San Diego Embarcadero
1355 N. Harbor Drive

Catch the new jazzy
look and sound of
DOCK MASTERS
= TOO MUCH FUN! =
The hottest new name in jazz!
Tuesday - Saturday, 9 pm-1 am
DOCK MASTERS
in the Shelter Island Marina Inn

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IN THE
ISLANDS
SUNDAY & MONDAY NIGHTS
Slip into Spring with Leid Back Jazz in the Islands
Lounge at the Hanalei Hotel. Here, you'll discover an
evening of contemporary, mellow jazz, inviting Polynesian
surroundings, and exotic food and libation.
And, as always, there is no cover charge in the Islands,
and the Hanalei has ample free parking.
Join us Sundays and Mondays as we bring you some of
San Diego's finest jazz musicians.
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THE BILL SHREEVE QUINTET
2270 Hotel Circle North
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(619) 297-1101
Hanalei Hotel
ATLAS HOTELS

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay 488-0551: The Clue, rock, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano bar: Marsha Griffith, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Phil Beeber plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Aces Wild, rock, Friday and Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach, 272-8239: Richard Slayter, classical guitar, Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Barker and Orc, mirth and music, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; the Hypnotic Revue with Marshall Sylvester, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivira Way, Quivira Basin, 223-8061: The Hypnotic Revue with hypnotist Marshall Sylvester, 9 and 11 p.m., Thursday; recorded music, Friday and Saturday; the Flame Connection, audience participation recorded music sing-along presentation, Sunday through Tuesday; Original Oldies Show of recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Mark Meadows with Pacific Highway, jazz, Thursday; Crossfire (with ex-Moby Grape player Bob Mosley and ex-Canned Heat player Joel Scott Hill), vintage rock, Friday through Tuesday; the Bruce Cameron Ensemble, jazz, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Zazil, jazz, Thursday through Saturday; the Joe Marillo Quartet, jazz, Sunday; the Aubrey

Faye Quartet, jazz, Wednesday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: The Beat Club, rock, Thursday through Saturday; Messenger, rock, Sunday through Tuesday; Serious Suite, rock, Wednesday.

Earle's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Papa John Creach, electric violin jazz, Thursday through Sunday; Joe Azarillo and Kirk Chapin, jazz, Monday and Tuesday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Four Eyes, rock, Thursday through Saturday; the Heaters, rock, Sunday and Monday; the Siens Brothers, rock, Tuesday and Wednesday; the Shadows are featured in the original music showcase from 6-9 p.m., Tuesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers,

contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay, 224-1234: Southland, jazz and contemporary, Tuesday through Saturday.

Jazz Nine Records, 737 Pearl Street, La Jolla, 454-9832: The Bobby Gordon Quintet, jazz, 7 and 8:30 p.m., Monday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-2220: The Reflectors, rock, Tuesday through Saturday; Circles, rock, Sunday and Monday; the Blonde Bruce Band featuring saxophonist Johnny Vial plays boogie, blues and rhythm and blues, from 4-7 p.m., Sunday.

La Jolla Village Inn-Shooter's Lounge, 3299 Halcyon Court, La Jolla, 453-5500: Piano Bar: Kristi Rickert, 6-11 p.m., Monday; Shari

Marie, 6-11 p.m., Tuesday through Saturday.

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

Le Salate Maxine, 1250 Prospect Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: Some Girls, rock, Thursday and Friday; live music, Saturday and Sunday, call club for information.

McP's, 1107 Orange Avenue, Coronado, 435-0286: The West Coast Band, rock, Wednesday and Thursday; live music on all other nights except Sunday, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean

Atkinson, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

Mission Beach Club, 3748 Boulevard, Mission Beach, 272-8676: Live music, Friday and Saturday, call club for information.

Moby Muz's, 3525 Sports Arena Boulevard, Loma Portal, 223-5596: Automatics, Thursday through Saturday; The Greg Kihn Band, rock and the Monroes, rock, Sunday; Millennium, rock, Monday; Crystal, rock, Tuesday and Wednesday.

Muhaney's, 1031 Orange Avenue, Coronado, 435-4660: Live music, Friday and Saturday, call club for

information; Bing Cosey hosts

talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Fatburger, jazz, Thursday through Saturday; Ella Ruth Pigges, jazz and blues, jazz, Sunday; Notice to Appear, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1535 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Siens Brothers, rock, Thursday through Saturday; Circles, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: Mel

Goot, jazz piano, Tuesday through Saturday; Gene Perry's Afro-Rumba plays sensual Latin jazz-salsa rhythms, 4-8 p.m., Sunday.

Ricky's Balboa, 4626 Albuquerque (at the intersection of Garnet Avenue and Mission Bay Drive), Pacific Beach, 270-6550: The Rock Wells Band, vintage rock, Thursday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Rockola, Beatles music, oldies, and contemporary rock, Tuesday through Saturday; Foncat, jazz and rhythm and blues, Sunday and Monday.

The Salmon House, 1970 Quivira

Road, Marina Village, 223-2234:

Floyd Gaines, contemporary, Thursday through Saturday.

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

Spice Rock Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, piano variety, Monday

through Friday; New Shooz, jazz, Thursday and Saturday; Ella Ruth Pigges, jazz and blues, Friday.

Harvey and the 52nd Street Five, jazz, 7-11 p.m., Sunday; the Paul Montemano Tropical Jazz Duo, featuring Kevin Cornwall plays tropical jazz from 4-7 p.m., Sunday.

Teas House, 1970 Vulture Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Bob Corwin, pop classics on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay

Southland Concerts and KGB-FM are proud to welcome to San Diego

THE GREG KIHN BAND

"The Breakup Song," "Jeopardy," "Love And Rock And Roll"

Plus special guests
THE MONROES
"What Do All The People Know"

One show only
THIS Sunday, April 27, 9 pm
MONY MONY'S
3595 Sports Arena Blvd.
Advance tickets at all
Theater District locations

locations including: May Co., Mad Jack's, Plaza Music Shoppe, Fleet Exchange and Mony Mony's.
General admission, come early for best seats!
Tickets \$1 higher day of show
—must be 21

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151 45th St. • 264-0144 • note early start

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Advance tickets at Off The Record, Lou's Records, Berlin Wall, Tower Records, Ticketron, & Telecast locations.

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Friday, April 25
BURNING BRIDGES
FLAVOR FRAME

Saturday, April 26
NIMBUS OBI
DROP CONTROL
plus special guest

Friday, May 2
HAIR THEATRE
THE NEPHEWS
INFANTRY

Saturday, May 3
FAMILY ARCADE—40 latest games • **DANCE CLUB**—At the rear
Minors accompanied by 18 or over

1025 11th Ave., (at Broadway), downtown San Diego • 234-0505
Advance tickets on sale now! • Opens at 8:30 pm

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104 75 San Diego Mission Road • 563-0060 • 1 block east of the stadium

CALIFORNIA TRANSFER

Tonight, Thursday, April 24 through
Saturday, April 26 and
Wednesday, April 30 through
Saturday, May 3

HEART & SOUL

Monday & Tuesday, April 28 & 29

THE WANDERERS

The best in '50s & '60s
rock 'n' roll
Every Monday in May

FORWARD MOTION

returns Tuesday, May 13

DOLLAR NIGHT

Every Monday & Tuesday is
All well, wine & beer, is \$1.00. Everything else is \$1.75.
8:00 pm till closing

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Catamaran

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Since the '60s, jazz was first at the 'Cat', and now in the early '80s, jazz is back! Never a cover or a minimum

EVERY THURSDAY
JAZZ DANCE NITE
with Mark Walton of KPFM 98.1 & Channel 10
Thursday, April 24 & May 1
MARK MEADOWS
Complimentary hors d'oeuvres 6:00-8:00 pm
General Admission presents their
Fashion Auctions starting at 6:30 pm
Dancing begins at 9:00 pm
First 300 people qualify for drawing each nite

EVERY FRIDAY THROUGH MONDAY
Dance to live entertainment
9:00 pm-1:30 am
CROSSFIRE
'50s and '60s rock 'n' roll
Members formerly with
Canned Heat, Flying
Burrito Brothers &
Moby Grape

EVERY TUESDAY
XTRA
CLASSIC OLDIES PARTY
with Dan Springfield of 69 XTRA Gold
Tuesday, April 26 & May 6
CROSSFIRE
Complimentary hors d'oeuvres 6:00-8:00 pm
Dancing begins at 8:00 pm. Weekly contest with great prizes.
First 69 people receive a FREE Bahia Belle pass.

EVERY WEDNESDAY
KIFM 98.1 Live Out Jazz
with Art Good of KIFM 98.1
Wednesday, April 30
BRUCE CAMERON ENSEMBLE
Wednesday, May 7
ELLA RUTH PIGGEE
Complimentary hors d'oeuvres 6:00-8:00 pm
Fantasy Fashion presents their
Fashion Auction starting at 7:00 pm
Dancing begins at 8:00 pm. Trivia contest—win a FREE Bahia Belle Pass.
First 58 people receive a FREE Bahia Belle Pass.
DON'T MISS OUR SUNDAY BRUNCH
10:00 am-2:00 pm. All you can eat \$10.95

EVERY FRIDAY & SATURDAY
BAHIA BELLE MOONLIGHT CRUISE
Sailing every Friday & Saturday night
8:00 pm & every hour on the hour until 12 midnight
COCKTAILS • DANCING
LIVE MUSIC BY "MAIN STREET"
Passage: 95 • Board dockside at the Catamaran Hotel Mission Bay

Lounge, Vacation Isle, Mission Bay, 274-4630: Shine It On, contemporary, Tuesday through Saturday.

San Diego North

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

Bacchaui, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Flywell, rock, Thursday through Saturday; Tower of Power,

funk rock and rhythm and blues, Sunday; Dizzy Gillespie, jazz, 7 and 10:30 p.m., Monday; Bo Diddley, rock, Tuesday.

Carlos Murphy's, 3890 Twigg, Old Town, 260-0305: Brian Stevens and Bob Huff, contemporary, Friday and Saturday.

Gourmet Lounge/Room and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday; Jeanette Rock, pianist, performs Friday and Saturday.

Islands Lounge, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Bogart, contemporary, Tuesday through Saturday; the Bill Shreve Quintet, jazz, Sunday and Monday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Piano Bar: Paul Grogan and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday and Tuesday; Don Libbey, Friday and Saturday; Don Libbey, Sunday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Mike Murphy, comedy and music, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Notice to Appear, rock, Thursday through Saturday, with Circles, rock, Friday and Saturday; New Shoot, jazz, Sunday brunch; new talent night, Sunday evening; Bruce Camerun, jazz, Monday; Ippo Panto, rock, Tuesday and Wednesday; Pattianger plays jazz through the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The California Transfer, contemporary, Wednesday through Saturday; Heart and Soul, contemporary, Monday and Tuesday.

Navejo Inn, 8515 Navejo Road, San Carlos, 465-1730: Kicks, rock, Thursday through Saturday; Hich and the Boys, rock, Sunday and Monday; the Precipitators, rock, Tuesday and Wednesday.

Pavilion Lounge, T-2 and Country Hotel, 500 Hotel Circle North, 291-7131: Sound Investment, contemporary, Tuesday through Saturday; Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-2953: Can, rock, Force of Habit, rock, P.S. Your Cat is Dead, rock, and Sven-Erik and the 6 Ticket Rollers, rock, Thursday; the Jack, rock, "The Cat"

Spill, 1130 Buenos Avenue, Bay Park, 276-2953: Can, rock, Force of Habit, rock, P.S. Your Cat is Dead, rock, and Sven-Erik and the 6 Ticket Rollers, rock, Thursday; the Jack, rock, "The Cat"

Spill, 1130 Buenos Avenue, Bay Park, 276-2953: Can, rock, Force of Habit, rock, P.S. Your Cat is Dead, rock, and Sven-Erik and the 6 Ticket Rollers, rock, Thursday; the Jack, rock, "The Cat"

Courtney, blues and rhythm and blues, the Turbidsen Pigs, rock, and Ten Yards, rock, Friday; Erth, rock, Burning Bridges, rock, Flare, rock, the Limit, rock, and No Exit, rock, Saturday; A-1-garde industrial noise music and soft pauley night as Jim Call and Comfort Control Video present Rital Mechanics plus Sold Out Performances by Robert Tru-nam, James Call, and Peter Z.O.

Tuesday: Stormy Summer, acoustic rock, Open Fire, rock, and Red October, rock, Wednesday.

The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa.

095-1461: Scat, rock, Thursday through Saturday; Greg Glover and Company, keyboards and vocals performing everything from Standards to contemporary, Sunday and Monday; the Jeds, contemporary, Tuesday and Wednesday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Duty Beat, contemporary, Friday and Saturday; First Effort, contemporary, Tuesday and Wednesday; Frank Detec, contemporary, Sunday and Monday.

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

San Diego South

Abby Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday; Gabriel's Grill, Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing Wednesday through Sunday.

Rock and Candle, 1250 Sixth Avenue, downtown, 544-0882:

Sunday: Dining Room: Nori, harpist, plays Thursday through Saturday evenings during dinner.

Anthony's Harboride, 1355 North Harbor Drive, downtown, 552-0370: Jesse Davis, contemporary, Wednesday through Saturday; New Shoot, jazz, Tuesday.

Aster Bowl, Turquoise Room, 4350 Thirtieth Street, North Park, 282-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday; Gabriel's Grill, Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing Wednesday through Sunday.

Cafe Vienna, 3619 College Avenue, 265-1446: Johnnie B, accordion music sing-along, Friday through Sunday.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 492-0370: Richard Glick, ragtime guitar, Thursday and Sunday; David and Franc esca Savage and Friends, classical viola duets, Friday; Lori Bell, jazz flute, Tuesday and Saturday; Bob Hart, classical piano, Wednesday.

Cafe Vienna, 3619 College Avenue, 265-1446: Johnnie B, accordion music sing-along, Friday through Sunday.

Cafe Vienna, 3619 College Avenue, 265-1446: Johnnie B, accordion music sing-along, Friday through Sunday.

Jose Murphy's
Nightclub & Pub
4302 Mission Blvd., Ph. 279-3225 • Daily 10 am-2 am

THE REFLECTORS
Thursday-Saturday
Tuesday & Wednesday

CIRCLES
Sunday & Monday

BLONDE BRUCE BAND
Sundays 4-7 pm

Tonight, April 24 & every Thursday 5-8 pm
OUTDOOR BBQ
T-bone steak (cook your own), corn-on-the-cob, baked potato. All for only \$6.50.
Enjoy all of this on our outdoor deck.

FRIDAYS ARE DOLLAR DAZE
Any drink in the house \$1.00, 5-8 pm. Tacos & chips with salsa also a buck.
Regular menu also served.

Sundays 9 am-2 pm
ALL-YOU-CAN-EAT CHAMPAGNE BUFFET \$5.75

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• 4258 W. Point Loma 225-9559

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FOUR EYES

Sunday & Monday, April 27 & 28
HEATERS
Draft beer 75¢, Schnapps & Kamikazes \$1.25

Tuesday-Saturday, April 29-May 3
SIERS BROS.

NOON-PM & HALCYON presents:
This Tuesday 7:00-10:00 pm
ORIGINAL MUSIC SHOWCASE
with **RV & THE SHADOWS**
and **SIERS BROS.**
Complimentary Live Dinner Buffet
\$1.00 Kamikazes
Pitties, concert tickets, movie passes & dinners

FREE LITE DINNER BUFFET
\$1.50 well drinks—Monday-Friday 4:30-8:00 pm

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Dancing • Video • Spirits
Complimentary mini buffet and
Happy Hour Monday through Friday 5-8 pm

HUMPHREY'S

JAZZ
by the bay

Humphrey's presents the best of the 'Late Nite' jazz
as one of San Diego's hottest local bands
performs on Humphrey's indoor stage!

SUNDAY, APRIL 27
Hosted by Al Good
NEW SHOOZ 8:00-midnight

MONDAY, APRIL 28
NEW SHOOZ 8:00-midnight

Complimentary hors d'oeuvres
6:00-8:00 pm/drink specials
Don't miss an exciting meeting!
NO COVER/MUST BE 21

HUMPHREY'S
2241 Shelter Island Drive
224-3577

Steamers

OYSTER BAR
SEAFOOD RESTAURANT
Presents Dining and All That Jazz
Complimentary valet parking Fridays & Saturdays
1165 Garnet Avenue in Pacific Beach • 274-2323

New Shooz
Thursday & Saturday, April 24 & 26
Thursday 8 pm-12 midnight, Saturday 9 pm-1 am
No cover • no minimum
Bill Shreve Cultural appearing in May

Ella Ruth Piggee
Friday, April 25, 9 pm-1 am
Paul Montezano's Tropical Jazz Duo
Sunday 7 pm-11 pm
No cover • no minimum

Happy Hour 7 days a week • 4-7 pm
On piano—Jenny Melnick: Chef's Choice & Tuna's
MONDAY: Shrimp & Seafood
TUESDAY: Mexican Fiesta
WEDNESDAY: Italian Night
THURSDAY: Chicken Night
FRIDAY: Chef's Choice
SATURDAY: Gourmet Chili & Tuna's
SUNDAY: Gourmet Chili & Tuna's
Daily drink specials

PARADISE BAY
Seafood Restaurant & Oyster Bar

Wednesday-Saturday • April 23-28
SIERS BRO.

Coming April 30-May 3
CIRCLES

Every Tuesday 9 pm-2 am
CHAOS PRODUCTIONS
Mobile D.J.'s Mike & Dave

Every Friday
FASHION ODYSSEY
Drink specials nightly • Formerly the Windrose Restaurant

At Marina Village • 1010 Marina Blvd. • 265-1446 • 199/223-2236

REFLECTIONS
BE REFLECTIONS

presents
Devocean
Tuesday-Saturday from 8:30 pm

"Food, Glorious Food"
Complimentary International Happy Hour
Hors d'oeuvres from 5:00 to 7:00 pm

Monday—Tapas
Tuesday—Chinese
Wednesday—Mexican
Thursday—Italian
Friday—Roast Beef

Plus music by
The Jets

Rockola
Coming in May

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

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747. Jay Traylor, classical guitar. Tuesday and Wednesday lunch hours.

The Coo-Coo Club, 4383 University Avenue. 253-8213. Jonathan the Texas Fiddler, honoring variety requests. Friday and Saturday.

Dick Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Too Much Fun, jazz. Tuesday through Saturday.

Doodles, 4225 El Cajon Boulevard, East San Diego. 233-6581. Piano bar. Paul Gregg, Tuesday through Saturday. Parti Clem, Sunday and Monday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282. Eddie Gold, show tunes and contemporary music on the piano. Thursday through Saturday; live music, Sunday and Monday. Call club for information. Barbara Casler, contemporaries, Tuesday and Wednesday.

Fat City/China Camp, 2137

Pacific Highway, downtown. 232-0686. Harvey and the 52nd Street live, jazz. Wednesday through Saturday.

Hamburgers! 4016 Wallace Street, Old Town in the Bazaar del Mundo. 295-0584. Charlie Morse, contemporary. Friday and Saturday.

Holiday Inn/Embassero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861. The Denise Jeter and Bob Morris Quartet, jazz. Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221. Harry's Bar. Live music. Friday and Saturday. Call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Piano bar. Rick Ruff, Tuesday through Friday. Happy hours. Chris Curtis, Wednesday through Saturday. Evening. Indoor stage. New Shoes, jazz, Sunday and Monday.

"The Insider", at the dock, 1066 North Harbor Drive, downtown. 298-8066. The B Street Band, contemporary, nightly.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300. Oh! Ridge, comedy and music. Wednesday through Saturday. Tom Cunningham, contemporaries, Sunday and Tuesday.

La Maison/Galerie, 5136 Fifth Avenue, Hillcrest. 298-0119. Live music. Saturday. Call club for information.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. Coalition, jazz, Wednesday and Thursday. King Biscuit Blues, blues and rhythm and blues. Friday and Saturday. Windows, jazz, Tuesday.

Mr. A's Restaurant, 2550 Fifth Avenue, downtown. 236-1377. Peter Robberecht, pianist. Tuesday through Saturday.

O'Hangry's, 2547 San Diego Avenue, Old Town. 298-0333. Ron Wheeler, contemporary, Thursday

and Saturday.

Our Place Pub at Mikan's, 2424 Fifth Avenue, Hillcrest. 232-1773. Coral Thuet and Steve O'Connor, jazz. Thursday; the Biddle Carter Quartet, jazz. Friday and Saturday; Clarence Bell, jazz. Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village. 232-7881. Greg Glover, keyboardist and vocalist performing everything from standards to contemporary. Wednesday through Saturday.

Patrick's II, 428 F Street, downtown. 233-3077. Pro Brigham's Preservation Band, Dixieland jazz, early evening. Thursday; the Blonde Bruce Band, blues and rhythm and blues. Friday and Saturday; the Aubrey Fay Trio, jazz. Sunday brunch.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900. Devocean, Top 40 dance music. Tuesday through Saturday; Jets featuring Kenny Morrill, vintage rock, Friday happy hour. Shepherd's Restaurant: Vicki McMaster, standards and pop from the 40s. Wednesday through Sunday; the harp. Wednesday through Sunday; Gail Dietrich, classical harp. Tuesday.

PL's Warehouse Restaurant, 200 Fifth Avenue, downtown. 234-2200. Mc Nice Coy, jazz. Friday.

Reel Gusto, 4105 Taylor Street, Old Town. 295-5111. Two Pieces, Sixties and Seventies hits. Friday; DJ Jim Anthony spins platters on Saturday.

Reuben E. Lee's, 890 14th Street, Harbor Island. 291-1870. Sander Hirsch and Fortune, contemporary, Thursday through Saturday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111. David Watson and the Gathering, contemporary. Friday and Saturday; the Aubrey Fay Trio, jazz. Sunday brunch.

U.S. Grant Hotel, 326 Broadway, downtown. 232-3121. Lobby: The Fred Benedetti Trio, cello, flute, and guitar chamber music. 4:30-8:30 p.m., Tuesday through Saturday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011. Linda Chase and Roger Dempsey, flute and piano jazz, 8 p.m., Saturday.

Your Place, 4673 Thirtieth Street (at Adams Avenue). 284-8449.

through Saturday; Aces Wild, rock. Sunday and Wednesday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 688-6042. Brian Whitaker, contemporary rock and oldies, 7:11 p.m., Friday and Saturday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village. 232-4855. Live music. Thursday through Saturday; call club for information.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2523. Brian Baines and Don Dunne, Irish music, Wednesday through Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660. Dale Pearson, contemporary music on the piano. Tuesday through Saturday; Jim Moore, guitar variety. Sunday and Monday; Craig Jones, piano, 5 to 8 p.m., Friday.

Brian Whitaker, contemporary rock and oldies, 2 p.m., Sunday.

Yukon, 4278 University Avenue, East San Diego. 284-0318. Live music. Thursday through Saturday; call club for information.

East County

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

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2523. Brian Baines and Don Dunne, Irish music, Wednesday through Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660. Dale Pearson, contemporary music on the piano. Tuesday through Saturday; Jim Moore, guitar variety. Sunday and Monday; Craig Jones, piano, 5 to 8 p.m., Friday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757. Balboa/Dallas, rock. Wednesday through Saturday; the Star Party, recorded music and video.

Bronce Billy's, 11377 Woodside Avenue, SanDiego. 448-8778. Croyote, country. Wednesday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757. Chain Reaction, contemporary. Wednesday through Saturday.

Cafe Vid, 7353 El Cajon Boulevard, La Mesa. 460-7353. Mike and Dave from Chaos Productions spin platters. Thursday; contemporary recorded dance music with Tom and Charlie. Friday and Saturday; Super Sunday dance night, 8 p.m.-2 a.m.; Carol Reynolds and the Cashai Dancers perform at 10 p.m., Tuesday; the Accessories, rock. Wednesday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757. Balboa/Dallas, rock. Wednesday through Saturday; the Star Party, recorded music and video.

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Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757. Balboa/Dallas, rock. Wednesday through Saturday; the Star Party, recorded music and video.

audience participation presentation. Sunday and Monday; hypnotist Marshall Silver presents the Hypnotic Revue. Tuesday night at 9 and 11 p.m.

Carlton Chain Country Club, 9200 Inwood Drive, SanDiego. 444-4242. Joey and the Singin'ers, contemporary. Friday and Saturday.

Crown Room, North Second and Oakdale Avenue, El Cajon. 447-0456. Jerry Burchard, contemporary. Monday and Tuesday evenings.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444. Elton J.R. and the Country Gold, country. Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0532. Starline, Fibers and Staties rock. Tuesday through Saturday; Elvis. Excitement with Aaron Heart and Memphis Gold, Elvis Presley

Don's West, 5286 Baltimore Drive, La Mesa. 462-0532. Starline, Fibers and Staties rock. Tuesday through Saturday; Elvis. Excitement with Aaron Heart and Memphis Gold, Elvis Presley

imersonator extraordinaire. Sunday.

Flan Springs Inn, 15505 Highway 80, El Cajon. 443-9568. Big Sky, country. Thursday through Saturday.

Happy Days Car Hop, 9664 Camino Road, Spring Valley. 463-4757. The Wanderers, vintage rock. Friday; Hack issue, vintage rock. Saturday.

Herseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. The Classics, nostalgic rock. Wednesday through Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, College area. 448-7072. Brent Bowers, contemporary favorites. Thursday and Saturday; the Outrigger, rock. Friday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-8591. Ron Morin, country. Wednesday and Thursday; Swingin' Amos, country. Friday and Saturday.

THE NEW CLUB CHALET

The best in current dance music, live & recorded - 7 days a week

TONIGHT! THRU SATURDAY



Live music starts 8:30 pm Wed. & Thu. 9:00 pm Fri. & Sat. • 8:00 pm Sun. NO COVER SUNDAY-THURSDAY!

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HAPPY HOURS
EVERY MON.-SAT. 5-8 PM
WELL DUBLES \$1.50
DOMESTIC BEERS \$1.00
LARGE PITCHERS OF MILLER \$2.50

NIGHTLY SPECIALS
THU.—95% KAZIS
FRI.—\$2 ICED TEAS
SAT.—95% KAZIS
SUN.—95% MILLER DRAFTS
MON.—\$1.05 TEQ. SHOOTERS
TUE.—95% MILLER DRAFTS
WED.—\$1.05 SCHNAPPS SHOOTERS

PADRES & ALL MAJOR LEAGUE BASEBALL via satellite

For club info and bookings call
Nelson Talent Agency
222-4320

SUNDAY MEDIA

WEDNESDAY



SERIOUS GUIDE

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PRIVATE DOMAIN
Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

THOMPSON BROS.
Rock and Roll • Dance • Rock and Roll • 9-11 pm

ELLA RUTH PIGGEE
Jazz • Jazz • Tues.—Complete prime rib dinner \$5.99, 4-11 pm

NOTICE TO APPEAR
Wed.—Restaurant Employee Night • \$1 well drinks • Rock and Roll

THE FATTBURGER BAND
San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

ELLA RUTH PIGGEE
Jazz • Jazz • Tues.—Complete prime rib dinner \$5.99, 4-11 pm

NOTICE TO APPEAR
Mon.—KGB FM Night • Tues.—Restaurant Employee Night

KING BISCUIT BLUES
Wed.—Midweek Lobster Night \$7.99 • Margaritas \$1.50

Entertainment MENU

"Dream Makers"
WEDNESDAY EVENINGS
A Country singer's dream. Be the lead singer of your favorite Country group and win cash prizes. Best performances each Wednesday win \$50 and a chance to enter the Grand Prize Finals.

"BRAMBLE"
Kick up your heels to the finest country music in town. Tuesday - Saturday. Beginning at 9:00 p.m.

ABILENE
San Diego's Classic Country Saloon

Pavillon Lounge

INTERNATIONAL HAPPY HOUR and TRIVIA QUIZ
International C...k Specialties and Complimentary Hors d'oeuvres

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GREAT AMERICAN LIP SYNC CONTEST

CASH PRIZES! \$100.00 • \$50.00 • \$25.00
Sign up in advance or on Thursday 10 pm

Crystal T's Emporium

Swing and Hustle Night

TUESDAY EVENINGS
Get your partner(s) worked out

Starting May 6
NIGHT IN THE LATIN QUARTER
Free Latin dance lessons
Instruction by Michael Kichm
Starlight Dance Studio
7:00-8:30 pm

Crystal T's Emporium

Fantasy Fashion Auction

WEDNESDAY EVENINGS
Bid for the best buys on fashionable women's attire.
Two shows - 10 and 11 p.m.

Crystal T's Emporium

Legends, 2754 Albino Boulevard, Alpine. 445-5545: Craig Jones, sing-along favorites, ballads, jazz, and a bit of country. Friday through Sunday evenings.

Lorenas, 596 Broadway, El Cajon. 442-9696: Albi, contemporary. Tuesday through Saturday. Jey and the Strangers, contemporary. Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, SanTEE. 448-8500: Friends, rock. Friday and Saturday.

Nite Owl East, 667 North Madison Avenue, El Cajon. 447-3854: The Baja Straps, Top

40 dance music. Thursday through Saturday. Braq, contemporary. Sunday through Wednesday.

Old Wagon Wheel, 8646 Mission Gorge Road, SanTEE. 449-6240: Martin Eddy and Country Brecc, country. Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Laredo, country. Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 460-9616: Dan and Terry, contemporary. Tuesday through Thursday. Alton and the Ox Bow Country Lads, country. Friday and Saturday.

Park Place, 1280 Fletcher

Parway, El Cajon. 448-4111: The Herones, rock. Tuesday through Saturday. Friends, rock. Sunday and Monday. Hypnotist De James Downs performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelican Pub, 7828 Broadways, Lemon Grove. 444-8284: Open jam session. Thursday and Sunday. Spread Eagle, rock. Friday; the Lemon Grove Surfability Review, oldies rock. Saturday. Tommy Ray, country. Monday and Wednesday; Cow Jazz, country swing. Tuesday.

Pizza Plus, 764 Jamacha Boulevard, El Cajon. 444-3300: The Cat-Flaca, vintage rock.

Friday: the Hi-Bams, vintage rock. Saturday.

Rodon Room, 8300 Broadway, Lemon Grove. 469-5137: Chad Hart, country. Friday and Saturday.

Strait-Ahead Sound, 7578 El Cajon Boulevard. 466-9977: Secret City, rock, and Plain Jane, rock. Friday.

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

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session. Thursday. Musicians welcome; the Nomads, rock.

Friday and Saturday.

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Secrets, pop jazz. Friday through Sunday.

China Five Restaurant, 569 H Street, Chula Vista. 429-5951: Juan Robles, contemporary. Tuesday through Thursday; the Palm Trio, contemporary. Friday and Saturday; East Coast contemporary. Sunday and Monday.

Country Bumpkin, 1852 Palm Avenue, Imperial Beach. 429-1161:

Gail Lee and Go for Broke, country. Thursday through Saturday. Live country music. Sunday and Monday, call club for information; White Horse, country. Tuesday and Wednesday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: France, rock. Thursday through Saturday; Mirror, Sunday and Monday; Four Eyes, Tuesday and Wednesday.

De Vici's, 626 E Street, Chula Vista. 427-8880: The Family, Top 40 dance music. Thursday through Sunday; live music. Monday through Wednesday, call club for information; Jan session, 2:30-7 p.m., Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country. Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Josey's, 415 Broadway, Chula Vista. 429-4528: Louie and Louie Change, contemporary and oldies. Wednesday through Sunday; City Lights, contemporary and oldies. Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary. Tuesday through Thursday; East Coast contemporary. Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Storm's Eye, Top 40 dance music. Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Los Lujes, Mexican cowboy music (corridos). Thursday; Celente Latino music. Friday and Saturday; Musica, salsa and Cumbia music. Sunday evening, with Los Lujes, early evening Sunday.

Oasis Bar, 1121 Third Street,

Chula Vista. 426-2977: Live country music. Nightly, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Cat-Flaca, vintage rock. Thursday; the Two Times, rock. Friday, Saturday, and Wednesday. The Bill Coleman Group, jazz. Sunday.

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 262-8382. Thursday afternoon or Friday

before 5:00 p.m. The listings are free.

Rock & Roll

The Accessories: Cuff Vid Acea Wilds Beach Club, Tron Hone
The Agneta: Fissile Lounge
Automatics: Honey Honey's Back Issues: Happy Days
The Beat Club: Club Chisel
Vista Entertainment Center
The Belair Boys: Henry's, the Mission Inn
The Belairs: Circle D Corral
Blitz and the Boys: Navajo Inn
The Billa Brothers: Trojan Horse
Bolton/Dallas: Carlos Murphy's/Crossmont Center

Mony Mony's
Live music 7 nights a week
1705 Sports Arena Blvd. 223-5396 Across from Sports Arena

Thursday-Saturday
April 24-26
9:00 pm-1:30 am
AUTOMATICS

Sunday, April 27, 9:00 pm
THE MONROES opening for
GREG KINN
Tickets \$12.50 in advance. Available at Mony Mony's and all Ticketmaster outlets

Thursday is
NIGHT OF WINE & FASHION
75¢ wine by the glass plus
THE FANTASY FASHION AUCTION

Saturday is
75¢ MARGARITAS & FREE COVER
Both from 7:00-8:00 pm

Wednesday is
75¢ HAPPY HOUR
With Katie Manor & Bryan Jones, 91¢ shooters, 25¢ draft beers & FREE food from 6:00 pm to 9:00 pm

Our Happy Hours Are!
Monday, April 28, 11:30 am
LOTTERY LUNCHEON
featuring
CHANTILLY LACE
Attend our first ever lingerie & swimsuit fashion show—drawings every 15 minutes. Join the fun & enjoy the food!

HAPPY HOUR—ENORMOUS BUFFET
Filled with COMPLIMENTARY gourmet hot and cold hors d'oeuvres. Monday-Friday, 4:00-8:00 pm

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TRY US FOR LUNCH & DINNER
Full menu served from 11:30 am-10:00 pm

W.D. Pabst & Co.
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2901 Nimitz Blvd. at Roscamars
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KIFM 98.1
Lites Out
JAZZ
Comes to downtown. Tuesday.
Complimentary seafood appetizers

NEW SHOOZ

JESSE DAVIS
Wednesday-Saturday

The all new, redecorated
Anthony's Harborside
Acoustically rated as one of the finest showroom lounges
Larger dance floor • Wide screen TV
More room to dance & party • Check it out! 232-6358

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Enjoy San Diego's finest light entertainment in our intimate, lively setting. Serving a variety of tasty items including the famous Shooter Burger, we feature a unique and unusual selection of cocktails.

Now Appearing:
Chris Curtis
Tues., Thurs., Fri. 6-11 p.m.
Shari Marie
Mon., Wed., Sat. 6-11 p.m.

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1-5 La Jolla Village Drive • 587-0056

SHOOTERS

Bonita Casa Restaurant
Presents rock & roll with
the Cat-Flacs
Thursday, April 24

the Agneta
Friday, Saturday & Wednesday
April 25, 26 & 30

Featuring the brightest and best of live entertainment & dancing in the South Bay area

- Puerto Nuevo lobster-style dinners, served daily
- Fresh fish, seafood, chicken, steaks
- Sunday champagne buffet brunch
- Open daily for lunch and dinner

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Five reasons to make Rio Rita your favorite disco in Tijuana:

1. Always free admission (18 year olds and up)
2. We stay open until 3 am on weekends
3. The best margaritas made with fresh lemon, Cointreau and the finest tequila
4. 12 oz. beer \$0.50
5. BEER BUCKET \$4.00 with 6 bottles

RIO RITA
744 Revolution, between 3rd and 4th (across the street from Danny's Restaurant)
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DJ JASON BENCE

Thursday
Dance with the **BIG E**
all night long • No cover & 8:00 well drinks 8:00-10:00 pm
The best in new music, soul, funk & mellow

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VERTIGO

Friday & Saturday
with D.J. Jorge
No cover & 75¢ beer, wine & well drinks 8:00-9:00 pm

Every Sunday
Trade Roots Int'l presents
ROOTS, SKANK REGGAE NIGHT
featuring the finest live and recorded reggae.

Wednesday
Attention: Great idea for "Girl's Night Out"
FEMME FATALE NIGHT
Ladies only 7:30-9:30 pm. Free admission. 75¢ drinks plus special entertainment for all the ladies. Men welcome at 9:30 pm

Cocktail hour 8:00-9:00 pm • Drinks are 75¢ • No cover
140 S. Sierra Ave. 755-6733
We do have an appearance code. We have the right to refuse anyone. Please show 21 ID.

HUMPHREY'S
Prime Time
Piano & Food Bar

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

PRIME TIME MENU
MON. CARVED ROAST BEEF SANDWICHES
TUES. PEEL YOUR OWN SHRIMP
WED. 50¢ SEAFOOD BAR
THUR. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

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

Prime Time at Humphrey's
a great way to end the afternoon... or begin an evening.

AT THE PIANO BAR:
RICK RUTTI Tues.-Fri. 5:30-8:30 pm
CHRIS CURTIS Wed.-Sat. 9:00 pm-1:00 am

JAZZ CONCERT:
NEW SHOOZ Sun. 8:00-midnight
NEW SHOOZ Mon. 8:00-midnight

2341 Shelter Island Drive • 234-3577

HUMPHREY'S

A black and white photograph of four young men standing in a row outdoors. They are shirtless or wearing minimal clothing, and the background shows a city street with buildings.

Goldberg array of alarm clocks during the credits, nor how the characters have been set in the small-town locale, soon to be jolted back through thirty years of nostalgia. The film has a lot to be deconstructed. The plot that unfolds thereafter is a sort of juggling act of hot potatoes. The first half of the film has the hero playing Cupid to his own parents, playing hard-to-get to his own wife, and then playing hard-to-get harder to Chuck Berry. But the movie's brightest idea — its twist — is that if it were — does not come until the final fulfillment of the tale. The weary time-traveler, having been in new territory for a while, now finds himself back in the present with a different past from everyone else. That idea, with its infinite possibilities for lust and alienation, is passed over, of course, as rapidly and unreflectingly as every other idea in the movie. The film, as it does at the very end, or at the very end, excepting one final twist, is not to be taken as Michael J. Fox. Christopher Lloyd. *Love*. Thompson 1985

1985. *Love*. Cinema 4, Carousel Cinema 6, Santee Village 8; UA (Vista 6)

Band of the Hand — **MOU SQUAD** (Fox, Mondays, 10 p.m.) — The new band of the hand (like the fingers of a hand, see). The executive producer, Michael Mann, is the executive producer of *MIAMI VICE*, and the director, Paul Michael Glaser, used to be one or the other of the characters on *STARBUCKS*. **AND HUTCH** — so it's a small wonder there's a TV-shininess about the movie. Stephen Lang, as the Father Flanagan of an Everglades survival camp where the live-recalcitrant youths who get shipped into the place are appealing, an unsmiling and gleaming-eyed Indian, dressed all in black (including headband), with the stance of a black-belted and an air of true spirituality (or else psychopathy). But he eventually gets himself killed (and, yes, he has to die). Have to avenge him (yay-y-y-y-y). With: Michael Carmine, Lauren Holly, and

geological time-line has collapsed into itself like a retractable aerial, or better, has been bent back on itself like a wire, so that the time gap may be measured as the distance between parallel lines and would have infinitely many solutions. The interest in anachronisms never, predictably enough, rises above the parlor-garmenterism into the time-traveler's dream, so frequently, and comfortably, staid. But at the inlows, almost vaudeville in its very exuberance, the time cancan, the movie is quite consistently amusing, and even when not, its too fast-moving ever-to-be-another day of the week, its tremendous speed, ought not to obscure how scintillatingly director Rube Goldberg has put the time clock (starting with the Rubie

Back to the Future — The tailoring the time-travel theme to the teenage market has led to, besides such concrete accessories as skateboards and electric guitars, inordinate dwelling on anachronism with a contemporary teenager plunged (much like an addict) into **HAPPY DAYS** (only deeper) in *Fifties*. It's as though the

[illegible]

A black and white photograph showing a unicorn standing in a body of water. A person in a small boat is in the foreground, reaching out towards the unicorn. The scene is dark and atmospheric, with the unicorn's white coat contrasting against the dark background.

Brazil: (The time setting of this Orwellian) (as we have all been instructed to call it) Orwell is identified as the author of the novel in the Twentieth Century, and it is in fact both forward and backward from the time of the writing of the clothes and appliances, but further advanced into bureaucratic machinery. (The time setting of the future, in short, as it might have been imagined when Orwell was writing the novel, is not so far from it than he himself imagined. And more to the point, a good deal more advanced than any future ever envisaged by present-day Orwellians.) Indeed the general effect is of a two-cylinder story which is a mixture of the mass wheel production, and it gets to be a bit of a drag. For all its touches of the grotesque, the two-cylinder subversion, this is a move up to the shoulder in the pocket of the money. The novel is not so much a prominence is far less through invention than through acquisition. (The time setting of this Orwellian) (as we have all been instructed to call it) Orwell is identified as the author of the novel in the Twentieth Century, and it is in fact both forward and backward from the time of the writing of the clothes and appliances, but further advanced into bureaucratic machinery. (The time setting of the future, in short, as it might have been imagined when Orwell was writing the novel, is not so far from it than he himself imagined. And more to the point, a good deal more advanced than any future ever envisaged by present-day Orwellians.) Indeed the general effect is of a two-cylinder story which is a mixture of the mass wheel production, and it gets to be a bit of a drag. For all its touches of the grotesque, the two-cylinder subversion, this is a move up to the shoulder in the pocket of the money. The novel is not so much a prominence is far less through invention than through acquisition.

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Pamela G. Miller, Editor
Peter G. B. Noy, Director
Terry Gilman, 1985

The Color Purple — Steven Spielberg's old-fashioned Prestige

ENCOUNTERS and E.T., not just to imaginary beings from other planets but to Real People, a chance

had not hitherto been faking it or forcing it, had not been cheapening himself, as it were, in order just to

Critters — Invaders from space, with Dee Wallace Stone, M. Emmett Walsh, and Billy Green Bush, directed by Stephen Herek. (Carousel Cinema 6; Center 3 Cinemas, Grossmont Mall; La Jolla Village, Grossmont 8, Glassboro 8)

Critters — Invaders from space, with Dee Wallace Stone, M. Emmett Walsh, and Billy Green Bush, directed by Stephen Herek. (Carousel Cinema 6; Center 3 Cinemas, Grossmont Mall; La Jolla Village, Grossmont 8, Glassboro 8)

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sort of thing.) And his intermittent presence, though it lightens and thins the texture of the piece, inevitably hogs the spotlight and overshadows the "straights" or "stiffs": Michael Caine, Mia Farrow, Barbara Hershey, Dianne Wiest. 1986.

** (Carousel Cinema 6; Mira Mesa Cinema; Strand from 4/25)

House — Ut-frightening horror laced with unfunny comedy and sprinkled

with unrevealing glimpses of the Vietnam War — an unbeatable combination. Still, after so many psychopaths and dropouts and whatnot among Vietnam vets, it was about time for a ghost. With William Katt and Kay Lenz; directed by Steve Miner. 1986.
• (Century Twin)

Just Between Friends — A sitcom striving to be a soap opera: two women become friends before they

find out that one of them is the mistress of the other one's husband. Certainly the scene of outright farce when the members of the romantic triangle first come together in one spot, with consequent stumbles over the doorkill and dropped forks and so on, gives good reason to want to strive to be something else. But the convenient death and inconvenient pregnancy are little else than TV-movie-of-the-week hyperbole. Mary Tyler Moore does well enough with

the sitcom stuff, not so well with the soap. Christine Lahti does better with both. Ted Danson, Sam Waterston, written and directed by Allan Burns. 1986
* (Cinerama, from 4/25, Mira Mesa Cinemas)

Kiss of the Spider Woman — The basic situation is a combustible one: A political prisoner named Valentin shares a cell with a homosexual pederast named Molina in an

unnamed Latin American country. The homosexual, who is eventually revealed to have been bribed by prison officials to worm information out of his cellmate, but by then has developed a genuine bond with the man, helps to pass the time, as well as to get the conversational ball rolling, by recounting the plot of his favorite old movie: a Nazi propaganda piece in the form of a CASABLANCA-like thriller, with all the Hollywood clichés of World War II

turned topsy-turvy. The overt political content there, and Molina's willful blindness to it, will automatically settle the matter for some people: those, for example, who can't see past the jackboots and swastikas of Leni Riefenstahl's *TRUMPH OF THE WILL*. And the issues which gave us much polemical spark to Manuel Pug's original novel, *Camp Aesthetics vs. social consciousness, fantasy vs. reality, style vs. content*, will never get off the ground. Perhaps the issues might still have emerged if the depicted film-within-the-film were a sufficiently shining example of the gloss and glamour of the Forties. But it is not. Aside from the fact that it is a German and not a Hollywood production, the storyline

new people and be accepted. One of the people she meets and is accepted by is a football player. The football realm of events is not nearly so serene as it really quite arid, having been thoroughly plundered in other movies, and the rusty hero's suicidal entry into the athletic arena turns this would-be Woody Allen into a juvenile Jerry Lewis. The least that can be said is that he is not a success in this arena, a commendable restraint even though there is nothing restrained, or remotely respectful of the rules of the game, about the actual disaster that befalls him (with further recourse to slow-motion). Even at that, the movie lends a way to and on a freeze-frame of him with his arms raised above his head. (And the crowd, of course,

the characters and the audience. This hardly seems necessary when the characters in question are as unreservedly and unreluctantly lovable as these: a plucky divorcee with an only son, a tomboyish talent for horses, and just a touch of common-sense feminism ("You mean to tell me if there were a fly in these pants instead of a zipper, I'd get the loaf!"), and an older widower and natural-born libertarian who owns the local drugstore, makes himself handy around the house, plays a bit of fiddle at the weekend dances, and drives a 1927 Model A whose window- and bumper-stickers give mute expression to the director's otherwise self-stopped liberalism: "No Nukes," "Re-forest America."

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The Money Pit — Getting off on the right foot is vital to a comedy, much more so than to a tragedy, which can afford to put off making you feel miserable. This one — a comedy, one surmises, about a young

couple's travails in fixing up a million-dollar dream house — starts out aggressively unfunny and eventually escalates to the apocalyptically unfunny, which is to say it starts out with stuff like the mattress sinking through the bed frame, the front door falling off its hinges, the stairway collapsing, the taps in the bathtub spewing out mud, etc., and moves

on to our diagrammed chain-reaction gags in the vein of Steven Spielberg's 1941. (Spielberg was one of the executive producers here; Richard Benjamin directed.) There is perhaps one shot — in the entire movie — which seems pretty clever, or at any rate pretty unaggressive: the extreme long shot through a second-story window of someone fighting off some invisible insects. But by that point the jaw is apt to be pretty firmly set. Tom Hanks. Shelley Long. 1985.

• (Carousel Cinema 6; College; Fashion Valley; Plaza Cinemas; Rancho Bernardo 6; SanLee Village 8; Sports Arena 6; Sweetwater 6; University Towne Centre; Wiegand Plaza 6)

Murphy's Law — Charles Bronson, as a cop framed for murder; directed by J. Lee Thompson.
(Center 3 Cinemas; La Jolla Village; Oceanside 8; Parkway; Rancho Bernardo 6; from 4/25; UA Chula Vista 6; UA Glasshouse 6; UA Horton Plaza 2; Windward Plaza R)

Murphy's Romance — The lighter side of Martin Ritt: a romantic comedy set in the sort of Western small town where everyone knows everyone else and where the line between the major and the minor is open Thursday through Sunday only. The screenplay by the husband-wife team of Irving Ravetch and Harriet Frank, who worked with Ritt on *HUD*, *HOMBRE*, *CONRACK*, et al., is constructed out of periously thin material, stretched out into long opening lengths; and it is stretched out that way for no conceivable reason other than to allow time for an intimate bond to develop. **B-** *Jan*

smock. There is a lot to be said simply for the drugstore set itself, which exists in a kind of time-war. And there is a lot to be said, too, for any movie designed as a vehicle for the personality of James Garner, who has always deserved better on the big screen. (The little screen is something else again.) If it is entirely in keeping with his career thereon that even here he deserves a better nature, more deserving co-star than Sally Field. 1985.

** (Cinemas: from 4/25; Flower Hill Cinemas; Mira Mesa Cinemas; Vineyard Twin)

Off Base — Cops and extracurricular ballet (with Jacques D'Ambrise in an autobiographical role as the public-service choreographer). One of the cops is actually an imposter who really works in the job made famous in Francis Ford Coppola's *YOU'RE A BIG BOY NOW*: librarian on roller skates. Keeping the imposture going for the length of the movie — for the sake of romance with a lady cop — is a severe tax on belief. And it doesn't help to have mellow-toned Judy T. Woodard in the role. But then Meg Tilly doesn't seem much like a policewoman either. More annoying than amusing. Directed by Michael Dinner 1986.

◆ (Century Twin, from 4/25; Rancho Bernardo 6; Sweetwater 6; University Town Centre)

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CURRENT MOVIES

radicalization of a complacent bourgeoisie, namely an Argentine history teacher who comes to suspect that her adopted five-year-old might be one of the desaparecidos — missing children of political prisoners, sold for profit into good homes. The climate of complicity is set up at leisure, and the sudden gear-shift into something more serious is properly grating, drumming gages turned to dumbstruck horror. Even after that the drama lacks a little in momentum, and the image (even before it) is pallid and dingy. Norma Aleandro

does what she can, and more than she should have to, to supply what isn't there: her portrayal of moral quinniness approaches the operatic. And sometimes surprises it. Directed by Luis Puenzo. 1985. (Quil)

Out of Africa — Isak Dinesen's life as a coffee grower in Kenya, before, during, and after World War I, is almost the stuff of an Erna Faber novel. The adroit fearlessness of the director (not of sheer bulk) prevents it from being that, and prevents it from being very exciting

or eventful in any other way either. The movie delivers some emotional punch at the end — in fact delivers a staggering flurry of them, by way of several wrenching lawsuits — but it's a bit of a wait till then. In the meantime, "You've got typhoid," or something on that order, will have to tide you over. Meryl Streep, though she must wear a whole closetful of the worst hats in creation, and though her Danish accent lacks the definitive authority of her British, Polish, or Oklahoman, is surprisingly adequate to the physical demands of the role, with a trawling tangle of hair

and a skin tone that darkens by degrees, and with a convincing surt as an in-prison loner, Robert Redford, as her supposedly aristocratic, supposedly British lover, is (sans any accent whatever) too much the footloose American cowboy and too much the confident and condescending Hollywood superstar. With Klaus Maria Brandauer, written by Kurt Luedtke, directed by Sydney Pollack. 1985. (Claremont, from 4/25; Power Hill Cinemas; Mira Mesa Cinemas; Parkway, from 4/25; Plaza Cinemas; Sweetwater 6; Vineyard Twin)

Pretty in Pink — That snobbery is a way of street, that it is just as pernicious either way, that even the occasional "niche" is blessed with a speck of decency — these are worthwhile lessons. But the assumption in John Hughes's screenplay is that any lesson worth teaching doesn't need to be taught with Molly Ringwald is the girl from the wrong side of the tracks, but possessed of tone of style, self-esteem, humility, tolerance.

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daughters' devotion, etc., etc. Despite all that, she (Ringwald, not the character per se) frequently seems quite human. Jon Cyser is not so fortunate in what might be called the Anthony Michael Hall role, otherwise known as comic relief, court jester, class clown, etc., who loves the heroine secretly but devoutly. He does seem ideal for her in the sense that they both appear to have made of dental cotton tucked inside their cheeks, although any offspring of theirs would thus be sure to grow up to look like Marlon Brando in THE GODFATHER.

Andrew McCarthy, as the decency-spiced red head, is not so perfect a match physically, but he shows himself sympathetic to the stuffed-cheek motif by purchasing a record album by Steve Lawrence. With Henry Dean Stanton and Annie Potts, directed by George Deutsch. 1986. (Metro Drive In, Oceanwide 8; Power Theater; South Bay Drive In; Sports Arena 6; Sweetwater 6; University Towne Centre)

Recky IV — The third sequel to ROCKY has gotten into politics, but there is no need for the critic to need sufficient grounds for dismissal will be found, once again, in simple pugilistics. With his newfound offensive skills (see Part II) somehow mislaid, Rocky is again cast as the underdog against the (anatomically) Soviet champion, Ivan Drago, a.k.a. The Siberian Bear. 281 pounds of him. ("It's a true case of David and Goliath," observes the ring-side announcer, thus scotching any notion of these two fighters as proper allegorical representatives of two global superpowers, and giving us our answer to that intriguing lyric from one of numerous thumping rock songs on the soundtrack: "Is it East versus West or man against man?") (Recky IV)

Twice in a Lifetime — Colin Welland's original script has been snafu from industrial Britain to Seattle, Wash., and with only minor signs of strain. (He would not likely make the same mistake about the local British football team that he makes about the American, no rabid Seahawks fan, as Gene Hackman is cracked up to be, would identify Curt Warner as "number 32." Curt Warner is number 28.) However, some strain comes in if it elsewhere. Certainly the workaday life of the working class is a less usual subject in American films than in British, and this may contribute to the palpable lack of comfort. The actors, for the most part, seem to feel it won't sound "real" if their readings are too clear and direct (just as the scripter seems to feel if his writing is too focused and probing), and the general effect is of a stammering, blurring, uncommunicating sincerity.

Sleeping Beauty — A splendid classiness named Maleficent, with yellow eyes and black horns, and a splendid final fifteen minutes when the Three Good Fairies attempt to rescue Prince Philip from the evil witch's stronghold on Forbiddon Mountain. A tiny bit draggy to that point. Produced in 70mm by the about the right animation team. 1959. (Carousell Cinema 6; 4/26 through 28 matinees; Oceanwide 8; Plaza Bonita; Plaza Cinemas; from 4/25; University Towne Centre)

The Trip to Bountiful — Little enough has been done to liberate Horton Foote's Golden Age teleplay from its stagnance. Nothing at all has been done to update the piece, and if it weren't for the period production as a showcase for Genevieve Buad, as the bustling, hymn-singing old lady in the flower petal house, who has been trying for five years to go back and visit her bump-in-the-road home. It does function as that: she goes to town in more than one sense. Richard Bradford arrives on the scene very late, is given almost nothing to work with (there's a man just doing his job, again in more than one sense: small town Texas sheriff and very subordinate supporting player), and makes a great impression. With John Heard.

Turtle Diary — A very sweet (a little too, no doubt, for some tastes) adaptation of the Russell Hoban novel, directed by John Irvin, from a script by Harold Pinter. A relationship between a man and a woman that's founded on nothing but their mutual desire to liberate three sea turtles after thirty years' residence in the London Zoo, and that doesn't stand in the way of each of them developing other (and sexual) relationships with other members of opposite sexes, is quite refreshing in contemporary films, to say the least. Or to say the most, either. The turtle-napping itself is perhaps too neat and snug-free, but there is refreshment to be taken, too, in the absence of any artificially cranked-up suspense. In any event the patness of the caper isn't a problem for the rest, and by far the most, of the film. Ben Kingsley, looking and acting like Ben Casper's unpleasant brother, is very touching as the prey bookshop clerk who masturbates the slave or the tub after their use by the inconsiderate foreigner in the same rooming house. And Glenda Jackson is surely more touching than usual, which is to say more tentative and less arm-twisting, as the native children's book author, and recent obsessed owner of a pet white beetle, who comes in on the plan. But a couple of smaller performances — pound for pound, as they say — yield nothing in touchyness to the larger ones: Harriet Walter as Kingsley's co-worker who ventures in an effort to ward off spinsterhood, and Eleanor Bron — especially her — as another of Kingsley's rooming-house mates, rather nice desperately advanced into spinsterhood. 1985. (Cove)

Viola Are Blue — A reunion of high-school sweethearts (Betsy Palmer, Kevin Kline), directed by Jack Fisk. (Claremont, La Jolla Village; Loma; Oceanwide 8; Sweetwater 6; Vineyard Plaza 6; from 4/25)

Water — Imperative squabble over Michael Caine and Valerie Perrine, directed by Dick Clement. (Fashion Valley; Grossmont 12; Santee Village 8; UJA Chula Vista 6; Vineyard Plaza 6)

Woe Gyps — Reviewed this issue with Danny DeVito and Joe Piscopo, directed by Brian De Palma. (Claremont Cinema 6; Grossmont Mall; Oceanwide 8; Plaza Bonita; Rancho Bernardo 6; Santee Drive In; Santee Village 8; South Bay Drive In; Sports Arena 6; from 4/25; University Towne Centre)

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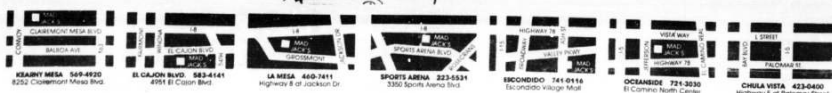
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Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost \$0.4 per additional word, and payment must be submitted with ad.

LATE CLASSIFIEDS
Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office at the rate of \$10.00 for 25 words or less plus \$0.4 per extra word.

MAILING DEADLINE
Free classifieds must be mailed to the following address and must be received by 8 am Thursday, a week in advance of the intended issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

DON'T CALL US
Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classifieds due to inappropriate content, space considerations, etc.

FOR SALE

NET WEAVING & Knig. We do the kind of job nobody else wants to do. Guaranteed work. Immediate cash. Point Loma, anyone. 223-1311

ARMY GLASS WORKS. Big Discounted Glass repair, all thickness. Rebuilt mirrors. Police frame glass. Bumper glass repair. Glass cut to size. Guaranteed. 223-1311

ACRYLIC FRAMES. Beautiful, super strong and safe. Only \$1.50. 100% acrylic. No glue. No heat. No 15 years experience. Always low prices. First grade materials. Full set, \$10. 150. 150. 150. 150. 150. 150. The Harbor, 4455 University Ave. Car anyone. 288-0088

ACRYLIC FRAMES. Beautiful, super strong and safe. Only \$1.50. 100% acrylic. No glue. No heat. No 15 years experience. Always low prices. First grade materials. Full set, \$10. 150. 150. 150. 150. 150. 150. The Harbor, 4455 University Ave. Car anyone. 288-0088

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Businesses (including paid services or functions and on-going profit-making enterprises) must pay in advance for classified ads at the rate of \$10 for 25 words or less plus \$0.4 per additional word. Paid classifieds may run for any consecutive number of weeks provided proper payment is received.

MAILING DEADLINE
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WALK-IN DEADLINE
Paid ads may be brought to the Reader office, 635 State Street, downtown, before 3:00 pm Monday, three days prior to the issue. Office hours are 9:00 am-5:00 pm Monday through Friday.

PHONE DEADLINE
Paid ads may be placed over the telephone before 3:00 pm Monday, three days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm Monday through Friday.



235-9200 (Display advertising 231-7821)
Please do not call us regarding free classifieds

SECTION 2 SAN DIEGO READER APRIL 24, 1986

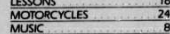


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RESTAURANTS

CUISINE!

**SUITABLY
CELEBRATED.** Very simply,

a substantial selection of hearty fare, freshly prepared for discerning palates

and ample appetites in legendary surrounds. Lunch, Monday through

Friday 11:30 to 2. Dinner, Monday through Saturday 5:30 to 11:30.

326 Broadway, Downtown San Diego, 239-6806

GRANT GRILL & LOUNGE

THE TALK OF THE TOWN SINCE 1910.

CUISINE!

**SUITABLY
CELEBRATED.** Very simply,

a substantial selection of hearty fare, freshly prepared for discerning palates

and ample appetites in legendary surrounds. Lunch, Monday through

Friday 11:30 to 2. Dinner, Monday through Saturday 5:30 to 11:30.

326 Broadway, Downtown San Diego, 239-6806

GRANT GRILL & LOUNGE

THE TALK OF THE TOWN SINCE 1910.

The City's Only Gourmet

GREEK BRUNCH

In the Heart of Hillcrest

Omelette

• Lamb Sauté

• Kasser Cheese and

Mushroom

• Shrimp & Feta Cheese

Homemade

Greek Sausages

Sundays 10 to 3 (\$3-\$6)

BRING IN THIS AD FOR A

COMPLIMENTARY GLASS

OF FRESH SQUEEZED

ORANGE JUICE OR GREEK



Lunch Mon - Sat

Dinner nightly and after theatre

3958 5th Avenue • 291-5556

3958 5th Avenue • 291-5556

[illegible]

RESTAURANTS

2 FOR 1

Purchase one dinner from our menu at the regular price and receive the second dinner of equal or lesser value **FREE**. Dinner includes soup or salad, homemade bread and butter. (Value to \$7.75) (All veal excluded)

Please present coupon when ordering.
Good through 5/7/86.



ITALIAN RESTAURANT
1014 Grand Avenue • Pacific Beach • 272-1661

FREE DELIVERY

Coupon excludes to-go orders, deliveries, other promos or coupons. Visa/MasterCard

A black and white photograph of a restaurant sign for Mikisan. The sign is rectangular with a dark background and white text. At the top, the word "MIKISAN" is written in large, stylized, outlined letters. Below it, in smaller white text, is "Traditional Japanese Restaurant". To the right of the main text is a vertical rectangular box containing three Japanese characters (味、道、山) written vertically. Below the main text, there are four lines of text: "Sushi Bar", "Lunch Specials", "11 am-2 pm", "Teppan Table", "Tatami Rooms", and "Family Dining Room". At the bottom of the sign, there is a line of text: "2424 Fifth Ave. • Hillcrest (south of Laurel)", followed by "Dinner 235-6144 • Music 232-1773", and "Free Parking". The sign is mounted on a wall, and the background of the photo is dark.

MIKISAN

Traditional Japanese Restaurant

味 道 山

Sushi Bar
Lunch Specials
11 am-2 pm
Teppan Table
Tatami Rooms
Family Dining Room

2424 Fifth Ave. • Hillcrest (south of Laurel)
Dinner 235-6144 • Music 232-1773
Free Parking

[illegible]**S**

1

original rock band
with good vocals
transportation to

wanted for work-
originals. Serious
se. Paul, 292-8037.
original bass player
se. Monday-Friday.

Top 40 type band.
Presence in all styles.

piece set. Chrome
colored. Dimensions

condition, drum
95. Ask for Rick.

TS

[illegible]

55



PEUGEOT

European craftsmanship
at an all-American price

PHIOLE was \$279.00
12-speed. Alloy wheels, stainless spokes, forged alloy crank, Hunt gums, Michelin tires, toe clips and straps. 25.5 lbs.

TRIATHLON
\$549.99
*Limited availability. Super-Vitus frame. Straightgrip crank, Hunt gums, hardened rims, Modolo Speedy brakes, Michelin tires, 2 water bottles, 2 freewheel ratios, tool kit, toe clips and straps. 21.0 lbs.

These bicycles feature B.S.A. threading for easy parts interchangeability.

PH501 was \$329.00
\$289.99
Alloy wheels, stainless spokes, Michelin tires, forged alloy crank, Hunt gums, Reynolds 501 double-butted frame, toe clips and straps. 24.0 lbs.



See your dealer now while they last.

<p>CAL STATE BIKES 5814 Hardy Ave. San Diego • 287-3747</p>	<p>EUROPEAN CYCLES 755 Turquoise La Jolla • 488-3525</p>	<p>OCEAN BEACH BIKE 1930 Bacon St. Ocean Beach • 223-3068</p>	<p>CHULA VISTA CYCLE SPORT 553 Ridgepath Canyon Rd. Chula Vista • 421-3735</p>
<p>COMPLETE BICYCLE OUTLET 12845 Poway Rd. Poway • 748-1900</p>	<p>HILLCREST BIKE SHOP 3934 Fifth Ave. San Diego • 296-0618</p>	<p>PAUL'S BIKE SHOP 1449 Third Ave. Chula Vista • 422-3211</p>	<p>RANCHO BERNARDO SCHWINN 11613 Irena Pl. Rancho Bernardo • 485-7394</p>
<p>CUNNINGHAM'S BICYCLES 3817 Grinn Ave. San Diego • 291-4038</p>	<p>LAKE MURRAY BIKES 6002 Lake Murray Blvd. La Mesa • 466-2492</p>	<p>LEUCADIA CYCLERY 823 N. Valcan Leucadia • 436-2786</p>	<p>SOLANA CYCLERY 622 San Rodolfo Solana Beach • 755-7360</p>

*Models and prices may vary by dealer.

Le Velo Extraordinaire!



cliffhanger, appliances, Sex
in the School, Veterinary practice
1972, 1973, Travel, Christa
Salazar, 4/2/76
memorabilia by serious
collector's vintage, books,
badges, uniforms, etc.
Call: 410-716-4444
musicians, semiconductors, books,
anything, any quantity
Kron: Lee Drafting of
airports, medical issues. Faxing
410-688-0827
Music for church/State
Call 1-800-660-0000
all 1-800-660-0000
free or cheap. Please
77-917-26
M64
also person to let you
also get substantial real estate
in less than 4 days and makes
weekends, excluding April
IN, NC, system, Proter 500
in Black, style 73-4000
MIGRAINE, ANS, 1975 Civil
days, 457-4400, or even

condition considered
clothes, jewelry, per-
sonal effects, etc.
at a good price. Even-
ed Betty: 581-9245
in balance, incubator,
kill trade water filter
CFC, TV, wood-burning
588-2191
secting, 10-20 or 20-30
rill, building supplies,
all board, roofing for
trailer, mushroom com-
trade nursery stock
in or near Ocean Beach,
222-3512
AMPSHIP decks/plans,

All types of used and old
w/ use. Call 856-2862

...ing repairs. Can tow.

sheet, or larger, in 3/8" hole color or dark grey evenings. 275-3702

washers, refrigerators, washers, washers, gas pacifier 104-2292

miss girls this summer (ian speaking). Au pair, please. 222-4856

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Advanced
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197-97

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OLDSMOBILE STARFIRE, 1978, 4-speed, V6, power brakes and steering, sunroof, am/fm cassette, 1875

[illegible]

[illegible]

EPISKIN
 Solis-la Beach
 342-9797
 (La de la Valle) Visa

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**The hats —
no guns on
to which**

...mature, rough male
...Huge bodices
...and necks per. 1350 +
...65-5404

...maker by Sharon Baranish
...straighten, 3-2

ELLER
By Pete Mueller ©1980

By Pete Mueller ©1986



OCEAN BEACH. Quiet, conservative person wanted to share house. Large room, patio, laundry. 1250 + part utilities, security deposit. 224-9606.

MOTIVE

**GRAND
OPENING**

TIVE

TOYOTA

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

- THIS WEEK**
-
- UP \$75**

6,000-mile guarantee
INCLUDES

- lights
- electrical system
- brakes visually
- undercarriage
- 27. Check tire pressure
- 28. Rotate tires
- 29. Lube front end
- 30. Lube door hinges

for loose or its	32. Check all holders
& replenish all oil levels	33. Check exhaust system
	34. Road test

- UP \$35.** Regularly \$65.

\$70. Regularly \$175.
(ars.)

- \$165.** Regularly \$325.
Japanese parts.
warranty. Includes:
complete clutch 7. Road test

vehicles - call for info

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FROM JAPAN

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ING VALLEY
 8 am-6 pm

APRIL 24, 1996 27.

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100

(Thru April)

GENERAL FIT CAR COVERS from **\$59.95**

- 2-year warranty
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BOSCH \$44.95* QUAKER
Most foreign and American cars and trucks. Add \$5 for 6-cylinder.

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HOT! Coolant system flushed	BRAKE JOB FRONT DISC \$39*
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SPECIAL FOR THIS WEEK

(6-cylinder cars add \$5)
All guaranteed Japanese parts • 6 month or 6,000-mile guarantee

6. Replace fuel filter	14. Adjust steering box	24. Check for loose or loose bolts	32. Check all holders
7. Replace oil filter	15. Adjust clutch		33. Check exhaust system
8. Replace distributor points	16. Adjust brakes	25. Check & replenish all fluid & oil levels	34. Road test
	17. Adjust all exposed belts		

COMPLETE BRAKE JOB \$70. Regularly \$175.
(Front and rear — for most cars.)

2. Clutch disc	5. Transmission input shaft seal (except for Hondas)	hydraulic system	8. 4-wheel drive vehicles - call for info
3. Throttle bearing			

BRAND NEW ATK ENGINES
(with up to 3-year or 36,000-mile nationwide warranty)
FACTORY-REMANUFACTURED FROM JAPAN

CALL 470-2500 FOR INFORMATION
9451 JAMACHA BLVD., SPRING VALLEY

APRIL 24, 1996 27

AND RHONDA'S
KICKED HER TO
ONE OF HER
THE WOODS WITH
WHY EDNA HANGES
UP AT THE SCHOOL
MEN'S SOCKS IN
I'LL UPSET ABOUT

ONE DAY
SHE GONNA
GET TOO HIGH
AN FALL

[illegible]

SOME NIGHTS WE WOULD SNEAK OUT AND MEET BY THE STEPS AND CARE EACH OTHER TO GO DOWN TO THE BOTTOM AND BACK UP ALONE. WHEN IT WAS MY TURN I JUST IMAGINED MY GUARDIAN ANGEL FLYING ABOVE, HOLDING A BIG STICK TO BASH OLD RED'S BRAINS OUT WITH IF HE EVEN TRIED TO LAY A FINGER ON ME.

POINT LOMA horseboat. One bedroom furnished. All amenities, sundeck, one person only. You may tow this boat. \$450/month, includes utilities. 223-7157.

POINT LOMA, \$297, studio, \$100 off last month. Sharp, newly remodeled, adult preferred. 1 gated secure grounds, pool, courtyard, lawn, carpet, drapes, refrigerator, cable, walks to bus, sit, all. No pets. 224-0165.

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 Born to perform

NEW BALANCE 995



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\$69.99 **NOW \$45.99**

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\$61.99 **NOW \$39.99**

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(with liner)
MEN'S & WOMEN'S

Reg. \$14.99 **NOW \$7.99**

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the world's 1st automobile navigation system

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• Receive up to \$300 off the Etak regularly installed system purchase price:

- Car Stereo
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First Prize: \$1000

Refreshments & door prizes

from 7:00 to 10:00 p.m.

April 30 — 8:00 p.m.

Call 224-3232 to RSVP.

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Hawaii (3 nights)	\$250
Southwest	\$200
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SOFT LENSES**
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THE READER PUZZLE #403 Luminaries

By Don Rubin

- We've scrambled the names of these nine heavenly objects. See if you can identify them.
- 1) ROARLIAMS (William)
 - 2) DRATZIGUSSTY (David Bowie)
 - 3) SUENY (Botticelli)
 - 4) NOSOMYUNMUN
 - 5) LMMNNDOOSU
 - 6) LOTUP
 - 7) YELLOHABDCHAEATS
 - 8) CUREMYR
 - 9) ROASTGRINR

Rules of the Game

1. Prizes for solving the Reader Puzzle will be two free passes to ORFEO HOT TUBS in Pacific Beach, or a Reader T-Shirt.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92183) by 9:00 a.m. Wednesday, six days following the issue date.
3. All entries must be accompanied by your name, address, and choice of prize (include shirt size S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.



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Winners of and Answers to Reader Puzzle #401, Assembly lines

Wouldn't you really rather have a Buick?



Of the 264 entrants, 238 were correct.

- The winners are:
1. Advanced Social Studies, Wilson Middle School
 2. Monica Cash, Imperial Beach
 3. Stelie Levin, San Diego
 4. Chris Chapman, San Diego
 5. Mick McCright, San Diego

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Tinted.....\$34.00	Wesley-Jessen (DW).....\$24.00	Aqualux.....\$40.00
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