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personal contact with persons who read the article. The greatest reaction has been from persons who are suddenly seeking services they did not know existed. I want to thank you so very much for granting the San Diego public the privilege of

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Warren the Liberated Q&A with Warren Farrell, author of The Liberated Man. By Brac Canlen

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To The Santee Slammer

On the wall behind his desi Santee community services coordinator Bill Adams has coordinator Bill Adams has possed the cover page of Santee's Town Center plan. But he's crossed out "Town Center' and written in "Jailhouse Mail," which expresses the City of Santee's call to arms in its all-out struggle against the county's plan to build an emergency jail in the city's future urban core. "If you were a developer and we were going to sell you all 700 acres of our central zone, and we said, "Just one thing—on ten arces there's a nineteer, and we have for the proposed to the on ten acres there's a nin barrack, 600-bed barbed wire fences and guard towers, would you buy that land? Would you build on it?"

sks Adams. It would be an It would be an understatement to say Santee city officials are perturbed at the county's hastily drawn plan to place a new jail beside the existing Las Colinas Women's Detention Center on Cottonwood Avenue near Mission Gorge Road in Santee. On February II, the county board of supervisors declared that an "emergency" red that an "en

City Lights

that they weren't informed of the proposal and only learned about it from the newspapers. Using the "fast track" process-made possible by the "emergency," the new jail could be built as soon as this fail. The City of Santee has weed to fight the plan in co-temporary of the plan in con-temporary of the exists because of overcrowded conditions in its six jails, even though the jails have exceeded their legal capacity since 1974. This declaration meant the This declaration meant the normally slow process of selecting and studying = jail site, and the pesky problem of having to weigh public input, were eliminated. A month later the supervisors voted to allocate \$40,000 for an environmental impact record.

yard.' We already have Las Colinas. We do contribute to the detention system. But not a concentration camp in the

middle of a residential and commercial district. It would be deveated into Town Center." The city has catalistic and an advantage of the consultants in criminology, real estate, civil engineering, the environment, and law, to study ways either to convince the county that Santee is the wrong place to build the jail, or to block the plan outright. The control of the control of the plan outright, and the control of the plan outright. The plan outright of the plan outright of the plan outright of the plan outright of the plan outright. The plan outright of the plan outright of the plan outright of the plan outright of the plan outright. The plan outright of the plan outright of the plan outright of the plan outright of the plan outright. The plan outright of the plan outright. The plan outright of the plan commercial district. It would

Gorge Road, Mast Bouleward, Magnolia Avenue, and Mast Park. The county and the City of Santee have worked together on the planned heart of the newly incorporated city for the last two years. Santee officials are particularly incensed that the county staff report on the proposed jail (continued on page 4



When Billy Shockey schaed the San Diego scue Mission in 1984, Rescue Mission in 1984, neighboring down was property owners and city planners saw him as the Good samartian reverned. Thanks to shockey, the transients who and queued up daily for insteen years outside the Fritth wenue and Market Street teacue Mission would be crever banished, and the suilding would be transformed suilding would be transformed. forever banished, and the building would be transform into an attractive restaurant and residential hotel that we be both a credit to the "new Gaslamp Quarter and an

Shockey. But while the homeless have departed, the Rescue Mission is empty, and savior of his two hos how he properly and cut his losses. Even if he finds a buyer willing to pay his \$1.2 million asking price. Shockey claims be'll he lacky to break even on the real estate deal. Update the house of the head wouldn't sell their property less than one million dollar and Shockey would pay no more than \$850,000, so the

\$150,000 in the form of medical services rendered to vagrants at the mission's new facility.) Shockey's plan to transform the old building into a combination restaurant/hotel

combination restaurant/hotel was cursed from the beginning. The Rescue Mission was to vacate the property in March of 1985 but didn't leave until November. Shockey says he lost several potential tenants in the interrim because of the uncertainty necessary of the leavest profits by the interest payments due to the pa



Cornering The Love Cube Market

Now roll your partner's cube, hoping that it turns up anything but the diamond with the control of the control

arrived. But Love Cubes, which consists of two acrylic which consists of two acrylic and a velvet caryall pouch, may be an idea whose time has gone. Love Cubes was put on the market in December of 1984, too late to make it into the stores for Christmas. It was a bad beginning, a forecast, perhaps, of what lay abead distributor, indifference from the media, a choked-up cash flow. In a year's time, Zander had sold only 19,000 games; he had expected to sell 250,000. The thirty-three-year-old creator of Love Cubes had to Liy off his saff of five and to Liy off his saff of five and to Liy off his saff of five and the game himself in his Sorrento Valley plant. He had hit cube bottom.

But Zander still believes there's a market out there.

City Lights

Just Where Would You Like Me To Park It?

Motor homes possess the kind of bulk that only their owners appreciate. No one wants to drive next to them on the highway, where they're looked upon as lumbering space hogs. No one wants a strange Winnebago parked outside his or her house, either. One of the few places where RVs are welcome, besides campgrounds with utility hookups, is on their owner's property. But many cities have restricted earn this location by making front- and side-yard driveways off limits to motor homes and camping trailers. RV owners, as a whole, feel like pariahs. But the owners of camping trailers in Oceanside feel especially picked upon, as restrictions in this town apply to some RV owners and not others. Armed with a list of court decisions in favor of mobile home owners across the nation, these ninhappy campers say they will fight what they consider to be a discriminatory policy. Helen and Jack Sullivan have kept their twenty-two-foot



the California high desert, Cary claims to have been visited by the Rillisporean alien: and taken aboard their space ship, where they told him many secrets of the universe. After his arrival in

neighborhood meeting was held three months ago to solicit cooperation. Flyers were distributed to announce the campaign. Streets were sweet, Junk cars were towed. And fifteen residents with trailers and campers improperly stored on their property received violation notices from the city.

The Oceanside ordinance Oceanside driveway for the last eighteny years. The Sullivans live on Redondo Drive, in a Clairemont-like kind of neighborhood where recreational whiches once fit in. That is, until the City of Oceanside decided to make the Oceanside decided to make the School, where the Sullivans, live, the first example in a citywide cleanup project. A

governing the storage of detached camping trailers was passed in 1965, but it has been enforced in the past only when complaints were filed. "We don't have the personnel or time to do a block-ty-block inspection," says codes enforcer Earl Pennington. The ordinance prohibits camping trailers from being kept in most front or side va

(exceptions are made when the property is unusually large). Back yards can be used for storage, but many homes, including the Sullivans', don't have a big enough passage for large trailers to fit through.

Motor homes that have their Motor homes that have their own engines and are not considered trailers can stay in the driveway. They can even be parked in the street, as long as they are moved every seventy-two nours.

The way Helen Sullivan sees it, motor homes parked on the

it, motor homes parked on the street - like the one a few houses down — are worse than trailers in the driveway. They're much more noticeable, she says, and are also hazardous because they block the view of oncoming traffic. Sullivan thinks it's unfair that she has to rent a storage space for her camping trailer "just because we can't fork out \$40,000 for a motor home." She claims that Oceanside doesn't have enough storage lots to accommodate all the camping trailers in the city that v

The codes department has not considered this issue according to Earl Pennington Although he wasn't working i the codes department when



Most of what the old man

seventy-seven years old, and in the community of Ocean Beach he's known as the

Beach he's known as the Spaceman of O.B., a nickname he's borne proudly since he first moved there in 1963. Six

years earlier, while camping in

says, however, is true. His name is Clint Cary, he's

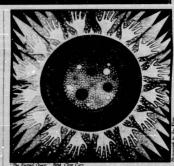
The frail old man lies on his bed in a South Bay intermediate-care facility, a complex of white-and-green cottages shaded by pepper trees. Three black burn marks in his white mustache are the result of failed attempts to light eigareties: a caturact resulted in the loss of vision in his right ea eye argae, and resulted in the loss of vision his right eye a year ago, and last month his left eye, too, was blinded when he was kicked in the face by a

drunken acquaintance.

A nurse walks in, and as he's done a dozen times before, the old man tells her he's a nationally known

universe. After his arrival in Ocean Beach, he spent most of his time on the beach at the foot of Newport Avenue, telling anyone who would listen of his strange encounter with the extraterrestrails, selling "Spaceman of Ocean Beach" bumper stickers, and handing out free "space cards" that assured their bearers passage to a new "cosmic artist" whos hallucinogenic renderings of fanciful birds, plants, and the human soul have been exhibited and sold at galleries

cards' that assured the cards' that assured the cards' that assured the planet once the Earth is viceamed' of people in 2005. When he wasn't on the beach, however, Cary was painting in his oceanfront cottage on Niagara Avenue, easily identified by the "Description of the cottage on Niagara Avenue, easily identified by the "Description of the planet in 1909, Cary had moved with his parents to Los Angales in 1917 and taken up the trombone. After graduating from high school, he toured with travelling dance or chestrass throughout the United States, Card and the card of the card all over the nation. He rambies on about how most of his paintings, done in bright fluorescents, were inspired by a chance encounter with alien a chance encounter with alien beings from the planet Rillispore nearly thirty years ago and how since 1963 he's been living in Ocean Beach, painting and lecturing about the cosmos. The nurse smiles and shakes her bead; to he, he's just another elderly patient confusing fantasy with reality. article in a 1958 issue of Chimes, a national art journal. And Cary did just that, the article continues, painting abstracts and wandering around the country until he opened his first studie in Hollywood in 1954. That year the Hollywood Association of Artists was founded, and Cary



was elected its first president, for the next three years, he remained in Hollywood as his national recognition grew. He appeared on various television and radio shows, and his works were exhibited in such places as the Walter De Young Museum and the Palace Hotel. both in San Francisco. In 1957 he began his travels anew. After his encounter with the aliens, he switched to fluorescents, and, the article states, "his paintings [became] symbolical of ideas and concepts, rather than a picture of concrete objects... 'I became a cosmic painter,' said the artist, 'because of my inability to describe in words that which I could only

visualize in color and form. At the same time as his sove to Ocean Beach, Cary began drinking heavily - he admits this - and his artistic output decreased while his days on the beach increased

drinking and for the next eight years almost literally locked himself in his cottage, painting fifteen hours a day and fifteen hours a day and producing thousands of works. He supported himself by selling his paintings in various Ocean Beach shops for as much as \$300 apiece; during that same period, one of his works — the Glorious Perception, portraying, according to a brochure. "th growth of the 'inner man was one of eighty similarly psychedelic works teatured in the art book Cosmic Art by R.F. Piper. In 1978 Cary's paintings were exhibited at the Community Arts Gallery in downtown San Diego, but the

same year his career came to a halt when, by his own

Every time I wake up in the morning and the sky is overcast. I feel down and gloomy. When the sun comes out later in the day, I feel better. If the sun does not come out

renen me sun comes out staer in the day, feel better, if the sun does not come out at stil. I can go into a depression that may desert. It there a name for this phenomenon! And am I alone in this? Joe Engelsman Mission felley Aww, poor Joe, he's feeling all alone and a little crazed. Well, let me ease his work new with a little sermande (abor) punicate the with a little sermande (abor) punicate see site do I see Stelley and see a company to see a company to see a company to little see a company and a cheery benefit and see Ph.D. gleomy skies and a gloony mod have more than a word in common. Mark's got you down is probably a variant of what the pochiatrists call "winter depression," and it's a fairly common problem with a sim-ple solution.

it's a fairly common problem with a sim-ple solution.

But before I give you a recipe for instant happiness on those cloudy days, let me wil-you a bit about you maistly. Since I'm no head dector, I sought the advise of a specialist. Dr. Daniel Krighes, a psychiatria who is a self-admitted "taper in Illghing people up," gove me the loudown on this type of depression. The medical literature is replete with case studies of people who go into depressed states during the winter month. Symptoms are e depression that begins in the all and is spontaneously person usually experience an increase in appetite and sleep. The phenomenon oc-curs far more often in northerly climes — apparently there are more depressed peo-ple up there — and scientists believe it is



associated with the shorter days and less

associated with the shorter days and less exposure to sunlight. There is a good chance the physiological link between sunlight and good moods (and the reverse) with the sunlight and good moods (and the reverse) by sunlight. The effect of clouds heart been specifically studied yet, so perhaps you'd like to volunteer your brain, for! You could become famous. Treatment for winter depression is simply erposure to light an hour a day spent beened 300 wasts of fluorescent light a continuous states of the second of the states of the second of the states of the second of the se

is brethren, and despite the new wooden in brethren, and despite the new wooden immunent "signs (e.g., Del Cerro), it's all San Diego. Everything within the corporate boundaries of our city if our city, including La Jolla, Pacific Beach, Grantille, or my back yard.

Well, low come you can dedivered? Convenience, my friends, convenience. ZIP codes tell all, and the post office lives by those ZIP codes. A 921XX Indicates city mail; 920XX indicates county, 50 yor can write "Pacific Beach, California" on a letter and it will get there, if you include the exceptions to the ZIPs. La Jolla (20207) and San Yaifor (92073) have county unumbers, and Corrundo (9218) has a city number, despite their civic status to the contray. The answer is that many years ago, the post office began delivering the contray. The answer is that many years ago, the post office began delivering the mail of what were then small independent and it has maintained the practice.

Then there's Pacific Bell. When you order a phone, you get to choose how your number will be listed. The more chauvinistic residents of Pacific Beach choose to denote their residence in the cloy directory; if no number is found, the next place to check is the "full book," a listing of all numbers in the county. At that point the operator will inform you sumber.

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

Dear Matthew Alice: I recently called directory assistance, and when the operator asked what city, I replied Sun Diego. She looked and looked, out the state of ALL COMPACT DISC PLAYERS ARE NOT CREATED EQUALLY

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MAY : 1986 15

THE INSIDE STORY

AS A COUNTY SUPERVISOR FROM 1969 to 1976, Jack Walsh was an activist politician who fought the "establishment" on behal of community groups. After Walsh left the board of supervisors, he used his neighborhood contacts as sources for stories he sources for stories he generated during a two year stim as a Channel 39 news reporter. Today Walsh makes his living as a real estate developer, and several housing projects he helped build are the objects of intense criticism by a new generation of community leaders whose community leaders whose community leaders whose Community leaders whose Community and the state of the community and the state of the community leaders whose Chuck Baker decided to build a four-unit apartment house on Pairmount Awenue near Quince Street, in the City Heights neighborhood.

leights neighborhood. Because Walsh and Baker had Heights neighborhood.
Because Waish and Baker had the necessary city approvals, their project didn't need the endorsement of the Cay may be a second or the cay of the control of the Cay o

building's design, arguing that low- and moderate-income apartments such as the Walsh'Baker project were "destroying the residential character" of City Heights. They argued that the They argued that the Walsh/Baker units were Walsh Faker units were especially important because they would sit prominently on a main thorough fare that serves as a gateway to the City Heights neighborhood. Walsh wouldn't relent on the building's design, but Lee says the did agree to landscape the building and adjacent campon and plant trees along a strip of sidewalk on Farmount Avenue. Sixteen months later, the planning group wrote Walsh a letter complaining that none of the promised

recently wrote Walsh a second letter urigin him to "stand behind your commitment and provide the Ilankacaping) you promised" for the four-unit apartment building. The project was never built, and the parking spaces provided for neighbors are located at the bottom of the property, creating a long upfull walk to their homes. Walsh and Baker agree that Baker is responsible for the improvements and even projects, though it was Walsh who last week responded to the angry letter from the City Heights neighborhood group. He relayed Baker's promise that more trees and an irrigation system will be installed by doley, May 1. Although that job was concluded early all the eyest hey never promised to plant any trees along height and provides and the proposed to the property of the proposed to the property of the prop waish a letter complaining that none of the promised landscaping had been planted. Walsh didn't reply. The group meanwhile joined with the Mid-City Chamber of Commerce to derail Continence to cerais construction of a sec one built just four blocks away by Walish's partner, Baker. The neighborhood leaders told city planners that the twelve apartnents proposed for planners that the twelve apartnents proposed for planners that the twelve apartnents proposed for planners that the twelve apartnent project mould ait was too steep and that the single, narrow street would sit was too steep and that the single, narrow street serving the residents and adjoining thoronowers traffic. The builders promised to provide parting for neighbors, install a children's playsound, and landscage the bare slopes on which the agartness buildings are construction of a second

never promised to plant any trees along Fairmount Avenue north of their property line, and they don't intend to do so. Baker says he couldn't build bare slopes on which the apartment buildings are perched, and the city approved the development. Today City Heights residents say Walsh and Baker failed to keep their promises on both Fairmount Avenue projects. the playground promised for the other Fairmount Avenue apartment project because there was no room left after he



The community group recently wrote Walsh a second letter urging him to "stand

places requested by neighbors. He says landscaping hasn't blossomed because city planners required him to use seeds "which take a long time seeds which take a long time to sprout." While neighbors deride the apartment buildings as intrusive and unattractive, Baker responds that his project has "cleaned up" what was once "a junkyard and an ugly scar."

once "a junkyard and an ugly
scar."

Walsh has also taken tough
criticism on a 224-unit
apartment cornelex he built in
San Ysidro. Doug Perry,
president of the United Border
Communities Town Council,
says the project "completely
wrecked residential zoning" in
San Ysidro. Counsel wrecked reidential positing in San Yukiro, caused overcrowding at an adjoining park, and was so devoid of landscaping that it looked "like military barracks." Walsh ags the trees his crews planted were "just annihilated by kids," and be has since replaced those suplings with bigger plants that an increase the san since replaced those suplings with bigger plants that an other community advisation, and other community advisation, recently opposed a ninety-sizuati senior citizen' apartment project in San Yukiro proposed by Walsh because it had "absolutely no artistic amenities whatsoow." Perry amenities whatsoow." Perry and his allies agreed to drop their challenge when Walsh promised to build walkways and to install extensive landscaping on the grounds. Walsh says of his decision to

wash says of his decision to become a real estate developer, "I never figured I'd have these problems." He now admits that his expectations were naive, though he's mildly resentful of the fact that community groups have ignored the positive contributions he's made. He provides security guard service at the San Ysidro apartments and recently contracted with a social contracted with a social service agency to offer family counseling for tenants there. Walsh has also promised no rent increases for ten years to tenants who sign leaues. He's bothered, too, that improvements he's made at several Southeast San Diego agartenent projects have gone agartenent projects have gone agartenent projects have the same statement of the same statement of the same statement of the same statement when house project he owns on Rawen Street near Mount Hope Cemetery, and he and Baker spent 5000 to insu'll a playground with swing set at a large agartenent complex they own on Delta Street near National City.



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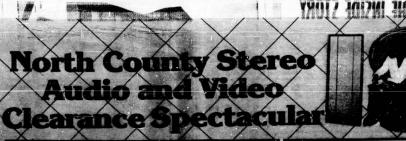
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To the human observer, there's something disturbing about the land-scape of the Salton Sink — a gut-level reaction warraing us that this is not a place meant for man, or even life. The rocky, alkaline soil is so sterile that none but the most tortured-looking plants can tolerate it. The 120-degree summer sun has baked everything on the surface of the ground until even the rocks look shriveled. In winter, fifty-mile-per-hour winds blast the bleak landscape with waves of sand, and rain falls in torrents that rip trees out of the ground and rear range whole mountains of gravel. Along the shoreline of the black and ugly sea, there are long wind-rows, four and five feet high, of dead fish blown onto the shore, and mingled with their already putrid stench is a beleth of sulfurous gas bubbling up from underwater, hot strains.

from underwater hot springs.

From the window of an airconditioned automobile, the place looks
like a catastrophe so grotesque it's
almost nauseating. But then, just when

it seems certain that no living thing—
human, inhuman, or otherwordily—
could ever survive in such an unfortunate place, there on the horizon appears the happy little town of Bombay
Beach, squatting in the sun-bleached
mud flats beside the sea, with its forest of
TV antennas hopefully probing the
desert sky for news of some other life
on the planet.

on the planet. The hamlet of Bombay Beach lies between a dying sea to the west and a military bombing range to the east. As they say in the real estate trade, "Location is everything." Some residents of Bombay Beach claim the town owes its exotic name to the note-popular local custom of taking lawn chairs down to the beach at might and watching the many jets bomb the already rugged Chocolate Mountains into the rubble some earlier exposers into the rubbe come carrier exposers of geological time." Most beautiful thing you ever saw, one local sown. "More entertaining one local sown."

Bombay Beach consists of ten mudcrusted streets (five running north and south, and five running east and west), perhaps fifty ramshackle homes, a grocery store, a marina, a motel, a fire station, and three bars. That's roughly



one bar for every thirty-three permanent residents of the town. There is no agas station, which, along with the advanced age of many of the towns residents, contributes to the popularity of electric golf carts in town. "It also makes the trip home from the bar a lot safer, too," one local citizen advised. "Probably eighty-five percent of the people in this town are alcoholics, or ex-alcoholics, which is one reasor they're here. This is the kind of town where a drunk can do no wrong."

where a drunk can do no wrong."

Almost every house in Bombay Beach seems to have begun as a trailer. Then, through a series of additions and extensions, the trailer acquired a sleeping porch, a storage shed, a second and third trailer, and finally a tarpaper roof

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time to love Bombay Beach enough to vant to live there. The lifestyle of its residents, and the dwellings they have adapted to that lifestyle, demonstrate the slow evolution of their love.

"Almost everybody here started out an ex-Orange County resident, now retired from the military, as he sat in the cool luxury of his screened back porch. He's a baby-faced man in his n iddle years, rather young for being retired. "They first come out to go fishing at the sea. Then they buy a trailer and haul it back and forth. Next they buy a lot here in town, park the trailer on it, and drive out every weekend. Eventually they can't stand the rat race and the freeways anymore so they just move out to stay." Ray and his wife describe themselves as "three-year permanent residents of Bombay

Beach, but twenty-year weekenders." They live on his pension, eat lots of fish from the sea and scavenge the agricultural fields of the Imperial Valley for produce left by the farmers to rot "I can go to the packing house and buy a pickup load of onions for five dollars," he said. "You know how many onions will fit in the back of a pickup' I give most of them away, and other people in town give us what they scavenge. That's one reason it doesn't cost much to live here. A lot of people in this town live on less than \$500 a

his town is proof that there's no place on God's earth so ugly that somebody won't love it," one slightly inebriated resident swore from the bar stool of the Ski-Inn, a bar and restaurant that also serves as something like the town hall of Bom-bay Beach. Its name is a misnomer, since pobody has ever skied into the Ski-Inn. Not only is it several hundred feet from the water's edge, but nobody dares water-ski at Bombay Beach anymore since the Imperial County

health department warned the public not to have skin contact with the water because of sewage and chemical pollutants

Every day at noon a group of World War II-age men gather at the Ski-Inn to watch the afternoon cartoons on TV. "This place might not be paradise to everybody," one of them said, "and thank God for that. If everybody from the cities decided to move out here. Bombay Beach would be just as screwed up as the rest of the country.

His partners all nodded and drank to that, then stared at the cartoons in silence. Soon one of the men started in on his standard lament. "I got one son, forty-four years old, and he still ain't married yet," he cried. "I don't know if that sonuvabitch ever will land on his

Everyone nodded sympathetically, having heard the man tell of his heartbreak many times before.

"You may not believe this," a somewhat younger man said, "and to tell you the truth, I don't give a damn if you do. But I got an aunt who used

to go out with Willie Nelson." Everyone nodded that they did indeed believe. The cartoons droned on. And on. A sign above the bar read: Nothing much happens in this town,

but what you hear makes up for it. long the dike was a line of black men, sitting in armchairs and fishing. The air must have been a dry 100 degrees, but most of the men were sheltered from the direct intensity of the sun by wide-brimmed straw hats. An eery white mist rose off the sea, making it appear as though the water were about to boil - a hellish scene. One of the men had a ghetto blaster as big as a suitcase, and it was braster as big as a suitcase, and it was at full volume, blasting jazz tunes into the steaming mist. The men gently rocked in their armchairs as they watched the tips of their fishing poles. "Look at that Freddie," one of the men said with mock jealousy. "He's just killin' them croaker. Got a bucketful of croaker. Makes you think he knows something we don't know."

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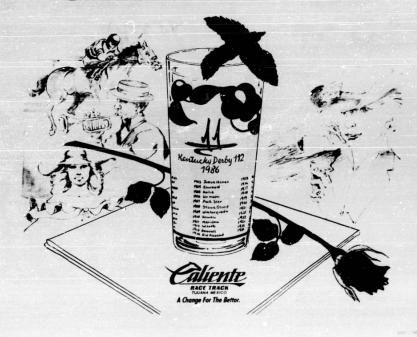
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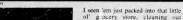
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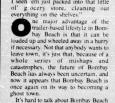












without talking in terms of catastrophes. In a way, the town owes its very existence to a catastrophe — California's first eco-disaster, the creation of the Salton Sea. The sea was a result of an engineering error when developers of the Imperial Valley, in 1905, tried to divert water from the Colorado River into their irrigation system. The river flooded into the poorly planned diversion, and for a year and a half it flowed uncontrolled into the Salton Sink before 3000 boxcars full of rock, gravel

and clay finally plugged the breach. But the Salton Sink suffered from an identity conflict centuries before man's meddling with the course of the Colorado River. It once existed as part of the Sea of Cortez, and twice as ancient Lake Cahuilla. Maybe it is only natural that a region some 250 feet lower than sea level would suffer from cyclic flooding, and perhaps it is doomed to a series of catastrophes, both natural and man-caused, until some final cataclysm resolves its identity conflict

once and for all.

In the real estate boom of the 1920s





optimistic developers surveyed the roads and lots for the future hamlet of Bombay Beach. In the meantime, the Salton Sea, which was receiving irrigation water from the Imperial Valley, plus run-off from the natural rainfall, rose steadily for several years, and half the surveyed town was underwater before a single house was built. That incident might have forefold something of the precarious future Bombay Beach would have. Still, in the late Fifties, during another real estate boom, when the recreational fishing at the sea had developed to a degree no one thought possible, lots in Bombay Beach began selling at a substantial \$300 apiece, mostly to weekend fishermen, and the town began to grow in its own

haphazard way. The water level of the Salton Sea has always been uncertain and, to some ex-tent, uncontrollable. The Imperial and Coachella Irrigation districts, through their regulation of surplus irrigation water that flows into the sea, have more control than anyone else over the water level. But there is also water coming into the sea from Mexico by way of the Alamo and New rivers, the latter of which Imperial County residents have cynically titled "America's dirtiest river" because of its untreated sewage, industrial chemicals and heavy metals, plus agricultural pollutants like DDT (which is still legal in Mexico).

There is also the natural run-off from rainfall entering the sea, and in wet years that can have a drastic effect on the water level. In 1976 and 1977, two hurricanes within time months of each other caused the Salton Sea to rise several feet, flooding a large portion of Bombay Beach. That part of the town,



the greatest peril facing the town of

Bombay Beach Exactly the opposite — a drop in the water level of the Salton

sometimes called the "sunken city," is Sea - threatens to be the final blow to still four or five feet underwater, and this peculiar little town. In 1985 John and Steve Elmore, two the rotting, corroding wreckage of that disaster is a daily reminder to the brothers from Brawley who own farmresidents of Bombay Beach of their land on the southwest side of the Salton Sca. sued the Imperial Irrigation District (IID) over the rising level of the sea, which had caused flooding on their lands. In May of 1985, the suit was vulnerability to nature's whims. Along what used to be Sixth and Seventh streets, the hulking wreckage of aluminum trailers and wooden shacks slowly sinks into the muddy brine, while sea birds scavenge through the watery rooms. The U.S. Army Corps of Engineers later built an eight-foot-high dike around the western edge of the town to protect it from the rising waters of the sea, and a large sump pump was installed to protect the homes along Fourth and Fifth streets, which were periodically flooded during heavy rains. But a rise in water is no longer

decided in court. Besides a payment of \$900,000 by the IID to the Elmores for the maintenance of dikes to protect their properties, the settlement included an agreement by the IID to decrease water levels in the sea by one foot per ,ear, up to ten feet, or pay an additional amount to the Elmores.

A ten-foot drop in the water level for an area periodically plagued by floods might have seemed like good news. But it wasn't. The California Department of Fish and Game predicted that a ten-



Bombay

die replied. You're all buying mud-suckers and all that fancy store bait. All I got is canned corn. Shit, croaker love canned corn."

A little white boy watched Freddie

take another fish from his line and drop it in his bucket. "Them croaker good to eat?" the boy asked.
Freddie frowned as he carefully

weighed that question. After he'd finished baiting his hook, he replied, Taste good to me. You might not like

As the boy walked away, his older sister teased him, "Why can't you catch fish like that?"

'Maybe I ain't black enough.' Watch your manners" she said and

kicked him in the leg.

Among the many weekend fishermen who flock to Bombay Beach in trailers and RVs, blacks seem to be in the majority. There are also several blacks who live in town, and, as small rural towns go, the residents of Bombay Beach have worked out a polite, if strained, relationship. "You wanna know why the blacks are such good fishermen?" one local woman asked. "It's because they're more patient than the rest of us. Notice I said 'patient,' not lazy They'll sit out there with a pole in their hand all day and night just to catch a fish."

And, of course, a black man's money is as green as anybody else's. "The blacks spend lots of money in this town," another man said. "They might drive out here in a big RV, but somehow they never remember to bring the corn meal and cooking oil to cook their tish.

nurricance within othe months of each runs. But a rise in water is no longer. I might have seemed like good news. But the solid feet the solid like the nurricance was the research the solid like the nurricance of the research the solid like the nurricance of the runs of

would increase the salinity of the water to a level that would very likely prevent fish eggs from hatching and, of course, eventually destroy the sport fishing business, which is the lifeblood of towns like Bombay Beach along the shore of the sea. The Imperial Irrigation District has agreed to consider the option of paying additional fines to the Elmores (and possibly other ranchers who might file suit) rather than allowing the water level of the sea to drop. But the IID is in an impossible situa tion, forced to make a decision on the water level of the sea that is sure to infuriate somebody. And it's important to remember that the IID's basic sympathies in Imperial County lie with agriculture, not sport fishing. "We don't want to kill the fish in the sea," Ron Hull of the IID said recently. "That is not our goal. But we have to get down

to the bottom line, which is, there's a three-quarters-of-a-billion-dollar agriculture industry in the Imperial Valley which you can't just shut down because the sea is going to perish. Plus, there are 20 million people living on the coast of Southern California who are going to be needing water in the near future, water which could be con-

Part of the control o parked his golf cart in the muddy ruts outside the Waterfront Tavern. Red-faced from years in the sun and sporting a wide-brimmed straw hat, the somewhat impatient man stomped into the bar to have a few beers with his friends from the local Bombay Beach Hunting and Fishing Club, of which he is president. Because of this title, and because he is by nature a tough and cantakerous old coot, Strickland has become a kind of spokesman for the citizens of Bombay Beach on matters relating to the sea. Strickland first started coming to Bombay Beach with

five other fishing buddies in the mid-Fifties, when the sea's reputation for outstanding fishing first started to grow Of his original group of fishing buddics, he is the only one still alive. "That's part of the trouble with trying

to save the Salton Sea," he growled from his bar stool. "A lot of us who have been fighting to save the sea for years are getting old now. A lot of our members are dead and gone."

Ray Vernimme, sitting on a stool beside Strickland, nodded sadly in agreement. "The worst thing about living in Bombay Beach is watching so many of your friends die."

The view through the window of the Waterfront Tavern is typical of Bombay Beach - twisted junk rotting in heaps of salt-encrusted mud below a flawless-ly clear blue sky. Sea birds with startled-looking eyes squawked greedily over scraps of fish guts floating in the scummy water, while drunken fishermen tottered along the top of the narrow dike. For Strickland, it was a scene of heaven on earth. But aside from the pastoral beauty of the place,

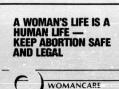
Strickland's love for Bombay Beach comes down to one thing: "Fishing. I love to fish. I've never had such a good fishing hole in my life as the Salton Sea, and that includes some pretty good fishing in the Pacific. This is by far the best fishing in California, and maybe the whole country," he said, pointing out the window with a tilted beer glass at the squalid mess of sea and wreckage spreading to the horizon. "There is no other body of water anywhere producing the volume of fish coming out of this pond. You can't begin to catch all the croaker, sargo, and tilapia. They're reproducing in the untold billions out

What Strickland says about the sea being the best fishing in California is true. According to a study done by the department of fish and game in 1982, the catch of one-and-one-half fish per angler hour in the Salton Sea was much higher than any other nonstocked freshwater. Ironically, the biggest reason the Salton Sea is so fertile is that



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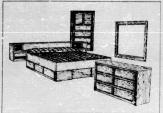
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from the agricultural run-off feed algae which feed zooplankton, which in turn

People like Strickland who are fighting to save sport fishing on the Salton Sea have always felt like under-dogs compared to the huge corporate and government institutions fighting for a piece of the sea. "We've fought against pig oil companies who wanted against of oil companies who wanted to drill for natural gas under the sea. We've fought against people who wanted to drill geothermal wells in the sea — if just one of those wells got loose, it would be a catastrophe that would ruin the sea in a matter of days. The corrosive brine, the arsenic, and lead would kill everything," Strickland says. "We've fought against the sewage coming in from Mexico. We've fought against the agricultural pollution fr irrigation drainage - the Army Corps of Engineers told us once this sea was just an agricultural sump and there wasn't anything we could do about it. And we've fought against the tons and tons of salt coming in from the Col-orado River system. We went to meetings all over the goddamn place



and objected to everything. We were pretty small fish up against the big oil companies and agribusiness, but at least we let them know we were in the background trying to prevent anything foolish from happening to the sea. And in a way, we were successful. The oil companies never drilled a well. But now, with this water-level problem, we're right back in the same goddamn

To further complicate an already impossibly complex problem, the Imperial Irrigation District has reached an agree-ment with the Metropolitan Water District, which delivers water to all of coastal Southern California, to develop conservation measures in the IID's 1600 miles of canals. These conservation

measures would then make some 358,000 acre-feet of water available to the urban areas of Southern California water that might have otherwise ended up in the Salton Sea. It is just one more reason the water level in the sea is almost certain to begin dropping sometime in the near future.

'If the Imperial Irrigation District drops the level of the sea ten feet, like they say they're gonna do, the salinity in the sea will go up so high it'll ki! all the fish." Strickland warned. "But that isn't the only bad thing that'll come from it. We have a wind out here called the Borrego Wind. When fishermen out on the lake see a black line on the water. they know that's a Borrego coming, and they head for the shore as fast as they

can. That Borrego wind comes across the lake in a blast that can pick up one of these little aluminum trailers and rattle it like a tin can. If the sea level drops ten feet, there will be acres and acres of bare ground covered with sait, and the Borrego winds are gonna blow that salt across everybody and everything downwind from the lake. By dropping the water level, the irrigation district may save a few farmers' farmland, but they'll also ruin property around the sea

for everybody else."

From the seat next to him, Ray Vernimme adds, "Everything my wife and I have saved for all our lives would

Strickland has seen Bombay Beach survive other problems over the years, and he wants very badly to believe it can survive this latest one. He even pretends the town is growing, rather than shrinking. "A good lot in town would cost you \$3000 dollars!" he boasts. The trouble is, with Bombay Beach's uncertain future, there aren's any lots in town any reasonable investor would consider good, and Strickland admits that "sooner or later somebody in town gets into a financial bind, and you can usually pick up a lot for around \$300 dollars." Bombay Beach may not be dead just yet, but it's definitely on the critical list. It always has been,

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lem have been proposed. One of the plans involves putting in a pipeline to run Salton Sea water to the Sea of Cortez, then pumping less-salty ocean water back to the Salton Sea. The numping costs would be enormous. A more practical plan involves diking off a shallow, fifty-square-mile pond within the sea; evaporation within this pond would occur at a more rapid rate than

JUST IN TIME FOR MOTHER'S

on the entire sea is six feet per year); the salts within this pond would be removed, either for commercial proessing or by piping them to a dry lake bed east of the Chocolate Mountains; less-salty Salton Sea water would constantly be replacing the water vaporated within the pond. Nobody knows what the price tag on this system would be today, but it certainly would be in excess of \$100 million. "Let's face it." Ray Vernimme said. "Anything they

night do is going to be expensive Senator Alan Cranston has called for a study of possible solutions to the sea's salinity. "He's lookin' for a few votes down here," Paul Strickland guessed.

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And Governor Deukmejian has called for a task force to meet for the first time mid-April to begin discussing possble solutions. The dilemma of the Salton Sea is an issue everyone is go-ing to be hearing a lot more about in the next few years. But the unavoidable question that has to be raised sooner or later is, why should public funds be used to save sport fishing on the Salton Sea? Doesn't that amount to subsidizing somebody's pastime?

Some fishermen are arguing to save the sea for ecological reasons. But that argument can't be defended very easily, since the very creation of the sea was o-disaster to start with."That's

true, the creation of the sea was an accident." Strickland conceded. "But this prehistory." And it was destroyed three other times in prehistory, too. Maybe this is simply the fourth time.

Except for the desert pupfish, which s the only fish from ancient Lake Cabuilla to survive into modern times none of the other fish in the sea can be considered native to the area, and they hardly need government support to sur vive elsewhere. The tilapia, for example, was introduced accidentally to the sea by the irrigation district, which used them to control weeds in its canals. The tilapia is rapidly becoming the domi



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nant fish in the sea, but even Strickland admits it is so foul tasting, from living in the sulphurous muck of the Salton Sea, that most fishermen won't even eat it. The tilapia's reputation for survival is such that, as one fisherman speculated. "If the Salton Sea dried up tomorrow, the tilapia would probably grow legs and walk to the ocean." So t is difficult to make an ecological argument for saving a nonnative, in-edible fish that can survive virtually

One ecological argument for saving the sea will draw serious attention, though. The Salton Sea has become a wildlife habitat for 350 species of birds. The sea has helped to replace bird habitat that has been lost elsewhere in California to agriculture, housing, and industrial development. Many ducks, geese, and shore birds use the sea as stopover when migrating along the Pacific flyway. If the fish in the Salton Sea die, the birds will have to find someplace else to go - but there may not be anyplace else available.

The residents of Bombay Beach find

themselves in the same situation as the pirds. "If we don't solve the salinity problem in the sea, Bombay Beach won't survive," Paul Strickland groaned. "Then I'll be moving on. I gotta be able to get a fishing line wet

once in a while. I'll have to find someplace else, but where am I ever gonna find another place like this?"
Ray Vernimme added, "There's no

other place like it."

seven o'clock at night, a full moor, was rising over the Chocolate Mountains. A warm, soft wind blew down from the mountains. White, luminescent sea birds quietly flew across the sea. In the parking lot of the marina, a group of black men was cleaning and filleting buckets of sargo in an outdoor sink. They worked silently, by feel, concentrating on the delicate skill required to slide a knife blade along the backbone

of the fish and peel away a clean piece of meat. A one-pound fish yielded maybe one ounce of meat, plus an ounce of fish eggs, which some fishermen claim are as good to eat as caviar. After a long silence, one of the men looked up, pointed at the moon with his knife blade, and said, in almost a whisper, "That's the moon these sargo been waitin' for. Come in on a full moon and lay their eggs close to shore. moon and lay their eggs close to shore.

I been wanting three years to see the sargo come in like this. Now here they are. They finally came."

Another man nodded, then said, just

as quietly, "I wonder if they'll be com-ing back again?"



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Warren the Liberated

ren Farrell thinks a vomen and why they much trouble with each other In the early Seventies, he wrote The Liberated Man and roles and stereotypes. He considers himself a feminist, and he is the only man ever elected three times to the board of directors of the National Organization for Women in New York City E-rrell also has the distinction of being ridiculed in the Village Voice (twice), appearing on the Phil Donahue Show (seven times), and fooling half the panel on To Tell the Truth (once). His theories and workshops have been the subject of numerous articles, including those published in the Wall Street Journal, the New York Times, and People magazine, where he was pictured teaching men how to hold hands with each other.

By Brae Canlen

Farrell has taught sociology, political science, public administration, and women's studies at Rutgers, Georgetown, and Brooklyn College. Since The Liberated Man was published in 1975, Farrell has traveled the country giving lectures and conducting seminars. Six hundred consciousness raising groups later, he has compleid a list of common questions (read: complaints) women have regarding men, and vice versa. Answers to "Why are men afraid of commitment?" and "Why do women attach so many conditions to sex?" will appear in his upcoming book, Why Men Are the May They Are, to be published in September by McGraw-Hill.

Farrell is a forty-two-year-old bachelor, divorced once. He has lived in the North County of San Diego for the last eight years and now resides in Leucadia with his female attaché and her teen-age dauehter.

I notice that in your new book, you stopped using the word attache, which is how you referred to lovers and mates in The Liberated Man. How come?

Too many people thought it was too like an attaché case. The other reason is that there's hardly a word, with the exception of Ms., that's a nontechnical, social word that has been adopted into the English language.

language.
You were hoping to introduce that word into the English language?

Yes. You see the feminist movement in a different light now from when you wrote The Liberated Man — not an especially good light, in some ways. I thought that when women started to work and be successful in

started to work and be successful in the work place, the impact would be that women would look for more open and vunerable men who would share in child care and the housework. Well, they are looking for them to be successful as well.

Women are still marrying up. We have Gloria Steinem being married to one of the richest men in all of New York City. What I had not counted on is that women who became successful would expect to find sensitive, loving, warm, tender, open, vuerable men among those men who were even more successful than (the women) had become. That's an expectation that women have to re-examine for their own sanity. There are few things more self-destructive in life than having expectations that you almost never can meet a contract the contract of the con



Just how important do you think the money angle is to women? If I said to a woman, 'Are you interested in going out with a man hob is tall, dark, handsome, loving, aurturing, tender, warm, heterosexual, open, listens to what you say, draws you out, and he's going to be a part-time house painter for the rest of his life.' she with me all the way, until we get to the part about the part-time house

A part-time house painter is associated with a whole list of othe bad qualities — not terribly motivated, likes to watch TV all night, et cetera.

If I used a full-time artist who was very ambitious and a very good artist but didn't make much money, she would probably have difficulties.

Are you saying that women are basically mercenary?

Both sexes go after the needs that the culture teaches them how least

Q&A with the original sensitive man

to provide for themselves.

Most women can provide for themselves these days, and do.

Two-thirds of women work because they absolutely have to, according to a 1983 study by the National Commission on Working twomen in Washington, D.C. That does not mean that they have eliminated their primary fantasy of being saved by a man from having to work. They transferred it to the option of working or not working.

Women want to have a man in their life who provides a safety net. You've documented this primary funtasy, as you call it, with circulation figures for women's

Yes. The two best-selling women's magazines are Better Homes and Gardens and Family Circle. The primary fantasy in these magazines — and in all women's magazines that sell well — is income security and a family. You

see it reflected in articles and the dash. In Ms. magazine, you have the diamond ring arts, the Cinderella doll ads, hundreds of advertisements that show this fantasy. The common denominator between Better Homes and Gardens, Ms. magazines is the desire for a man to be in their life who either is providing, has a potential for providing, or is giving them the freedom to work or not to work.

Many more women are working and providing for themselves, but very few women have changed their expectations of men, and very few women expect themselves to support men for even a part of their lives, except to go to gradued school to make them better breadwinners.

breadwinners.

Men might not expect women to
be the main breadwinner, but they
do expect women to work, usually
full time, so they both can eniov the

good life. And they want her to make great beef Wellington for dinner parties. And look dazzling at the theater. And read bedtime stories to the kids. And wear nice lineerie. Men want it all too.

Men want in women the exact same thing that women want in men, but men don't have the nerve to ask for it — to ask for a woman who will be willing to financially support us and be more tender and nutruring and so on. Women expectations of what they want from men are much higher than men's expectations of what they want from women.

women.

Most men, if they want their
wives to work full time, they don't
expect their wives to work full time
once they have children. How do I
know that for sure? Pecause U.S.
Census Bureau data shows us that
once there are children, women are
forty-three times more likely than
men to leave the work place for six
months or longer.

months or longer.

But once they come back to the
work force — which they generally
do — suddenly they become the
woman who works full time and
bears the brunt of the child recruis
and household chores as well.
We re talking about a twelve-,
fourteen-hour day. I think the more
than makes up for the six months
who work of the six months.

when you look at working couples with children, the women work sixty-fittee hours per week. we working sixty-ore hours per week, when you include everything from child care, commuting time, gardening, housework, cooking, stuff like that. According to whom?

The University of Michigan

According to whom?
The University of Michigan
Survey Research Center. The data
is from 1983.
I don't think that women with

I don't think that women with full-time jobs have the time or inclination to read Better Homes and Gardens. I think you're probably right. But

I think you're probably right. But there are fewer women working full tume than is generally believed. The data on working women from the U.S. Census Bureau is misleading. If a woman has worked three or four weeks out of a year, she's considered a part-time worker. If she's worked less than half a year, she can qualify as a full-time

worker. What kind of women are we talking about? Your observations take in middle-age women in the Midwest and young working women on the East Coast, which are very different groups. I don't see that many women reading Better Homes

and Gardens around here. I see them reading Cosmo and maybe Vogue.

My guess is that you probably don't spend much time in the homes of suburban women. Cosme is the magazine they take to the beach. The primary fantasy in all those magazines is the same.

What about women who don't

What about women who don't read women's magazines? I wouldn't give a moment's

I wouldn't give a moment's attention to my data if the romance novels weren't read minety-nine percent by women and also read by 25 million women who aver-ge ten novel classes, income levels, and backgrounds. The primary fantasy also exists in all the Divastys, the Knot's Landings, the Dallases, these are all things that are watched or observed seventy-five percent by women.

What makes you sure that womer are swallowing what these magazines and slows dish out?

The moment those TV shows had to appeal to a male audience only, they would completely lose their ratings. The moment that rontance movels had to depend on malt readership, there would be none in existence. Just like the moment that Playhov had to rely on female subscribers, it would be out of

continued on page 2

Warren

existence. In a capitalist society, the products we have are a reflection of what people purchase.

Playboy leads us to what you

consider as the primary male fantasy - in a word, sex.

A better way to explain it is the access to as many beautiful women as desired without fear of rejection That's the primary fantasy of Playboy and Penthouse, which outsell all other men's magazines. These two magazines are read largely by men who have failed to be as successful with women as they would ideally like to be.

more selective process than men do for deciding on whom they're going to sleep with.

Women basically have nine conditions they would like fulfilled before having sex with a man. Attraction, respect, emotions, intellect, singleness, status/success, the man must ask her out, he must pay, he must risk rejection by

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"Men want in women the exact same thing that women want in men, but men don't have the nerve to ask for it.'

party if he would reject a very attractive woman who's a bimbo and wants to sleep with him, mos men would hem and haw and say

no, they wouldn't reject her.

Do you believe that men push so

alienating women — because of ar innate biological drive? I know

there are social and psychological reasons, but sometimes it seems that there must be a physical

environment leaves off. But I believe that everything that happens

over a period of generations ends

so possessed.

I don't know. No one knows

where biology starts and

hard for sex - to the point of

making the first [physical] advances. Men generally have one condition — I'm attracted to her, physically attracted. If a man asks a woman out - and men will deny this around women — ninety nine out of a hundred are interested in being sexual with her, unless sometime during the evening she vomits on her plate, burps in his face, or does

something absolutely gross.

Do you really think that is the case with most men, especially more intelligent men? They're not

going to go out with a bimbo.

Most men don't want to spend their time with a fairly obvious bimbo. But if you ask a man at a up being genetically transferred. It's certainly possible.

You say in your new book that

men are getting neurotic because they always have to take the initiative, whether it be to set up the date or set up the sexual relationship.

Between eye contact and sexual contact, there are approximately 150 times where a man puts his ego takes her hand before she ever takes his hand. He kisses her on the lips before she's ever kissed him on the lips. Now, I'm talking about the first time around, when the cues aren't clear, from a man's woman does and doesn't want.

Take, for example, a man who reaches over and kisses a woman. His tongue reaches inside the woman's mouth. The woman says, "I'm interested in this guy, but he's going too far too quickly. I want more time." So she withdraws her tongue. Then the man has a number of options. He can pursue, or he can back off. He feels that if he pursues, he might be insensitive. If

The man has to risk rejection

he backs off, he might not be exciting enough. Which leads to a common complaint men have about women: "I'm damned if I do, and I'm damned if I don't."

Wait a minute. If a woman withdraws her tongue, it means that she wants it to be alone in her mouth. That's a clear signal.

That's true for some women Bu the man with experience with women finds that when he doesn't back off, sometimes the woman who wanted him to slow down finds herself getting turned on when he

pursues.

I think it's a case of him wearing

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down her resistance.
For some women that's what it is, and many women then end up feeling resentful for giving in before they felt comfortable. But men's other experiences with women is that the woman likes that tension that's being built up, and the woman tells him later, "I had a wonderful experience. I was really

excited by you."

She could be justifying the fact that she gave in. Any man who's experienced knows that for every

"If you want a sensitive man, go to a supermarket and ask a man if he can help you choose a cantaloupe.'

there are five women who say no and mean it. It sounds like you're making excuses for self-centered.

rude men.

Men can become self-centered because as they take initiative they risk rejection. They learn to protect themselves by turning women into sex objects because it hurts less to be rejected by an object than by a human being. This objectification is a prerequisite to sexism and rape.

Some women consider men who don't take no for an answer as rapists, of a sort. Do you agree with that? Yes, but this training is part of a

male-female interaction that both

Why can't men just relax until the voman gives a sign that she welcomes his advances?

Because he's never had the experience of a woman saying no and then later coming over and kissing him. Or saying, "Gee, now I'm ready" without him testing the waters again. If he didn't keep creating the tension, what ofter happened is that the woman looked at him lovingly and said something like, "I find you to be a really gentle person, and I would like for us to be friends" - which is the death knell to romance.

So he has to keep the action

going.

He has to keep taking the

initiative. What does he do when she withdraws her tongue? Does he pay more attention to her? Does he massage her feet? Does he kiss her on the cheek? Does he hold her hand? Does he ask her questions about herself? Does he talk about himself? Does he turn the lights up? The lights down? The stereo up?

The stereo down?

Have men complained to you about having always to take the

Men are not usually conscious of it. And they usually don't articulate their complaints about women. But this is one they'll recognize, the second you mention it

You're saying that men don't complain to each other?

Men almost never complain to each other about women. You can walk into the Pannikin or any other café and listen to thousands of minutes of men's and women's conversations. Men's conversations tend to focus on things like business and women, but women in a sexual focused on, "Well, he tried to do this. He then called me. We slept



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together. He didn't call the next morning. He said he would. Y do you think I should do?" Both sexes focus on the details of their primary fantasy and how to get to

What else bugs men about

The main one is: Why do women want to have their cake and eat it conversation where a woman talks about [the importance of] her independence, she tends not to reach for the bill as quickly as he

Now the question always comes up about a man earning more than a woman. That's flawed in a lot of ways. First, it's not always true, As for men having higher-paying jobs, the psychology of knowing

that you're not going to have to be that you're not going to have to be the one supporting a family or paying for the other sex is part of the psychology that allows a woman to choose careers that pay less, like social sciences versus computer

stereotype and the fact that women end up earning less than men do. I think that women might not pay for men because they see it as a way of saving money. It's the awful temptation of getting something for nothing.

Why should women start paying

more:
First, it's the clearest single statement a woman can make that she is as independent as she says she is. That translates into everything else — including her sexual noes and yeses.

Of all the things that women told

you bugged them about men, what bugged them the most? "Why can't men listen?" is probably one of the top candidates.

Men's process of nurturing is flawed, particularly in what women want from men. Men nurture by solving problems and by providing a financial womb. They need goo problem-solving skills at work. But their problem-solving orientation makes them bad listeners

When a man takes that behavior back home and listens to his wife as a problem solver, his wife feels very unlistened to, very unheard, and very unnurtured, even though she might have selected that man because of his characteristics of success. It's a very importan reason for women to get their eyes off just the successful men.

What else bothers women about

They say men are afraid of commitment. One reason for this is that commitment for a man means giving up his primary fantasy of sex with a number of beautiful women, with a number of beautiful women, whereas for women, commitment means fulfilling her primary fantasy of Better Home: and Gardens and Family Circle. This gap between men's and women's primary fantasies — usually called sex role training - should actually be called divorce training.

So this is the reason for the high

It's one of the reasons. Bad listening skills, which I explained before, is another. But the real American divorce is psychological divorce. Statistically, the women who express the most dissatisfaction with marriage are those married to corporate executives, but yet women are much more likely to remain married for ten years or more to a corporate executive than to the average man. The result is often psychological divorce. And a lot of bitterness, which you say leads to a new form of sexism.

As a result of having their primary fantasy destroyed, women have a mixed loyalty. On the one hand, men have potential for being their saviors. On the other hand,



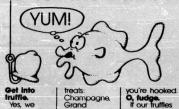
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that man on the white horse can become their enemy, the person who lets them down and whom they divorce. We find in the women's magazines that are most independence oriented, the greatest amount of anger toward men—including Ms., New Woman, and Cosmopolitan. You see it in the cartoons, the ads, the articles, the headlines. Like "How to Get a Jerk to Make a Commitment." There are "the M word" — marriage.

What's your advice for the women who claim that most men

they meet are either wimps or

A woman can walk into a party and use her socialization - which is very well developed in the areas of tuning in to vibrations - to actively look around and choose a man whom she observes to be exhibiting the following types of behavior: Talking to another man and *listening* to what he is saying. Or talking to a woman and asking her questions and listening to what she's saying. A man who is asking a woman a question to which he doesn't pretend to know the answer.

Then, when she sees a man she's interested in, she should go up and get herself involved in that conversation and take the risks of being not seen and/or rejected. Once she gets involved she takes the next very important risk of shifting the level of conversation from perfunctory to potential intimacy. Then she should make to lunch? sure she has some data on him, like a phone number, something she can

call afterwards. Or create a date right there. Like let's meet for lunch next week. Women who do that, from my experience, have a totally different experience in life. What other advice do you give in the book?

If you want a sensitive man who is interested in sharing the housework, child care, and so on go to a supermarket and ask a man if he can help you choose a cantaloupe. First of all, it's a way of taking the initiative. You've done
the single hardest thing to do,
which is breaking the ice. Secondly,
you get a lot of information.

About cantaloupes?
About cantaloupes, and about how aware he is of sharing housework responsibilities.
How do you get from cantaloupe

Ask him, "Do you live in the area?" Say something like, "God, the traffic has really gotten ridiculous in this area recently, hasn't it?" Continue the

How does all this stuff relate to you personally?
The primary fantasy is that it's

integrated into everything men and women do. We men may say to ourselves that we're finished with

our primary fantasy because we're Alan Alda, but we forget that the first thing we taught ourselves to do is become successful. And then we made ourselves even more attractive by becoming sensitive. The Alan Aldas and the Warren Farrells are not beyond trying to prove themselves, first, and just happening to integrate sensitivity into that. And I'm not beyond trying to be the fulfilled women's

primary fantasy.

How about the male primary fantasy — access to lots and lots of women?

It's part of me too, but I'm not as compulsive about it as some men. compulsive about it as some men.

Do you read Playboy?

No. I don't read pornography. But that doesn't mean I don't have my way of making myself attractive to a

Being successful, but also sensitive and warm.

I bet those ladies on the Phil Donahue Show just loved you.









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those denoting sadness with a frown. Every visual image in the text was

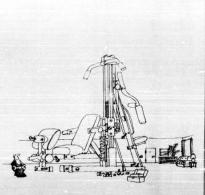
these performances did I detect signs that mindless twitches. Only very rarely in Of dinosaurs galvanized into massaus

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Normally, I will throw away the thick Normally, I will throw away the thick packet of advertising brochures regularly mailed to American Express cardholders. I know I am easily seduced by lush graphics into the belief that I share some unspoken kinshly with the beautiful people who seem to do little else but boke, smile, play tennis, smile, and cavor (smilling) in the tournsaint as a sick promotional mage, I have been known to convince myself of the factorial to the convenience of the characteristic of the expensive, high-tech known to convince myself of the practicality of the expensive, high-tech gewgaw, hawked in such brochures, which toys presumably buy membership in that exclusive, moneyed society. But I also know that I don't really need a also know that I don't really need a
Swiss wrist watch that can chart the
course of Wiyager 2, a blood-pressure
gauge that doubles as a ham radio, or an
Italian leather attaché case that unfolds been the same. into a queen-size bed (well...). I figure that what I don't see can't run my credit to the limit and that the several hundred



dollars I save by not ordering a rent. Over the last few years, I have so improved my technique that I can deliver the unopened packet from the mailbox downstairs to the wastebask beneath the kitchen sink in a single, fluid motion, without one dollar having changed hands in the process (okay, I sprang for the digital bathroom scale let's not get dogmatic about this).

Considering my relatively recent success in resisting the lure of these elaborate come-ons, then, I don't know why I opened the American Express envelope that arrived just after Christmas. But I did, and my life hasn't

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I stood flipping the little brochures into the trash one at a time, the way idle gangsters aim playing cards at a hat. I

was smug, proud of my ability to smiff disdainfully at platinum pen-and-pencil sets and designer huggage. But returned to the set of dinner guest at the home of Ed Burke, if four-time Olympic hammer-thrower and the guy who carried the American flag in the 1984 games in Los Angeles. Burke, who owns a popular health spa in the chichi community of Los Gatos, recommended a multisation gym unit made by the Marcy company. The two-

thousand-dollar price he quoted me eliminated that option, yet! continued to nod my head throughout his description of the Marcy, as though dropping two grand on exercise apparatus was perfectly within my means. Now here I was a couple of weeks later, looking at an impressive

esearch on me; the repetitious use hroughout the brochure of the slogan. oepartment or a socal store to ask the time and emerged, dazed and confused, with eight crystal goblets that an attractive salesworan had persuaded me no upwardly mobile man of taste could live without. I studied the picture and read the copy, my caveat pre-empte by a gradual paralysis of that portion of paintess, and the woman in the merchandise services department assured me that my Marcy em/1 would be on its way within a few weeks. "Oh, by the way." It wondered, "is this thing pretty easy to assemble? I'm

"a remarkable fitness system that produces noticeable results." It cost less than half what Ed had said it would. Creative photography made the machine look absolutely glorious — an ergonomic sculpture of padding and steel with the lines and concealed power

of a moon-landing unit. And the em/1 had it all: a triceps extension station, a leg extension station, a supine press station, a hip contraction station, an arm curl station, a butterfly station, a rowing station. I had no idea what those things were, but my God, I was firming up just reading their names. The Marcy people obviously had done some throughout the brochure of the slogan. "Marcy — when you finally get escrious," was like a mantra hulting me into submission. The blond age pictured using the em/l glared out from the photos like the dealized abermensch in a Master Race recruiting poster, daring me to unleash the Roman god within. I knr v I was in trouble. I felt the same lightheadedness I of leit a coughe of years earlier when I'd gone into the silver time and emerced. dazed and confused.

by a gradual paralysis of that portion of the brain which governs common sense. Rabbit-punched by such phrases as "selected for quality" and "a complete home gym," I was sent sprawling by the two words that have been the bane of my adult life: Easy payments. The toll-free call to American Express was quick and painless, and the woman in the

down the hallway and into the bedroom

over, I was wrong Prying open one of the large boxes. I found the instructions

for assembly and began to read. A dyslexic would stand a better chance of decoding the Rosetta Stone; the

instructions were a hodgepodge of fine

scribblings of a long-imprisoned madman. After reading the first page

print, cryptic diagrams, and hieroglyphs that looked like the

But if I thought that the worst was

mose performance, did I detect signs that Every visual image in the less was or conducted their own declaration with in an absorbed, vicarious participation in

not very mechanically inclined."
"Oh yes" she purred, "I believe there are only a 'ew large pieces that need to be holted together, and all the parts and detailed instructions are included." I had a couple of weeks in which to decide where to put the Marcy, and I

still hadn't made up my mind when the doorbell rang one afternoon in February. "Bring it on up." I cheerily instructed the delivery ma

"Oh no," he demurred. "We don't deliver to your door. You'll have to come out and get this stuff yourself.

I looked out at the parking lot bordering the apartments and saw two college-age men straining to unload from a moving van several cardboard cartons the size of boxcars. "Is that my tuff?" I asked.
The man removed a gooey cigar butt

from his mouth and read from the invoice. "Mar-kee em/1?"
"Mar-see," I corrected absently, not

taking my eyes from the unloading. "All right, I'll be there." longer see the furniture for the boxes, which created a cardboard Stonehenge that stretched from the living room

The next hour was one of the most physically trying of my life. The larger of the eight boxes were very heavy but more awkward than anything. The smaller boxes, which contained the weights, were heavier, and I was unable even to budge them on my first attempt. Slowly, painstakingly, I dragged, pulled, lifted, kicked, and showed the boxes down the steps from the parking lot to the sidewalk, then the forty feet to the front of my apartment building, then one step at a time up two flights to the second floor landing. The racket drew a few curious onlookers to their windows but no offers of help. By the time I get

this crap inside, I muttered between huffs. I'll be in such great shape I won't need it. I dragged the last box into the

apartment and collapsed, sweating and breathless, onto the sofa and stared at

what vanity had wrought. One could no

several times. I had comprehended only one bit of information, and that information was disturbing. It was time for another call to American Express.

"You don't understand," I repeated to
the customer service woman, "I can't drill holes to bolt this thing to the figor and to the wall. I rent an apartment."

my call directly to the manufactures

What you have is an em/1 and an em/3." explained a man after hearing my problem. "What you need is an em/2 — a base that makes the entire unit freestanding. Didn't they send you an em/2?" I looked around. I was standing next to a box clearly labeled, "em/2-

reestanding base."
"The real problem," I said quickly, changing the subject, "is these instructions. I was an English major — I don't know from advanced physics."
"It is a little tricky," the man laughed.

"You'd better count on spending several hours putting it together." He wished me luck

I was not amused. For someone who has difficulty with "insert-tab-4-into-slot-B," assembling this miniature civilization promised to be an engineering nightmare. A sense of dread swept over me as I surveyed the (continued on page 32)

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the actions on stage, The thisaech-line is

neur samusaa neramno nearramniks asom tive gestures all the time, sawed the air, or conducted their own declamation with mimed, as mough the speech were being those denoting sadness with a frown.

Every visual image in the text was

the actor was himself moved by what he these performances and I detect signs that

(continued from page 31) scene. I had two options: I could open the boxes and try to assemble the Marcy, or I could arrange them and have them upholstered to match the sofa. Boldly, I decided on the first plan, and I determined to enlist the help of one of my many buddies. This was to provide the next major obstacle. Flipping though my address book, I realized that film buffs, musicians - in other words, liberal arts types who are completely worthless in real-life situations. I couldn't think of one tattooed pal who wears his pants halfway down his buttocks and spends his spare time dismantling engines or refrigerators.

The closest I could come was Larry, an artist and musician who designs and builds studio sets for television commercials and programs.
"You bought a what?" asked Larry

over the phone. I described the Marcy and offered to make a deal. If he'd help me assemble Marcy 1'd let him borrow the video camera that I'd been making monthly payments on for more than a year and had never used. Larry showed up a couple of days later with tools in hand. "Jeez-us Christ!" he exclaimed when he saw the boxes standing in formation around the one-bedroom flat. just before he burst into rather derisive laughter. Larry laughed even harder when he began to read the unintelligible instructions. He was reduced to a cackling mound of jelly when he opened the boxes and found enough nuts, bolts. screws, washers, cables, pulleys, rods, braces, and metal bars to construct an orbiting satellite. Under the circumstances, I didn't interpret Larry's mirthful reaction as a good sign. After several hours, all that he had been able to assemble were the freestanding base

and the main vertical shaft. Mumbling something about needing special tools to finish the job, he disappeared into the night, shaking his head in disbelief. He stopped returning my calls. Two weeks later a retired navy friend, a fix-it type who'd heard of my plight, volunteered to put Marcy together. He came over, looked at the scattered parts, read the instructions, offered his condolences,

Gradually I resigned myself to the fact that the bones of this metallic brontosaurus would be sharing my living space indefinitely. I became adept at stepping over and around the hundreds of pieces of Marcy that littered the room. When rushing to the telephone, I would assume the high-stepping strut of a footballer running the Notre Dame tire drill. Aware that it was too late to return the contraption and swayed by its intimidating presence,

I conceded Marcy's rights as a cotenant and began thinking of it as a roommate. Soon it became commonplace for friends to ask, "How's Marcy?" and for me to respond just as naturally, "She's fine." Indeed, as the weeks passed, I took some comfort in knowing that Marcy was waiting for me at the end of the day — unchanged, nonjudgmental, indisposed to suggest some drastic alteration of our living arrangement brought about by her need to "grow." But our cohabitational bliss was to be

short-lived. Running to answer the phone one day as I was entering the apartment, I tripped over an unopened box of weights and in falling grabbed at Marcy's incomplete frame. My momentum pushed the frame into a speaker cabinet, against which was leaning a large box of components for the gym's bench. The domino theory was proved before my eyes as box



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tumbled into box, the chain reaction finally bringing an end table and lamp crashing to the floor. I made it to the phone before the answering machine could take over. "Hello," said a disembodied voice on the recorded incoming message, "and thank you for listening to this presentation. You have been selected at random —" I slammed the receiver down and massaged my throbbing big toe, aiming some choice expletives at Marcy. It was our first real row, and we agreed that some changes had to be made

Yet another call to the manufacturer - who was now calling me by my first ame - produced the name of a guy in La Jolla who assembles gym equipment for a living (why the Marcy rep hadn't recommended the guy in the first place. I don't know). The man came equipped with special tools that enabled him to put Marcy together in less than four

hours, and the grief and aggravation he saved me was well worth his fee. But there was a new problem. Once assembled, Marcy was much bigger than I'd anticipated. Reaching vertically almost to the ceiling and lengthwise from the edge of the coffee table to the lip of the dining room table, the gym would necessitate the rearrangement of furniture to accommodate its use. To change television channels, one now had either to climb over Marcy or take a circuitous route around it that led

through the dining room.

It would be another week before I tried to use the damn thing. I flipped through the user's manual, but the instructions for operating the equipms were nearly as muddy as those for assembling it. I also thought that the book went too far in its repeated warnings not to use the apparatus until one learned how to disconnect one

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station before using another. It seemed inconceivable to me that you could get hurt on something with no loose parts. Straddling the bench in a standing position, I tried to do vertical arm curls with the horizontal-press har. It wouldn't budge. I pulled harder. Nothing. Finally I gave it everything I had. All at once, the bar shot up toward my clest. Since it was still connected by pulleys to the butterfly station, the padded "wings" of that part of the machine slapped together with a violent whomp, which in turn brought the overhead lat-pull bar slamming down on the crown of my head. It was the first and last time I'd try to work out on

Marcy.
Since then I have turned Marcy's padded bench into a buffet table for late. night snacks (it's especially convenient since it sits between the sofa and the television). The ease with which I can

spread a mouth-watering array of chips. spread a mount-watering array of chips, nuts, cookies, and Häagen-Dazs on the bench's flat surface, and the way the padded leg-curi joint serves as a perfect elevated holder for a bowl of guacamole din have renewed my admiration for the as who designed the Marcy. But if I haven't increased my strength as a result of this purchase, I have grown in wisdom. Recently I received a new packet of glossy temptations from American Express. I opened the envelope and perused the list of cellular car phones, oak filing cabinets, men's leather jackets, and Gucci watches. But immediately after reading the line that began, "Indulge your wildest dreams..." I returned the brochures to their envelope. The entire packet arced high in the air and did a couple of graceful loop-the-loops before coming rest somewhere behind the



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those symmetrical bilateral gestures that tive gestures att the time, sawed the att.

those denoting sadness with a frown.

me acit i was himself moved by what he mindless twitches. Only very rarely in

King Me



The Restaurant: Jörg's
The Location: 8235 University Avenue, La Mesa (462-4800)

cuisine
Price Range: Regular dinner menu
(salad plus entrée) \$14.75 to \$17.50.
Fixed-price, six-course dinner,

Hours: Closed Sunday and Monday. Open Tuesday through Saturday. Lunch, 11:30 a.m. to 4:00 p.m. Din-ner, 5:00 p.m. to last seating at 9:00

Whenever a loved one has dropped out of my life, I've never found his or her dis-

Each and every friend provided discrete aspects that couldn't be replaced. Apart from those who have been compatible and compassionate. I've had friends who drove me crazy with their contentiousness, or who showed up late, or who were so stagy that i invariably found myself reaching for my money to pay their hecks. Until they were gone, I never hecks. Until they were gone, I never the content of the content

taurant is scarcely of the same emotional magnitude, but there's an element that's analogous. I had happy experiences at 926 in Pacific Beach, and when it closed I felt severely deprived. This is currently true of Rinehart and Company in Encini-tas, which will be out of business by May 1. I spent many a loving New Year's Eve

there and doubt that I will ever find a restaurant as intimate and relaxing as Rine-hart's to take its place. But just as I have learned to move forward and love again. I hope to find restaurants that will give my

tian's Danish Inn in La Mesa, which served fixed-price dinners and whose dining room was located in a small house that held a dozen tables. About a year and that held a dozen tables. About a year and a half ago, the line folsed because of the poor health of the chef/owner, and the poor health of the chef/owner, and the premises staped vacant. Enter Mrs. Jörg Dossegger (Jeri) a native of San Diego who was looking for a location where her Swiss husband could practice his talented craft as chef. Jorg (pronunced Yourg) had begun his career at the age of fifteen, cooking in Switzerland and later in the cooking in Switzerland and later in the first own of the most exercise. Jorg was executive chef at one of the most removemed restaurants in of the most renowned restaurants in Stockholm, Sweden, the Stallmastare-garden. Because of his skills, the royal family of Sweden soon found its way to family of Sweden soon found its way to the restaurant, and in due course the king asked forg to cook at the castle whenever he entertained foreign dignitaries. Jörg could have stayed on in Sweden forever, but fate intervened when he met Jeri in San Diego while on vacation. His wife Jeri told me with a laugh.

His wife Jeri told me with a laugh. 'Jorg speaks five language fluently. I speak English. It was a question of my going to Europe or Jörg settling here.' He chose the latter. Husband and wife are tall, stender, handsome, and young — he's not quite thirty. In any case, the Dosseggers leased the building, reno-vated it completely, and opened their does approximately a month ago. The interior has been redone with rose-colored walloaner, soft new inhiting, and

colored wallpaper, soft new lighting, and a mirrored wall that adds to the illusion of space. The tables are covered with gray cloths placed at a diagonal over white ones. The Noritake china has a subtle gray pattern, the silverware is majestic, and the entire effect is soothing. But more than that, Jörg's restaurant ema-

ates love; when Jeri and Jörg are both in the dining room (he comes out to inquire about your satisfaction with the meals). they beam at each other and at the diners

Of course, all of this fancy china and pink lights and love would end right there if Jorg couldn't cook, but he can. Ele-gantly. From the first course to the last, his nouvelle cuisine proved original, fas-tidious, and beautifully achieved. My

dining companion and I were impressed.

The menu at Jörg's changes every two weeks, with four entrées appearing on the regular dinner menu. The night I was there, the offerings were filet mignon in red wine sauce (\$18.50); sea bass, shrimp mousse, and salmon in puff pastry (\$15.75); lamb chops Orloff (\$14.75); and duck in cherry sauce (\$17.50). These entrées were accompanied by salad, vegeta-bles, a wonderful home-style bread, and whipped sweet butter.

However, there's also a fixed-price

menu for thirty-three dollars, which in menu for furry-three dollars, which in-cludes appetizer, soup, salad, entrée, des-sert, and beverage. My friend elected to have the fixed-price dinner, and I ordered the lamb chops Orloff. We shared all the

the lamb chops Orioff. We shared all the courses.

We began with a pheasant paté pre-pared with pink peppercorns, which came with the fixed-price meal. I must admit I went wild over it. Most of the pheasant had been finely pulverized, but large ciunks of pheasant breast dotted the death. large chunks of pheasant breast dotted the paté. which was exquisitely delicate and whose flavor was a marvel of subtlety. This pheasant pate is available à la carte for \$7.50, and if you're ordering from the regular chiner menu, don't hesitate to elect the paté — one serving is ample for two or more.

My friend then had a beautiful lobster My friend then had a beautiful lobseter consomme (\$6.60 h la carte). Huge chunks of fresh lobser punctuated the clear broth, which was topped by finely julienned vegetables. Because we knew that we still had to cat salads and entrées. we regretted not being able to finish this delight'ul soup. Our salads were brought next and were unusual. They consisted of greens, radicchio, julienned apples, and celery root. The house dressing was served on the side. You won't find a salad like this anywhere in town, and I hope it

The entrée for the fixed-price meal proved to be filtet mignon in red wine sauce — only one of the four entrées is available for the all-inclusive dinner. My companion was given two large fillets in a light red wine sauce, a nicely browned mashed potato patty, plus a copious amount of fresh vegetables. In truth, we could have shared one fixed-price meal and not gone away hungry. She could only eat one filet. I could eat only two of my

style, topped with soubise. Classical soubise is prepared from puréed onions and rice, but in this case onions and mushrooms had been soaked in cream and then puréed. I ordered my chops me dium well done. They arrived lean, suc-culent, and due to their topping, out of the ordinary. Since my son was coming to lunch the next day, I took home one filet, one chop, and the remains of our pate and surprised him with a gourmet meal.

Our dinner at Jorg's, however, did not end with our entrées. A black and white mousse was still due my friend (\$4.50 à la carte). What can I say except that it was a marvel of seductive smoothness? I didn't order a dessert because I was so full — we scarcely made it through the two kinds of mousse - but Jörg sent us a complimentary dessert, a Swedish royal specialty called strawberries à la haga (\$5.75). Strawberries are marinated in a variety of liqueurs, including Grand Mai nier, and to this pink peppercorns are added. To put peppercorns into fruit may appear in violation of any dessert principles you've ever heard of, but the pepper-corns added zest to the sauce. We didn't eat the peppercorns, but their presence made this strawberry dessert a standout.

I was fortunate in having a chance to sample the paté, the soup, and two of the four entrées and desserts. Yet my meal of salad and three lamb chops, with potato and vegetables, was more than enough for an exquisite dinner. Lunch, as well as

dinner, is served from Tuesday through Saturday, and the average price for the lunch entrée and salad is \$6.50. This enables people on a budget to try this ex-traordinary restaurant. Please bear in mind that the menu for lunch and dinner changes every two weeks and that smok-ing is not permitted anywhere in the

restaurant.
We are extremely fortunate to have someone as gifted as Jörg Dossegger in our midst. Diners who live in the farthest reaches of North County will consider their drive well spent if they try Jörg's restaurant in La Mesa. He has been Jolla. La Jolla should be so lucky





Type of Food: Continental nouvelle Admittedly, the loss of a favorite res-

inguishing characteristics in another.

or a similar one is on the menu when you dine there.

The entrée for the fixed-price meal

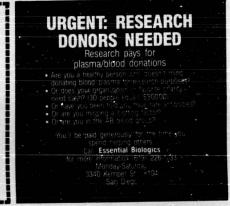
superb lamb chops.

My chops had been prepared Orloff-



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IONATHAN SAVILLE

The English Speaking Union is an in-ternational organization dedicated to the propagation of the English language and of the cultural heritage associated with it. It was quite in conformity with this mis-sion that the San Diego branch of the ESU decided to sponsor a Shakespeare

contest for local high school students. A number of speeches from Shakespeare's plays were set, and students in the various high schools were invited to perform them in competition: the winners were sent on to the semifinals, at the Carter Center Stage last Saturday morning, where five finalists were chosen; and the best Shakespeare performer of all, to be selected at the finals on May 10, will refrom six Shakespeare plays. There was one teen-age Portia, one Benedick, one Clarence, two Rosalinds, three Mistress Quicklys, four Richard IIIs, and - God Quicklys, four Richard IIIs, and — Osd save the mark! — no fewer than five Lady Macbeths. It was pleasant to see the en-thusiasm and dedication of these young people, some of whom were quite tal-ented; and it was also interesting to note where the strengths and weaknesses of

rather than merely "Shakespeare." But many of the contestants were not so suc-

essful in giving the audience the sense

hat these intelligible meanings were be

that these intelligible meanings were be-ing ottered by a character. There is a cru-cial distinction between recitation and acting, and the distinction lies in the abil-ity of the actor to speak the words as thrugh he were someone else. Some of the contestants — those whose perform-

ances, however correct and intelligent in

ances, however correct and interigent in their understanding of what was being said, were least absorbing — spoke the words as though no one were speaking

them, as though they floated in space as pure bits of language and thought without any connection to a particular individual

who thinks, feels, reacts, desires, exists Since a word without a speaker, a thought without a thinker, is in fact an impossibil-ity (at least in the sublunary world of phe-

these young performers lay, for it is when one encounters the unfinished technique of the hopeful amateur actor that one be-comes most aware of what makes polished professional acting — the kind of acting several of these youngsters may one day attain to — so much better.

The element of Shakespearean acting over which the contestants had the great est command was the communication of the thought in the selected passages. Without exception, they understood what they were saying and knew how to shape the phrases so that the meanings were in-telligible — so that, to put it more bluntly, of limitation, makes us feel imprisoned and depressed.

The actors who projected character, the passages sounded like human speech

whether their own or that of a fictive per tor supposed the character would feel Since such external imitations had no real connection to the inner emotional life of the actors themselves, the feelings tended to exhibit the shallowness of cliches; they were not even imitations of other people's emotions, but rather imitations of other actors imitating emotions. In a few cases, these emotional clichés were carried out with notable vigor and style, so that the atory acting, so long dead on the serious ily roused to fitful life, like the skeletons

nomena), this sort of performance creates an uncanny atmosphere of unreality, an atmosphere clear and bright but incapable of sustaining life.

other contestants due project the character acter of the speaker, but that character was their own: a San Diego high school student, with the patterns of expression typical of a culture far from Shake speare's and of age and background far from those of the characters to whom Shakespeare assigned the speeches. A number, however, did engage in that basic pretense so essential to the art of acting "I am not myself. I am X." Even when the results were awkward, or misjudged citing, because it embodies a power vir tually everyone longs for, if only in dreams, the power to escape from the confines of one's own self and to become whoever one wishes to be. It is that sense of liberation that makes even rudimentary acting capable of thrilling us, just as the unimaginative actor's inability to escape from himself, reinforcing our own sense

sonage, all seemed aware that emotion is an important component of acting, and they made strenuous efforts to bring feelings into their performances. Virtually all these efforts consisted in imitations of the outward signs of the emotions the ac-

Other contestants did project the char

been set up between the emotional life of the actor and that of the character

This fact, along with the notorious in-tensity and turbulence of the emotional life of teen-agers, suggested either that the young actors were afraid of their own emotions and hence kept them walled off from their impersonations, or that they had never learned the technique for mak ing use of their own emotional experience to give life and reality to the passions of to give life and reality to the passions of the character being portrayed. It is, in-deed, a difficult, challenging, and sometimes frightening technique, for it re-quires the actor not only to feel what he would feel if he were in the character's situation (which may mean dangerous painful, and embarrassing emotions) but also to go beyond that to what he would feel if he were the *character* in the character's situation (which demands an acutely empathetic moral imagination, a faculty rather poorly developed in most members of our fallen species).

Many of the young actors also realized that the character's emotions, as well as his thoughts, ought properly to be drawn from Shakespeare's language, and that one of the actor's prime tasks is to interpret that language and to give its meanings and feelings concrete embodiment Almost all of them - in the way commor to their stage of development as actors overdid interpretation, dividing each speech into a large number of individual, isolated phrases, each of which was given npanied by illustrative gestures. If piness and sadness were mentioned in same breath, the words denoting hap-

non-English-speaking Bulgarians. The result of this constant changing of gears was a fragmentation not only of the po-etry but also of the natural flow of ideas and feelings; the speech became a series of vivid emotional hiccups. Another result, in many cases, was an extreme slowness of pacing, since in order to get the full treatment of expression and illus-tration, each moment had to be stretched out to considerable length, to which were added pauses — sometimes of near-cosmic duration — during the gear changes. How hard it is for these young actors — and for some of their elders — to trust Shakespeare's poetry to make its points without garish underlinings and vast exclamation points. The language of melodrama needs these devices because it is no good in itself; but Shakespeare's language carries the life of the character along in its natural flow, requiring in many instances little more than the actor's inner assent to what he is saying, an assent communicated by a supple, un-forced responsiveness of the voice and the

The body — how many of these young actors forgot they had one! Just as the Shakespearean text is not words but words spoken by characters, so a character is not a voice but a voice emerging from a body. For some of the contestants, their bodies had no function in the performance other than as a vehicle to get them on and off stage; even when the voice was vivid and characterful, the body would often just hang there limply, as though it were an out-of-fashion suit hung up in the closet. This was often the case even with

speakers look like parodies of Leonard Bernstein on the podium. A lot of motion does not make the body expressive, or alive; sometimes the most intense sense of aliveness, of the concentrated particiof alveness, of the concentrated partici-pation of the body in the situation and feelings of the character, is conveyed by total stillness, a condition utterly different from mere idleness, motionlessness, and undirectedness, and requiring great discipline to achieve. Of this living still-ness we saw precious little at the Carter last Saturday. It was pathetic to watch the way many of these young, vigorous, good-looking actors and actresses walked to their place on the stage with real poise, with a clear sense of being at home in their bodies, with a powerful connection with the ground beneath them and the atmosphere about them, with a unity of body and soul — and then, as soon as they started to act, the body went stiff and dead, as though ashamed of itself.

ETTERNIEF MULLEPS

In accomplished acting, the body and the voice and the soul are one, thought and feeling are one, the actor and his character are one, and unity - as a principle and as an immediate experience radiates out upon the audience to over-come our own distracted, fragmented and broken state of being. In these Shakespearean speeches there is a further units

 the unity of the speech as a thea rical unit — and that unity is provided by two elements of acting that were scarcely evident at the Shakespeare competition semifinals, even among the winners (who were otherwise quite impressive): the objective and the through-line. These valuspeech, developing one out of another, leading the audience's experience along from beginning to end. The objective is the reason the speech is being said - not in order that the actor win an acting con-test, but in order that the character obtain something he wants: an object of desire. the persuasion or dissuasion of another character, the solution of a problem, an advancement toward power of pleasure or certainty or safety or exorcism or selfdefinition

Not even the best of these young actors seemed to have articulated — or intuitively perceived — the through-lines and objectives of their speeches, which is one reason most of the performances seemed so static, they did not move forward with that impetus of the will that is the funda mental energy of the theater, and they did not have that dynamic unity in time which results when each phrase, each image. each turn of thought or feeling, is power fully related to a central line of goal directed movement. Thought, character feeling, interpretation, and physical con centration are immensely important elements of acting; but if all these are grossly defective, yet there is a strong clear objective and through-line, the speech will succeed in its chief purpose it will communicate its inner human vi-tality, the audience's sensibilities will be gripped by it, and there will be life on stage - which is the deepest, the most beautiful, the most magical achievement of the actor's art.

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found myself responding to this staple of the concert repertoire as though I had never heard it before, as

though, in fact, it had just ed from Strauss's prolific

pen. It is precisely this kind of experience one wants from an

orchestral concert, and it is all

the more exciting when what

The most recent program o the San Diego Symphony was for the most part made up of familiar nineteenth-century music. The only work generally unknown to oncertgoers was Johan Nepomuk Hummel's Fantasy in G Minor for Viola, Strings and Clarinets, but this work, which dates from 1822, was perfectly at home stylistically on a program also offering Brahms's Academic Festival Overture (1880), Max Bruch's Kol Nidrei (1881), and Richard Strauss's Don Quixote (1897). Maestro Atherton conducted in a truly inspired fashion throughout, and the orchestra, too, seemed to bloom with exuberance and joy at this opportunity to display those rich orchestral sonorities and that large-ensemble discipline for which public concerts and grand concert halls were

There were two soloists.
Ralph Kirshbaum declared himself (in case anyone did not know it) one of the world's emost romantic cellists with impassioned, exquisitely inflected performance of the Kol Nidrei; Cynthia Phelps.



who is acting principal violis the two instrumentalists, with exemplary support from Maestro Atherton and the orchestra, offered a performance of *Don Quixote* so full of wit, feeling, suavity, power, and delight, that —

one had expected was merely a pleasant renewal of old,

mellow acquaintances.

Don Quixote is a remarkable composition. In the concert hall, it is usually experienced as a work filled with beautiful melodies, striking orchestral effects, a wide variety of tempos and dynamics, a lot of lyricism, a lot of drama, and some grossly humorous ges (notably the imitation of the bleating of the sheep attacked by the deluded don). It does, indeed, have all these characteristics, but as a piece of music it is a great deal more than a succession of pleasing moments. What is so remarkable about Don Ouixote is that it combines the dramatic and narrative depictions of the tone-poem form that Strauss himself had so brilliantly developed with a formal structure of quite a different type: the theme-and-variations structure that, along with sonata form, is one of the major organizational forms of the classical era.

It was witty of Maestro Atherton to program the Hummel Fantasy as a sort of prelude to *Don Quixote*, for in this smooth, lively, elegantly crafted piece of bravura entertainment we hear the theme-and-variations form in a

typical popular manifestation of the late-classical period: Mozart's "Il mio tesoro" from Don Giovanni, introduced after a heartfelt minor-key introduction, is run through a couple of variations that allow the viola to display its virtuosity and the composer his inventiveness, for both the slow introduction and the vivacious conclusion are imaginative transformations of ideas suggested by the theme. Bruch's Kol Nidrei, too, makes use of the theme-and-variations form, elaborating, embellishing, and meditating upon the rhapsodic Jewish melody on which the work is based. The entire San Diego Symphony program last week, indeed, might have been thought of as a theme and variations on theme-andvariations on theme-and-variations, for all the works except the Academic Festival Overture were based on this traditional musical structure, though each in its own way.

of course, the most complicated. There is not a single theme but a whole complex of themes; the themes are not purely musical in intention but are used to identify the dramatis personae of the story and to give them character (Don Quixote and

The way of Don Quixote is.

UUAHIEH NUIFS

Sancho Panza are identified not only with characteristic themes but with the instruments that usually play them, the cello and the viola): and the variations, of which there are ten (plus the finale). offer the most extraordinarily inventive musical elaborations and transformations of the several themes and at the same time illustrate, with great pictorial and dramatic magination, a series of episodes drawn from Cervantes's novel: the attack

on the windmills, the attack or the sheep, the encounter with the supposed Dulcinea, the flight on the wooden horse, the voyage in the oarless boat, the fight with the monks, the defeat by the "Knight of the White Moon," and (in the finale) the don's comic, pathetic, touchingly noble death. In each case, Strauss pursues these two distinct lines of thought — the purely musical and the descriptive dramatic — without the slightest conflict between then

ever arising in the listener's mind; the musical and the dramatic are thoroughly unified, and each component, in its own sphere, is thoroughly satisfying.
There are few works in the

concert music repertoire as ingenious as this one, or as challenging to the composer's control of all the aspects of his art (Elgar's Enigma Variations combine the musical elements of the form with artful characterizations of the composer's friends, but there i

no narrative). As for Strauss's mastery of orchestration, it is of course incomparable and nowhere better illustrated than in the numerous unprecedented effects he invented for this score, effects fascinating in themselves simply as sonorities (for example, the muted strings and brass at the end of the introduction), yet always relevant to the drama and conveying quite astonishing complexities of thought. feeling, and psychological truth (this particular sound, so

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uncanny and so remarkably modern, expresses with maryelous exactitude the mad unreality of Don Quixote's fantasies about delivering his nonexistent lady from nonexistent perils). About the scoring of these final pages of the introduction Max Reger commented, "It is fabulous what the man writes there!" I might paraphrase this, in reference to the San Diego Symphony's recent concert: "I is fabulous what those

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depicting Marilyn Monroe as the prostitute she was. Judith Moor may have done a public service. If it were to dissuade just one feather-brained female fanatic feather-brained female fanatic from taking that course to ruin, it will have been of value. Hundreds (mostly female) drawn to that mythical "place," which actually wasn't a "place" at all, were as

sleazeballs of Hollywood, it would sleazeballs of Hollywood, it would spotlight the whoremongers, those dispensers of power and privilege via casting couches, parties, and the many other seductions of helpless, fantasy-ridden girls. As a cab-driving student and resident of Hollywood, I too saw mostly the math.

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City Lights

Santee Slammer says no residential areas are adjacent to the site. "It's within one hundred yards of residences in place now, and future residences would be right across the river, with a clear view of the guard tower and metal fences," says Sante Mayor Jack Doyle. He and a city councilman are meet this week with Supervisor George Bailey, who represent the area, to register the city's

opposition and try to come up with an alternative site. Bailey has said there's a chance the jail might not be built in Santee if a statewide jai! construction bond issue is eassed by voters this spring or if a local sales tax increase is approved on next November's ballot. "That's just a smoke screen," counter Mayor Doyle. "Our input to Supervisor Bailey will be the same: this jail at this location

is unacceptable."
This refrain has been heard

The least

funny looking

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sandals

projects. Robinson has been the county's point man on both the Town Center plan and the proposed jail. "I know there's a lot of ill will." says Robinson, "but what the city doesn't realize is the county has not singled out their town. We have nothing against Samee." Two other proposed sites for the new ja Descanso and Outy Mesa — were briefly considered but were dropped as undesirable

OPEN MON. FRI.

just as irate as people from Santee are now. "Somebody is going to have to accept a new jail," says Robinson. "If's a Catch-22 and I'm sympathetic, but something has to be done, and Santee looks like the

and Santee looks like the logical site."

Robinson doesn't believe the jail would destroy Santee's Town Center development "There are creative ways of building institutions," he says. "There are jails in other downtowns, and the economy wasn't destroyed there." And Robinson dismisses the

has Las Colinas and therefore shouldn't have to accept another jail. "Las Colinas was built long before Santee was incorporated," he says. "The fact that they're making a contribution to the public good does not alleviate the county's

Love Cube

(continued from page 4)
Love Cubes, which generally retails for twenty-five dollars, has a new design, one that

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City Lights

continued from page 41) toned down the original box. which he now considers "too cheesecake." Shot in the presidential suite of the Westgate Hotel, the original cover — a fully clothed man offering his love cube to a humid blond, who stands over him wearing only a pink teddy, silver sandals, and an ankle bracelet — has been replaced by a couple in evening attire, discussing their cubes. (Ironically, Zander says, the original artwork won an award from the National Paper Box and Packaging Association last year.) The instruction booklet has also been revamped; gone are the photographs of the couple demonstrating the rules of the game, who by the last page have taken a number of turns and, judging from their facial expressions, no longer need the cubes.

Zander has started distributing the game himself through mail-order catalogues

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Cubes for \$12.50 wholesale to approximately 350 gift and specialty stores throughout the country. (Locally, it is available only at a game store in the University Towne Centre shopping mall.) Zander, whose last company sold self-promotional packages to gas station owners, is trying to get some big accounts. including Bloomingdale's including Bloomingdale's department store, that he hopes will rescue American Marketing and Manufacturing, the Love Cubes firm he started with \$76,000.

Once a Mormon missionary Zander is now trying "to add a kinky side to lovemaking." He doesn't think that the game is immoral. "It helps keep couples together," he says. "They don't have to step outside the relationship looking for passion." Although he admits that the game is geared more toward fun than therapy, Zander believes that the many couples who buy sex futher with Love Cubes.
"Sometimes they need a tool,"
he says. "The cube can act as

a mediator." He says that the

game sells primarily to women, whom he describes as

sensual creatures who know how to make love." When he gets enough capital together, Zander plans on manufacturing a \$5000 version of the game with leaded crystal cubes inlaid with gold.

Park It

(continued from page 5) the original ordinance was written. Pennington speculates that motor homes were exempted because they are the sole form of transportation for some owners. "A lot of people in retirement communities [like Oceanside] may have a small motor home that is their only transportation. They take it to work, to shop, and to go camping." Helen Sullivan's response to that is, "Can you imagine buying a \$40,000 vehicle that gets four to five miles to the gallon?"

The Sullivans are one of

three violators in the Libby School area who have not complied with the ordinance; their civil disobedience could result in a misdemeanor citation and a court date. But Helen Sullivan is already mobilizing the RV forces. She had a letter published recently in the Oceanside Blade-Tribune that brought her eight calls of support. "And many of those were from people with motor homes," she says, explaining how RV owners with nothing at stake are still offering their assistance. Sullivan also called the Good Sam Club, a national organization of recreational vehicle owners. The club sent

her summaries of court cases heard from Tenafly, New Jersey, to Sunnyvale, California, on the issue of RV parking rights. According to a Good Sam spokeswoman, Jean Doerfler, the U.S. Supreme Court ruled in 1977 that parking restrictions on tional vehicles could not be based solely on aesthetic or the possible reduction of property values. "A lot of people have won cases based on this [Supreme Court decision]," she says. Because decision]," she says. Because of the large number of lawsuits, the Good Sam Club cannot supply attorneys or legal funds, says Doerfler. The club will sometimes get involved on the appellate level,

however. Helen Sullivan hopes to spare everyone a legal battle, and she thinks that she may be able to persuade the city council to amend the ordinance, as happened in neighboring Carlsbad. The codes enforcer in Carlsbad, Michael Harrington, agrees that his city's ordinance was "relaxed" in 1984 after public pressure. Residents of Carlsbad can park their motor homes and camping trailers in their side yards as well as their back yards. Front-yard storage is allowed under certain circumstances, such as inadequate access to the side or back yards. No distinction is drawn between motor

homes and camping trailers.

But the likelihood of a

money he used to buy more loosened government attitude toward RVs seems to be getting booze. (Cary confirms this, although he maintains he slimmer in Oceanside, Last moved to the streets "because summer the city council I just wanted to see what it would be like.") Last summer contemplated including motor homes in an amendment that banned commercial vehicles Cary developed a cataract in his right eye, but he neglected from parking overnight in residential areas. Heavy lobbying by RV owners kept their vehicles out of the to see a doctor and soon lost the vision in that eye. And as his friends slowly drifted away, Cary replaced them with amendment, but one council new ones he met on the beach.
"You know how it is when you drink a lot," he reflects member has made it quite clear that he wants all RVs stored in lots and not in front of homes. As for the city's solemnly. "You attract the of homes. As for the city's strength in court, deputy city attorney Pamela Klahn claims that a number of RV owners have also lost legal cases concerning parking rights. "The courts have gone far ingiving cities the power to regulate certain uses, even on private property," she says.

—RC.

Spaceman

(continued from page 5) admission, he began a three-month drunk in which he spent his lifetime savings of \$30,000. He eventually sobered up and painted again for the next five years, but in 1983 he went back to the bottle and drank, Cary admits.

bottle and drank, Cary admits, 'two quarts of white port wine a day for two years straight.' This time there was no money in the bank, and by the end of that year Cary was sleeping under the Ocean Beach pier or at the homes of a rapidly dwindling number of friends. As soon as he received his monthly Social Security check, one of those Security check, one of those friends recalls, he would squander the money in a day or two, renting a limousine and stocking up on booze. And until the next check arrived, this friend says, Cary would roam the streets of Ocean Beach with a shopping cart filled with his few remaining paintings, which he hawked to passers-by for as little as five dollars apiece —

Last November Cary's

on his bed, listening to the radio and sharing his memories with whomever comes by. "The doctors say once my left eye heals, I'll be able to see again, and then I can get out of this place," Cary asserts. "But actually, the county's department of social services, which helped him quit drinking and find a new home at the Orchards, a after his move, he began drinking again, and behind his back, his friend says, his newfound acquaintances "stole what little belongings he had me getting beat up was a good thing, because if this guy hadn't kicked me in the eye, I'd probably still be drinking. This time I'm stopping for left." (Cary maintains, "I just lost all that stuff; I don't recall exactly how.") And it was one of those "new" friends who kicked him in the left eye good, I'm going to paint again, and I'm going to open a new gallery of my own. The Spaceman will be back during a fight a month ago and blinded him completely Today Cary is content to lie you'll see.

MUSIC

Others, however, are not so

confident. The administrator of the intermediate-care facility where he now resides (Cary asked that neither the administrator's name nor that of the facility be used for fear his assailant will search him out) says she's had to keep a careful watch on who comes to visit ever since one guest brought Cary's latest Social Security check to him and "and tried to get his signature on it so he could cash it himself." She adds that Cary's offer to teach feliow patients to paint was "politely rejected" after he confided his technique was to dump several gallons of

paint on the floor, stir them up bit, and then place fifty canvases, one at a time, face down in the paint. And Cary's long-time friend dreads the day the Spaceman will be day the Spaceman will be released. "He'll start drinking again and fall back into his own ways," he says sadly. "There's just no helping the guy now - it's just too late

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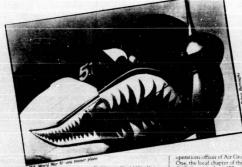
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NAME	
ADDRESS	
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My Primary Social Goal is	
To date a lot	Flaving a steady relationship
Marriage	
My Social Situation Is	
□New to area	Do not meet enough quality people
Too busy to look for people	Not been dating inmonths
1 am	
Not dating anyone I would con	sider for a long-term relationship
Dating various people	

Section 2

Events, Theater, Music, Film



Warbirds

Excuse me for waxing militaristic, but after all, this is the world's best-known liberty town. The question of the moment: Why did the recent air attack on Tripoli seem so much less romantic than the air battles of World War II? Kadafi is evil of World War II! Kadari is evil enough, the cause defensible enough, the mission difficult enough – but the bombing run seemed somehow sterile in its figall precision. Flash on these names: Midway, Admiral Nimitz, the flattops Homet and Enterprise, Wildeats, Hellcats, and Bearcats, flak, tracers, kamikanes, "Tallybro,' proposals, bewasters, devenger, Dauntless, kamikazes, Taliyhoʻ, propwah, Dewastaro, Avenger, Daurdes, Zeto, Zelo, Stales, Spiffres, Avenuriiga, Liebauter, Bergin, Guller, Stales, Stales, Spiffres, Avenuriiga, Liebauter, Bergin, Gulger midgers, Mac Wests, allk chures. They just don't make air sur like they used to. Mardid War III aviators flew planes that were infinitely more simple than today's aerial robots. Can you imagine today's aircanfeboring names such as rhese.

culled from a World War II culled from a World War II
roster Dmah Might (B-17), Crime
Doctor (B-26), Hun Flusher
(F-6B), Hurry Home Honey
(P-51D), Poon Tang (B-25C),
Lemon Drop (B-24D), and

(J-68), Herry Home Homes, (J-68), Herry Home Homes, (J-65), Dept. (J-65)

operations officer of Air Group One, the local chapter of the CAF, there are about 130 warbinds in the flying museum nationwide. The local group, which was established three years ago and has about one hundred members, possesses two planes: a 1942 Stinson L.5. planes a 1942 Stroom L.5 spacet plane, and 1943 Cesa sporter plane, and 1943 Cesa spacet plane, and 1943 Cesa spacet plane, and 1945 Cesa spacet plane, and 1945 Cesa spacet plane, the plane pl

to purchase and returbish. All the money comes from private. the money comes fine private-donations.

Heiny doesn't have anything against aircraft museums that use only static displays, but he says. 'Static museums have stuffed just about every duck you can hang from the overhead. And most might as well be papiermache.' He believes the memory commend on page. 'A. col. 3)

That Keaton Touch

In Steamboat Bill, Jr., the sad-faced, rubber-jointed Buster Keaton once again plays his archetypal role, that of the effets young milquetoast who must endure several unimaginable endore several unimaginatic rests to prive his manhood, this time to his riverboat captain tarber (Ernest Torrance), as well as to the young lady of his dreams (Marion Byron). The climax, one of the most comically exhibiting in screen history, has Buster on shore, history, has Buster on shore, battling a raging cyclone, and tops off with the famous shot (se-up without rehearal) of a house front falling onto our hero, its upper window fitting neatly ove his body. Throughout his career, Keaton frequently used shipboard or maritime setting (his 1924 feature The Naviguto (his 1924 feature. The Natigator springs immediately to mind, as do his early shorts. The Love Ness and The Boat) for the ripe. and the Boatt for the ripe slapstick possibilities available there to a comic character constantly at odds with his environment. These

possibilities were largely overlooked by Chaplin, Harold Lloyd, Harry Langdo and other screen comedians (although the fresh-faced, bespectacled Lloyd did star in the 1917 short All About Start on an or cinematically assure of rarely taking credit.
Keaton had to wast
the longest for
recognition of his genius. After the

signed on as a contract star at MGM. There, after a at MOM. There, after a promising start (The Comercuman, Spite Marriage), he began a precipitate decline into alcoholism and obscurity. It would be a good twenty-five years before audiences and critics reassessed his silent work and his place was secured among the Twentieth Century's comic

innovators.
Appropriately enough,
Steambout Bill. Ir., along with
Lloyd's fifteen-minute short. All
Abourd, will screen this Saturday Arcard, will screen this Satura as a benefit for San Diego's Mantime Museum. The progra will re-create the silent era in one of San Diego's two remaining movie palaces, the huge, omate California Theatre and will feature live organ and will feature live organ accompaniment on the theater's imposing thirteen-rank Wurlitzer. Organist for the evening will be Chris Elliort, at one time the protege of





The Guise Of Galas Design

we were always told to make music," says Philip-Dimitri Galas of his childhood, "My father wanted us both to be doctors, but my mom knew we were going

Philip-Dimitri's older sistet. Diamanda, developed a form of

As for Philip-Dimitri ... Did As for Philip-Dimitri. Did you get to the San Diego performance of Mona Rogers in Berson, the story of an ex-burlesque queen, which is now playing to selicut crowds it San Francisco! Have you come across Exoticards, post cards sevied after Exoticands, post cards styled after the covers of pulp rowers.

Set. Starved Psychologists by N. Saytie, 'Ven Is a Tromp' 'Slum Docroe' 'Are planning to catch Sean Sullivan starting in the San Diego debut of the assaul-winning Baby Redboots Revenge'

Revenge! You guessed it, they're all creations of Philip-Dimitri C – playwright, entrepreneur, and author of a novel called Cigarette Waltz. For the secret of Diamanda and Philip Galas's apparently untrammeled creativity, the following exclusive interview was conducted - with retired school

are exploring the bound garde edges of their art is time. What did was do?

A: One time we had four pianes in the house. Car kids didn't get radios until they wen in their teens. They made in in the home. We had the pu-We had instruments. Whe were little and playing with blocks or puzzles, we would

on the beautiful music of on the beautiful music of Mozart, Brahms, and the classical pieces, the quieting pieces that would stimulate

theatrical style he calls avant-vaudeville - which he says is as a child. As soon as he learned

as a child. As soon as he learned how to write, he wrote stories. He had his own little newspaper. He played music. Q: Buby Redboots Revenge, Philips story of a child prodigy on the bass fiddle who grows up

to play in polks bands, grew out of a short place called Buby Cromuell's Resenge. That grew out of an original piece called Buby Dimari..., which sounds somewhat surobiographical. Is there are real connection between Philip's childhood and Bab Acabout Sevenge! As In his early teens, he was

playing in music groups with hi played in dance bands, the played in dance bands, the standards. He knows all the standards. Philip would play bar or drums, Diamando would play piano, and my husband would play trombone.



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Dance

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

New England Contra Dancing to

1851-1974
New Ballet, Jazz, and Modern Dance Works are on the program of the renery second annual concert performed by members of department, today. Thursday, May 1, through Saruday, May 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 465-1700.
Traces are also available at the ECTAC door.

Scottiah Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Hornblend Street, Pacific Beach, Clauses are also held on Wednesdays at 7:30 p.m., 7706 Eask Avenue, La Jolla. For more information, phone 454-5191.

"Dance Fever" hits San Diego; auditions for the TV program will be held locally in the May

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

Ballroom Dancing, hosted by the National Smooth Dancers, is held Saturday, May 3, at the Silvergate Masonic Temple, 3795 Urah Street, North Park. A lesson session precedes the dance (7 pm. to 8 p.m.), which lasts until 11 pm. For information phone 279-9165.

The Samahan Dancers, with Philippine musicians, as well as Balinese dancers, a Javanese gamelan performance, and the Partch Ensemble are featured in a Southeast Asian program, Sunday, May 4, 5 p.m., Mandeville Auditorium, UCSD. 452-2691. prione 219-2103.

"Peatival of India," the Center for World Music continues its showcase of Indian regional arts with this appearance by the thirteen-member ensemble Meitei from Manipur (in Northeastern India along the Himalayas). The group performs sword and spear

Museum of Contemporary Art. 700 Prospect Street, La Jolla. 283-SEAT or 265-4243.

The San Diego Swing Danse Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginnen' class begins at 3 p.m., followed by a dance (to live muss) at 4 p.m. For details phone 274-2235.

between the gods Krishna and Radha. The performance will be held Sunday, May 4, 3 p.m., Sherwood Audirorium, La Jolla

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.

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, Balboa Park. 276-7064 or 488-2617.

"Circle Dancing," Sufi dancing continues on Monday nights at 7:15 p.m., 4070 Jackdaw 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.

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(continued from page 2)
"Antologia de la Zarruela," a
hundred-member cast of singers
and dancers performs in Spanish
director José Tamayo's Teatro
Lirico; they will present

Lirico; they will present selections from nineteen surceals, or lyric/drama diversions (mostly humorous). The aurusia tradition dates back 30 years to those "salon" performances performed for the amusement of Spariish roadity and is enjoying a revival in Spain. The program blends flamenco, folklories, comedy, flamenco, folklorico, comedy, drama, and song One performance only is scheduled for San Diego, Tuesday, May 6, 8 p.m., Cavec Theatre, 202 C Street, downtown For ticket information, phone 236:6510, the Civic Theatre Box Office, or TicketMaster.

Contemporary and Ballroom Contemporary and Ballroom Dancing sponsored by the Healthy Set single norsmokers' club takes place every Wednesday from 5 p.m., to 8:30 p.m., at Lehr's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

Co-ed, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington, For details phone 283:0446.

International Folk Dancing is held each Wednesday, 7 p.m.,

Music

Symphony, music director David Atherton leads the symphony and guest violinist Mark Kaplan (the Sanday Review calls his virtuosity "almost frightening") in an all-Dovids program that includes the Violin Concerto, the

Symphony No. 7. Concert time are today, Thursday, May 1, 7 p.m., and Friday, May 2, and Saturday, May 3, 8 p.m., Symphony Hall, 770 B Street,

An "Evening of One-Act Operas" features operas in English full waged and continued, and next small streement and next small streement accompaniement. The program lares showly remainer, Henry Mollicones' The Fare on the Barroom Fiser, Dontierth's Fareval Rita, and Poecin's traigle Sun'Angeloa. Concert times are today, Thursday, May 1, 7 pm., Smith Recital Hall at SDSU.

Swing, Boogie, and New Orleans Jazz are performed by Tobacco Road, with piants Sue Palmer, bassist Preston Coleman, and Eric Hybertson on saxophone and clarinet, Friday, May 2, 8 p.m., the BookWorks, Flower Hill

The UCSD Pacific Ring Festival The UCSD Pacific Ring Festiva Continues with a three-concert evering that features Joji Yusas performing Tourard: the Medight Sun and Questions; Contion Nancarrow's Sonata part Bismo, Piece No. 2 for Small Orchestra, and Studies for Player I suns, and Morton Subotrick's The Key to Sung, Frichy, May 2, 8 pm., Mendeville Auditorium, UCSD, 452-2691.

**A Salute to Miss Liberty," the sixty-member San Diego Son Harbor Chone and numerous local barbeshop quartest pay a tribute to the lady of the harbor in two performances, Friday, May 2, and Saturday, May 3, 8 p.m.. Clivic Thearte, 202 C Street, downtown. 298-8095.

An Afro Rhumba Band, featuring vocalist Coral Thuet, performs Saturday, May 3, 4 p.m. to 7 p.m., Solana Beach Public Library, Lomas Santa Fe Plaza, 981 Lomas Santa Fe Drive, Solana Beach. Beer and food will be available in this third annual Cinco de Mayo celebration. 755-1404.

the 1983 Youn, Artist Concer Competition, guests, Saturday, May 3, 8 p.m., College Avenue Baptist Church, 4747 College Avenue, in the college area, 298-6377.

More Pacific Ring Music, video synthesis and computer music are featured in an evening of works teatured in an evening of works by Roger Reynolds, John Chowning, Nam June Paik, Joaquin Orellana, and Ed Emshwiller, Saturday, May 3, 8 p.m., Mandeville Center, UCSD. 452-2691.

(continued on page 6)



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continued from page 4) Saroque Chamber Music by J.S. Barch, Vivaldi, Corelli, and others are featured in a program by the Allegro Quartet, Saturday, May 3, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For ticket information, phone 298-4011.

Symphony in Tijuana, the San Diego Symphony, with quest violinat David Kaplan, performs on Sunday, May 4, noon, at the Tijuana Culnitud Center. The program, which is identical to those performed at Symphony price in Tijuana, although tickets may still be purchased through Ticketmaster outlets here. The cultural center is located less through containing the containing of the San Yudio boarder seemed to Symphony at 697-4205.

Organist Jean Price performs works of Mozart, Bach, Hindemith, and Vierne, Sunday, May 4. 4 p.m., First United Methodist Church of La Mesa, 469 Palm Avenue, La Mesa, 466-4163.

Choral Concert, the Southwestern College Concert Choir and Chamber Singers perform vocal works by Morart, Brahms, and Dilasso, as well as folk tunes and Broadway melodies, Sunday, May 4, 4 p.m., St. Charles Bortomeo Church, 2802 Cadig Steret, Loma Portal. 225-8157 or 224-4493.

"An Evening with Amadeus," orchestral and choral works by Mozart are featured in this program, performed by the New Covenant Choir and a twenty-

No. 20 in D Minor, "Te Deum," and "Ave verum corpus," is presented at the Point Loma Community Presbyterian Church, 2128 Charsworth Boulevard, Point Loma. 223-1633.

Antonio Vivaldi's "Cloria" and Benjamin Britten's "Jubilate Deo" are featured in a performance by the First Lutheran Church Chancel Choir on Sunday, May 4, 7:30 p.m. The church is located at 867 South Lincoln Avenue in El Cajon. 444-7444 or 584-0237.

"Requiem," the San Diego Lutheran Chorale, soloists, and Lutheran Chorale, soloits, and chamber ensemble perform Morart's masterpiece Sunday, May 4, 8 p.m., Blessed Sacrament Church, Fifty-fourth Avenue and El Cajon Boulevard, East San Diego. 234-6121.

Selections by I.S. Bach, Mozart, Sousa, Mancini, Gabrieli, and others are performed by the SDSU Saxophone Quartet and Clariner Choir, Monday, May 5.

Tenor William Eichorn and pianist Nicolis Reveles perform sorks by Scarlarti, Poulenc, Roren, and others, Tuesday, May 6, 7:30 p.m., Camino Theatre, USD, For ticket information on the benefit concert, phone 260-4603 4296.

Film

"Latin American Film Festival," the UCSD series continues with Sugar Came Alley, Eurhan Paley's 1983 work that depices life in Martinague in the Thirties, while the control of the Parties, while the control of the Parties, while the control of the Parties of th

Space Center Film, in addition to the ongoing Halley's Comer Watch and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park Science Center in Balloon Park brings in a new Laertium laser-light show that features the music of Pinel Poyd. Each performance, or Pinel Poyd. Each performance, to Commission of the Commission of the Coday, Thursday, May 1, 9-15 p.m. Additional presentations are scheduled for Fidays and Saturdays at 10-15 p.m., at-d on Saturdays at-d p.

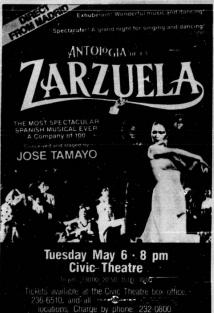
"Political Film Series," the series continues with the 1973 political thiller The Mon from Manistaix, directed by Manuel Ferer. The work, shown in Spanish with English substitles, follows episonage and counterespionage efforts during the early years of the control of the cont

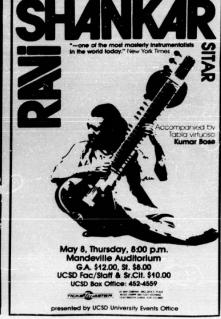












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1 2 3 4 5 6 7 8 9 10 11 12 W T F S W T F S W T F S

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Series Number from the Pops Concert
Se, soule, indicate your seating preference.
Bill in the subscription form, and mail it tous.
You can pay by personal check or credit card.



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Six-Concert Mini- Series Subscriptions	Your price per person	If purchased as single tickets	Your	
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Bill. Jr. and Harold Lloyd's All. Hill, Jr. and Harold Lloyd's All Aboard! are the rollicking reel shown Saturday, May 3, 7:30 p.m., California Theatre, at Fourih Avenue and C Street, downtown. For details phone 236-0532 or 234-9153.

tcontinued from page 6) UCSD, Free, 452-2016 or 452-4450.

"Reel to Real Film Series,"
Tighrupe, starring Clint Earswood and Geneviewe Bujold, it setatured next in the series; the film is followed by a discussion of sponsored by San Diego Mess College. The film and seminar take place Friday, May 2, 7 p.m., com G-112 on the Mess College campus. For details phone 500-2797, Free

THE FRIDAY NIGHT ALTERNATIVE FOR SINGLES Contact The "Picking" Order May 2, 7-10pm, \$10 at Seminars-by-the-Bay Marina Village, Mission Bay, Suite D For more information 481-2726

JUDAS

PRIEST

268-3838

489-TRIP

VISA

through Africa's Olduvai Gori through Africa's Olduvai Gorge, screens Saturday, May 3, and Sunday, May 4, 1 and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission. 232-3821.

Silent Film Fest, the Maritime Museum of San Diego receives the proceeds from this benefit, which features two silents and accompaniment on the Californ "The Bookkeeping Masters" offer

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BOB DYLAN &

1

Russian Film, The Amazing Adventures of Italians in Russia, directed by Eldar Ryazanov, is a comedy about the misadventures of a group of Italians who overhear a grandmother telling her heirs that she has buried a treasure under a lion in her heirs that she has buried a treasure under a lion in Leningrad. The group sets out in search of the riches and gets more than it bargained for. The work, shown in Russian with English subtitles, screens Sunday, May 4, 11 a.m., Ken Clinema, 4061 Adams Avenue, Kensington. 283-5909.

Tahiti and the Cook Islands,"
the San Diego Community
College Darric's travel film
series concludes with Clint
Denn's cinematic trek through
Born Bora, Moorea, Raiarea, and
other South Pacific paradises,
Sunday, May 4, 1 p.m. and 3:30
pm., San Diego City College
Theatre, at Fourteenth and C
Street, downtown. 230-2251.

"The Reaf Road to Ball," the Grossmont Cuyannac Community College District presents this "Windows or Your World" film series, which opens with Rick Howard's work, Tuesday, Mys 6, 2 pm. and 7:30 pm. East County Performing Arts Center, 10 East Main Street, El Cajon. For information series or for individual films), phone 440-2277.

Lectures

American Photographer Morley Baer presents a sild-eillustrated ralk on his thirty-year career as a landscape and architectural photographer today. Thursday, May 1, 730 p.m., Natural History Museum auditorism. Photographer today Thursday, May 1, 730 p.m., Natural History Museum auditorism. Photographer and ticket information, phone the Museum of Photographic Arts at 239-5262.

observer at the Second Vatican Council, who has served on the faculties of Stanford, Amherst, and the Pacific School of Religion in Berkeley, who is a Presbyterian clergyman with a long history of civil rights and antisua ractivism, will yeak today, Thunday, May I, 8 p.m., noom 108, Petenson Hall, UCSD. Free, 452-252 I

"Afghanistan: The Fifth Year," a video presentation is offered in conjunction with the ongoing exhibit "Afghanistan: A Paradise Lost," Friday, May 2, 7 p.m., International Gallery, 643 G Street, downtown. Free, but reservations are required. 235-8255.

"Denmark Night," the Humanist
Association sponsors a night of
discussion with Darnish themes—
from tules of Niels Bohr and
Kerkegand to a travel slide
show, with regional foods, beer,
with regional foods, beer,
Abracas School, 1366
mm, Abracas School, 1366
mm, Charles School, 1366
296-9334.

"Redefining the Crime Debate: The Limits of Law Enforcement," ACLU director Ira Glasser (he is a former faculty member of Queen. College and Sarah Lawrence College, as well as a frequent contributor to national magazines) will speak Friday, May 2, 8 p.m., Peterson Hall, UCSD. Free. 452-3400.

Plack Witer's and Artists' Conference, "the fourth annual seminar, held Sarurday, May 3, 9 a.m. to 4 p.m., includes poetry readings, workshapp on operations, and the seminar ped Sarurday, May 3, exceptions, workshapp on the property of the seminar ped Sarurday, which was a seminar ped Sarurday, and the base of the seminar ped Sarurday, and the base of the seminar seminar

"Pacific Basch in the Thirties," the P.B. Historical Society sponsors a slide presentation on the good old days Saturday, May 3, 1, p.m., Copper Skiller Restaurant, 677 Hornblend Street, Pacific Beach, Free. 272-6655.

282-3363.

282-330.

Marine Open House, Scripps Institution of Oceanography in La Jolla hosts a non-to-6 pan open house that includes public tours of the facilities and the per count of the facilities and the per many open house that includes many open the many open that it is a second of the facilities and the per whale "12 pens." "Diving a continuation of the facilities of the f

more details, phone 924-5024.
Peace Resource Coalition
coordinator Carol Jahnkow will
speak on he roganization's work
against the proliferation of war
cops for children, sponsored by
the Humanist Association of San
Diego, Sundaw, May 4, 730 p.m.,
Grass Roots Cultural Center, at
Street in Golden Hill. 460-5301
or 273-2261.

"Trust and Wills: How to Avoid Taxes and Rebate," a free public talk will be held Monday, May 5, 6:30 p.m., Mira Mesa Public Library, 8450 Mira Mesa Boulevard, Mira Mesa. 271-8410.

Boulevard, Mira Mess. 271:8410.

"Ila Economic Conversion
Feasible?" Joan Anderson,
sasociate professor of economics
at USD, will speak on the
defense economy to one based
instead on the production of
"socially useful civilian goods and
services," Monday, May 5, 7
pm., University Christian
pm., University Christian
Hillcrest, Free, 299-5315, reet,
Hillcrest, Free, 299-5316, reet,

Hillcrest. Free. 299-5315.

"Ecuador, Pera, and the Galápagon," jumple guide Rob.
Rachoviecki five 8 also promoting a language state of the world Monday, May 5, 750 pm. Pack Factors, 14st and the state of the world Monday, May 5, 750 pm. Pack Factors, 14st and 14s

Maimonides Lecture, David Blumenthal, a professor at Emory University and special adviser to the chair of the Holocaust Memorial Council in Washington, D.C., will speak on "Maimonides: Astrophysicist, Philosopher, and Mystic" in the (continued on page 10)

TO THE SYMPHONY. AND THE IDEAL ENCORE.

DINNER AT THE GRANT BEFORE A DELUXE ROOM AFTERWARD. IT'S A BEAUTIFUL ARRANGEMENT FOR EX HOUSE A SPECIAL EVENING AT THE SYMPHONY, THURSDAY, FRIDAY, SATURDAY OR SUNDAY, DINNER AND BREAKFAST IN THE GARDEN ROOM, VALET PARKING AND A SPACIOUS ROOM. ARE YOURS FOR JUST \$180 PER COURSE FOR RESERVATIONS, 252-5121.

THE PERFECT PRELIDE

418 Count









(continued from page 8) second lecture of the series, Tuesday, May 6, 7:30 p.m., Liebow Auditorium, UCSD School of Medicine. Free. 452-3120.

"Happily Ever After: Sex, Love, and Marriage in the Year 2000," SDSU sociology faculty member Gordon Clanton, who authored Cordon Clanton, who authored Jealousy, will speak Tuesday, May 6, 7:30 p.m., North Coast Repertory Theatre, Solana Beach, sponsored by the Jewish Family Service, 944-7855.



On Monday, May 5, Clint Eastwood stars in Magnum Force, 9 p.m.; Tuesday, May 6, Eastwood and Robert Duvall are Eastwood and Robert Duvall are featured in Jo. Kidd, also at 9 p.m., Wednesday's 9 p.m. feature is The Eiger Sancison, while the tough gay stars in Coogan's Budf on Thurday, May 8. Eastwood is hirs continue next Friday, May 9, again at 9 p.m., with Pay Muy for Me and Saturday, May 10, with Two Mules for State Sana, all shown over XETV, Channel 6.

"Memory of the Camps," in conjunction with Yom HaShoah, the Holocaust Day of Remembrance, a Frondine program, edited by the last Alfred Hitchcock, takes viewers into the newly liberated Nati death camps, the hour-long segment, featuring clips shot by American

and British film crews, airs Tuesday, May 6, 10 p.m. and repeats next Thursday, May 8, 1 p.m., KPBS-TV, Channel 15.

Padres Baseball, the San Diegans piay in St. Louis, with local broadcasts Tuesday, May 6, 5:30 p.m., and Wednesday, May 7, also at 5:30 p.m., seen over KCST, Channel 39.

"Presente!" Recent immigration of hundreds of thousands of Guatemalan and Salvadoran refugees is viewed from different perspectives: those who see an "inyasion" and those who see the flight to the North as one on which survival depends. The program airs: Wednesday, May 7, 10 p.m., KPBS-TV, Channel 15.

Special .

COMBO Warehouse Sale, proceeds from this gigantic sale—which features everything from antiques and art to furniture—benefit the teenty-seven arts organizations that come under COMBO'S wing. The event starts Friday, May 2 (10 a.m. to 5 p.m.), and continues through Sunday, May 4 (same hours), with prices dropping each day. The sale is held in Plaza Hall of the Civic Center, 202 C Street, downtown. 231-6979.

Arts and Crafts Show, Chula Vista's fifth annual fair will feature works by more than 150 craftsmen and artisans; their wares include ceramic works,

toys, and more — all items are handmade. The two-day event opens at 10 a.m. on Friday, May 2, remains open until 5 p.m., and continues with the same hours on Saturday, May 3, Third Avenue between Davidson Street and Park Way, Chula Vista. Free. 420-6603.

"A Centre City Caper," one-and-a-half-hour walks through downtown are led by Sam Minsker (a.k. Downtown Sam) each Friday at 1:30 p.m., leaving from the old Balboa Theatre. For details phone 293-3480.

"Casino Night," all disabled individuals are invited to participate in an evening of live entertainment, casino games (continued on page 12)

Increase Your Awareness!

The Professional School of Psychological Studies

Transpersonal Integration: Ego psychology and beyond.

A two-day intensive seminar designed to increase your awareness and access to transpersonal realms of conciousness. This special v. a will be led by Darrel Hoffman, Ph.D., a counselor and educator specializing in personal growth and health promotion. Join us at the campus of the Professional School, 2247 San Diego Awenue; Suite 238, San Diego, CA 92110.



Dates and times are: Saturday, May 3, 9am-6pm and Sunday, May 4, 9am-6pm For more information, call the school at 296-4472

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Appearing May 1-4

Bob Dubac

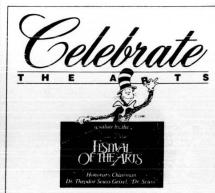




May 6 Closed to private party

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Audition Night every Monday Doors open at 6.30 pm for dinner Call for reservations and information 832 Garnet Ave. Pacific Beach, CA (619) 483 4520



San Diego is rapidly becoming one of the Nation's recognized centers of the Arts. The San Diego Festival of the Arts urges the community to applaud the diversity and brilliance of our performing and visual arts. The month of May offers a particularly exciting period to stretch our imagination and experience San Diego's Arts. Be the audience. APPLAUD. PARTICIPATE. CELEBRATE

H I G H L I G H T S

A salute to Dr. Theodor Seusa Gelsal, "Or. Seusa" spenored by San Diego Festival of the Arts. May 7, 7:80-9:30 gm. James S. Coplex Library. Invitation only. San Diego Depart presents "The Lighthouse" at the Old Globe Theatre. May 10, 8:00 May 14, 7:00 May 15, 4:17, 8:00 May 18, 2:30 gm. Tisches available at the Centre Box Office. Civic Theoret by by calling Tischemater. 232-0800. Los Angelse Philharmonic, Andre Previn conducting. Civic Theatre. May 10, 8:00 gm. Tisches available right of the content. Dook spen 5:30 gm. Tisches available right of the content. Dook spen 5:30 gm. Tisches available right of the content. Dook spen 5:30 gm. Tisches middle right of the content. Dook spen 5:30 gm. Tisches middle right of the content. Dook spen 5:30 gm. Tisches middle right of the content of the con

Ticket information 23-20/24-x312.

Legende of Jazz, Carmen McRae, May 15, 7:30 & 10:00 p.m., Atlantis Restaurant.

Tickets available by calling Atlantis, 226-3888 or Ticketmaster, 232-0800.

McCoy Tymer Trios sponsored by San Diego Jazz Festival in association with La Jolla Museum of Contemporary Art. May 16, 7:30 & 10:30 p.m., Sherwood Hall. Ticket-

May 16 & 17, 8:00 p.m. Tickets available at the Symphony Box Orfice or Telescat,

May to Bit, Sasser Sass

SOLDOUT.

Dr. Seuss Retrospective, San Diego Museum of Art, May 17-July 13
(Tuesday-Sunday), Museum will be open Monday, Memorial Day. Advance tickets required. Ticketmaster, 232-0800.

T H E A T R E

Floats Dinner Theatre, "Heaven Can Wait," thru May II/ "Paiama Toes," opens

Floats Dinner Theares, Teacen can wait, and May Ur regions sign species May H, 678-879. Gaslamp Quarter Thearts, "In the Sweet Bye and Bye," thru May 10. Finincet Donain, "open May 22, 234-989. Lamba Players Theatres, "The Tavern," open May 16, 474-4542. Mayan Hall, Southwestern College, Mirnes, Don McLeed & Jay Miller, May 7. Mayan Hall, Southwestern College, Mirnes, Don McLeed & Jay Miller, May 7.

Mayari Hall, Southwestern Conege, Mines, 12m Act.coc a 12m ofmer; 12m Act.coc a 12m

VISUAL ARTS

La Jolla Museum of Contemporary Art, "Sitings: Aycock, Fleischner, Miss. Trakas," thru May 25, 10-9 p.m., TWT, 10-5 p.m., FSS, 454-3541.

Mandeville Gallery, UCSD, "Puebla," Humberto Spindola, May 10 & II. "Japanese

Mingel International Museum of World Folk Art, "Forms in Mother Earth,

Museum of Photographic Arts, "Resalind Soletion: Earth Rites," "August Sander Face of our Time," thru June 1, 10-5 p.m. Tues-Sun, Thurs tift 9 p.m., 239-5262.

National History Museum, "Wildwood on the Prado." May 10-11, 9-4 p.m.

Reuben H. Fleet Space Theatre & Science Center, The Cataling & Rinco

San Diego Museum of Man, "Marrors of the Gasla Reflections of Hughes Reality

opens May 10, 10-4-30 p.m., 239-2001.

Timken Art Gallery, "Albert Berstadt: Cho-looke, The Yosensti Fall," May 3-June 15, 10-4-30 p.m., Tues-Sa, 1-30-4-30 p.m., San, 239-3348.

READER'S GUIDE

ued from page K (blackjack, roulette, wheel of fortune, and more), and refreshments, sponsored by the city's parks and recreation department, Friday, May 2, 7 p.m. to 10 p.m., Recral Hall, Balboa Park, 236-6685.

Dation 248. 200-0059.

A Nature Walk along the Tijuana River National Estuarine Sanctuary is led Saturday, May 3 9 a.m., by staff members of the preserve. Meet at the corner of Fifth Street and Iris Avenue in Imperial Beach. For more information on the tass to three-hour hikes, phone 237-6766.

The Canyoneers of the Natural History Museum lead two nature hikes in the Los Perhasquitos Canyon Preserve, Sarunday, May 3. A one-hour hike begins at 10 a.m., and a longer hike (10 a.m. to 3 p.m. — bring your lunch and water) is also plantned. For more details, phone 232-3821. Free.

Calories in Cardiff, the Cardiff sool district's tenth annual ice ds, Saturday, May 3, all day at the Ada Harris School, 436-1296.

Meow Mix, the Silvergate Cat Club and the Southern California Cat Club host back-to-back shows

this Saturday, May 3, and Sunday, May 4, with judges, breeders, and felines from all across the country converging on the UAW Hall, 2266 San Diego Avenue, Old Town. Doors open at 10 a.m. each day, and the events continue until 6 p.m. 276-2862 or 292-5338.

Psychic Fair, once again, practitioners of the more arcane arts will enlighten with readings (traor, palmistry, astrology, and more). Free lectures will be held every hour, beginning at 11 a.m.; ESP testing will be conducted; ESP resting will be conducted; and more is planned for the two-day event, Saturday, May 3, and Sunday, May 4, 10 a.m. to 8 p.m., Scottish Rite Temple, 1895 Camino del Rio South, Mission Valley, Admission & free, although the readings will cost you. 287-8029.

May Is Epiphyllum Month, at May 1s Epiphyllum Month, at least among those who cover the gangly, fuscious bloomer. The annual epiphyllum show is held on Satuday, May 3, and Sunday, May 4, at the Wild Animal Part in Escondido, with displays, tour through the part's epiphyllum shade house; and ralks. For details on the show or on the local or the shown of the properties of 47.7 \$258.

It's Faire Time

In

Carlsbad ARTS CRAFTS ANTIQUES FOOD

Stop!

Cinco de Mayo, Old Town State Historic Park hosts a two-day celebration that includes nonston celebration that includes nonstope entertainment in four staging areas. The salsa group Afro Rumba, a choral group called La Rondalla, the folk music ensemble Kumara, flamenco dancers, strolling mariachis, folklorico dancers, a chili cook-off, Mexican food, a buffalo barbecue, and more are featured Saturday, May 3, and Sunday, May 4, beginning at 10 a.m. each day, along the streets of Old Town. 296-3161.

"Everything's Coming Up Violets!" The Balboa Park African Violet Society hosts its annual show and sale Saturday, May 3, 1 p.m. to 5 p.m. and Sunday, May 4, 10 a.m. to 5 p.m., room 101, Casa Del Prado, Balboa Park.

Would You Believe It? We know talk is cheap, but how often can you get a lawyer to pipe up for free! The Earl B. Gilliam Bar free? The Earl B. Gilliam Bar Association sponsors an afternoon of counsel gratis to the community this Saturday, May 3, moon to 3 p.m., Educational Cultural Center, 4343 Ocean View Boulevard, Southeast San Diego. (332-4114) Then on Tuesday, May 6, 7 p.m., the Legal Aid Society of San Diego

sponsors a community workshop on the theme of public and police cooperation. Your rights and responsibilities during a police "encounter" will be discussed, as "encounter" will be discussed, a well as complaints, claims, lawsuits, and the possibility of establishing a community review board. The event takes place at Lincoln School auditorium, 150

South Forty-ninth Street, San Diego. Also free. 262-5557.

Poker Ride, the Pine Valley Mountain Riders sporsor their ninth annual poker ride, proceeds from which go toward the maintenance of path liking and equestrain trails and other of the state park's facilities. The event will be held Sunday, May 4, beginning at 8 am., Pine Valley Arena Glighway 8 cast to the For more details, phone 445-2709, 445-3074, or 473-8474.

more details phone 129-994.

Renaissance Fair, this weekend is UCSD's annual open house celebration, win campus-wide events; one of the more popular is the sixth annual Renaissance Faire, held Sunday, May 4, 11 a.m. to 4 p.m. It features jousting matches, old English games, a magiciana, Good, and drink, all on Revelle Campus, 452-8025.

Photo Walk, Wilderness Garden Preserve ranger Torrey Lystra is the guide for a two-hour picture-taking stroll through the preserve through oak and sycamore forest along the San Luis Rey River, and to an 1880s grist mill, Sunday, May 4, 1 p.m. The preserve is located forty-five miles north of San Diego on I-15, then west ten miles on Highway 76.

west ten miles on Highway 76.

"Beyond Belief A Comittenens
to Remember," the Holoscaust
Days of Remembrance, coinciding
with Yom Hashosh, are
commemorated locally with a
series of events. On Sunday, May
4, the ninth annual Holocaust
Symposium features guest
historian and author Deborah
interioral man dander Deborah
book, mitteld Beyond Relief,
which is a study of the media





Sunday, May 4

8:00 am to 4:30 pm

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MARTIAL ARTS, DRUMS

... AND GENTLE SONG

OF INDIA Sunday, May 4 * 3:00 _..a Sherwood Auditorium, La Jolla Museum of Contemporary Art

TO LOCAL EVENTS

coverage of Hitler's Third Reich and the "Final Solution" – how news reports in the U.S. were treated, buried, and even dismissed. The symposium begins dismissed. The symposium begin at 7 p.m. in the Hilton Hotel in Mission Bay. A Holocaust men.orial service, led by survivors, will be held on Monday, May 5, also at 7 p.m. at Monday, May 5, also at 7 p.m. at the Jeasth Community Center, 4079 Fifty-fourth Street, East San Diego. And through the Days of Remembrance (May 2 to May 10), the Jewsh Community Centre will host an art show. Knosk, European Jewsh exhibits (thost terms, including a yellow star that all less were forced to art for all less were forced to star that all less were forced to result of the star of the sta

ninety-minute lecture of the more of the m

Free Boating Safety Class, the U.S. Coast Guard offers a free, U.S. Coast Guard offers a free, ten-week course covering such topics as navigation, maneuvering, legal requirements for boaters, and more. The first session meets Tuesday, May 6, 7,30 p.m. at the Mission Bay Yacht Club, 1215 El Carmel Place, Mission Beach, 582-0040.

Horse Show, show horses, competitive events, and exhibitors are all available at the National Horse Show, which

seating at the competitions, phone 755-1161.

In Honor of the Zoo's Seventieth Year, everybody that age and older gets in free through the end of September. And if your parents or grandparents don't read the Reader, point this listing out to them, and be their

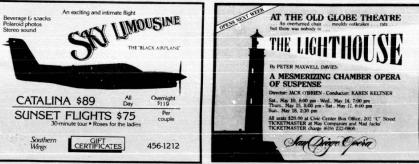
In Person

Thursday, May 1, through Sunday, May 4, at the Comedy Store, Show it times are at 8 p.m. and 10:30 p.m. Friday and Sunday, and at 9 p.m. Thursday and Sunday. The Comedy Store is located at 916 Pearl Street in La Jolla, For reservations, phone 454-9218. "For More Than One Voice," nine local writers and performance artists and/or perform their original works

during two evenings of entertainment, Friday, May 2, entertainment, Friday, May 2, and Saturday, May 3, 8 p.m., Sushi Gallery. On the Friday program are works titled Montgomery Clift Can't Save You, Walking Buckwards through Dountown San Diego, One Heart's Desire, Twenty-two Minutes, and

ous readings on the theme of Cars. Saturday's works include Green Valley Falls Diaries, Southern California's Kinda Neat, Men and Women, and France. For more specific program information, phone 235-8466.

"Steppic Out." the Rivitor-Aux Flagen boat an evening of old-fashioned entertainment with "the most lawls costames this side of Law Vegas." The thirty-member cast performs such properties of the control of Dark. "A Couple of Swell," "I'll Rather Bulke," "Lulu's Back in Town," and more in this councely, sing, and dince revue. Show times are Fraker, May 2. Little Hombert Street, Pacific Beach, 273-1976.







READER'S GUIDE

May Day Celebrations, on Sunday, May 4, beginning at 7:30 pm, local arrists, including folk singers, video arrists, prots, and other performers, will entertain on a theme that undersores past and present struggles of working people in the U.S. The program people in the U.S. The program Cultural Centre, 1947 Thritieth Street, Golden Hill, 232-5009

"Tonight, Frant Liszt," Frank Guralnik re-created the persona and music of the Hungarian composer/pianist through the use or costumes, stage settings, ambience, acting, and, of course, List's music, Saturday, May 3, 7-30 p.m. Then on Sunday, May 4, 2 p.m., Guraltuk re-created the era, the man, and the music of Frederic Chopin in a program called "Chopin Livest" Both

performances are held in the MiraCosta College Theatre, One Barnard Drive, Oceanside. 942-1352.

Sports. Jugglers and Unicyclists are wited to join the International

Jugglers Association for free workshops, held each Thursday, 6:30 p.m. to 8:30 p.m., Federal Building, Balboa Park, Beginners are especially welcome. 293-3480. Padres Baseball, the team hosts the revamped Pittsburgh Pirates in a three-game series that opens with night games Friday, May 2, and Saturday, May 3 (7:05 p.m.); at 1:05 p.m., Sunday, the final

game of the set will be played San Diego Stadium. 283-4494

San Dego Stadium. 283-4494.
Kennacky Deby, the 112th
naming of the "most exciting
two minutes in apport" is
broadcast live at Calente
Racetrack in Tijunan, where
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Tijuna approximately four miles from the border crossing. Take Avenida Revolucion east until it becomes

"Wall-Jogathon," the Salvation Army sponsors a ten-mile event that begins Saruday, May 3, 10 a.m. at Lake Murray Park. A post-event picting byto own own proceeds benefit the Salvation Army's relief efforts in the Mexican city of San Juan Ishuatepee, which was cappele by a natural gas explosure. For more details phure 239-8027,

"Walk for Wellness," the UCSD Medical Center's Palmonary Rehabilitation Palmonary Rehabilitation properties walk designed for people with chronic obstructive pulmonary diseases (COPD). It rakes place Saturday, May 3, beginning at 11

a.m., at the corner of Sixth Avenue and Laurel Street in Balboa Park. For more details and registration information, phone 294-6651. Free.

Auto Racing, El Cajon Auto Racing, El Cajon Speedway's next vent of the season is a night of all class stock car racing on Saturday, May 3. Gates open at 6 p.m., sulfriying runs start at 6:15 p.m., and the races begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Cajon. 448-8900.

For Runners, the Plaza Bonita International USA/Mexico Spring Festival Marathon and Half-Marathon is held Sunday, May 4, starting at 7:15 a.m. in the Plaza Bonita parking for. The course crosses the border and

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TO LOCAL EVENTS

ends in Rosarito Beach, with free transportation back to Plaza Bonita at the race's end. The half-marathon leaves at 7 a.m. from the Bullring by the Sea in Playas (a bus will take runners from Plaza Bonita to the ring at 6.5° a.m.). Day-of-race registration begins at 5 a.m. For details phone running shoe stores or call 256 6827.

Orienteering is the sport of navigation on foot through unknown terrain using only a map, compans, and common origination of the compans, and common origination of the fun Sunday, May 4, starting at 10 a.m. in the Cuyamance Rancho State Park, in East Mess. For details on where to meet, what to bring, and what ones, that to bring, and what 445-8773, 578-9450, or 453-9174.

scavenger hunt on Sunday, May 4, 10 a.m., leaving from the San Diego Zoo. Contestants find secret contacts that can be identified only through a hug. For more details phone 440-5053.

Scuba Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7094 Miramar Road, San Diego. Free. 578-3483.

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

Golf, the Mission Valley Women's Golf Club meets each

invited to phone 297-3391 or 295-8470.

295-8470.
"Perfect 6.0." Champie champions (1984) Javne Torvill and Christopher Dean, whose ice dancing rechniques won them the winter gold, perform at the Sport Areas this Wednesday, May 7.
Areas this Wednesday, May 7.
Area t

Frisbee Golf is played daily at the Morley Field Disc Golf Course,

For Kids

Reservations Must Be In Today for a "tide pool walk for rots," sponsored by Scripps Institution of Oceanography on Saturday, May 3, from 12:30 p.m. to 2:30 p.m. For details phone 452-4578.

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. The meet each Thursday night at 7 p.m. in the Puppet Theater on Presidents Way in Balboa Park 565-8776.

Dance, the American Ballet Dance, the American Ballet Ensemble presents Sleeping Boarry in two performances: Friday, May 2,7 p.m. and Sasturday, May 3,2 p.m., Olive Pearce Junion High School, 1521 Hanson Lane, Ramona, For information phone 789-7177.

Young Writers' Workshop, aspiring writers between the ages of eleven and sixteen may register for this class, held Saturday, May 3, at Writers' Bookstore and Haven, 3341 Adams Avenue in Kensington. 282-3363.

"A Very Special Arts Festival," the San Diego City and County school districts sponsor this day-long event, for handicapped children, Saturday, May 3, 10 a.m.



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t blocks of 20 or mor Friday, May 2 and Saturday, May 3 at 8 pm Downtown Civic Theatre (3rd & B Streets)



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READER'S GUIDE

demonstrations, and performances, all in the mail of Fashion Valley Shopping Center, Mission Valley, Free, 274-0484 x387.

Theater, Nyfrm the Sprite is the Theater, Nytrm the Sprite is the heroine in the ongoing episodi work, presented with Flapiack John by the Saturday Play Company, Saturday, May 3, Marquis Public Theatre, 3717

and Satuntay, 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 Telescat. 239-8355 or 283-SEAT.

Pupper Show, the program is Puppers Galore! Saturday, May 3, and Sunday, May 4, 11 a.m. and

1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balbon Park, 466-7128.

Participatory Games highlight Participatory Games rightight the Sunday roller skatting 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, 6967 Linda Vista Road, San Diego. 560-9278.

"Karoo's Kids," a mime puppers, songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Scaport Village, downtown. Free.

p.m., the Studio for Perform Arts, 3735 Adams Avenue, Kensington, 283-0446.

"The Wizard of Oz," Frank Baum's fartasy is staged by the American Theatte Arts for Youth company, Monday, May 5, through May 9, 10 a.m. and 12:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art., 700 Prospect Street, La Jolla. 454-3541.

Bedtime Story Time, on Mondays through May 111 the University Community Lanch Library sponsors 7 p.m. readings

Governor Drive in Clairemor are free, 453-5722.

Preschoolers are invited to bring an adult for the half-hour story time session, Wednesday, May 7, 10 a.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474,8211.

Bedtime Storytime, voungsters are invited to hear tales on Wednesday, May 7, 7 p.m., La Jolla Public Library, 1006 Wall Street, La Jolla, Free, 459-5174.

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Galleries .

nrings are on display, then to inteen on loan to UCSD's ove Gallery will give you a te of the intricate, handsom adworked creations on bark over. Two receptions are paper. Two receptions are planned: on Friday, May 2, at

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TO LOCAL EVENTS

also at noon. The works to on view through May 17. 452-2637.

"Traveling through America," Athlowde go on vice, along with sculptures by Thure Stedf in a show titled "Please Touch." The dual exhibit opens with a reception tomorrow, Friday, May 2, 6 p.m. to 9 p.m. Spectrum Callery, 744 G Street, downtown. Gallery bours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

"Drawings," nine artists are represented in an invitational show that includes a reception or Friday, May 2, 7 p.m., Rogue Gallery, 3803 Ray Street, North Park, Hours are Tuesday through Friday, 10 a.m. to 5:30 p.m. and Saturday, 10 a.m. to 2 p.m 298-8929.

"Wood. Baskets, and Jewelry," featured artists for this multimedia show are Mike Shuler, Philip Moulthrop, Fran and Neil Kaynek-Prince, Henry Chackee, Orville Tsinnie, and Chackee, Orville Fishnie, and Rita, Suzie, and Margaret Lee. The exhibit opens Saturday, May 3, at Gallery Eight, 7464 Girard Avenue, La Jolla. The works remain on view through June 7, with the following hours: Monday through Saturday, 10 a.m. to 5 p.m. 454-9781.

p.m. 454-9781.

New Works b; photographer Thomas Johnson, including Iannécape and urban views taken during Johnson's travels in England, Ireland, Egypt, and the American Southwest, will be on display through Friday, May 2, at the Grossmont College Art Callery, Grossmont College, SSO Grossmont College, SSO Grossmont College, Drive, El Cayon, 465-176.

Three-Dimensional Collage Works by Minori Yata include tree branches, wood letters, and colored paper: the exhibit of no counced paper, the extrator or new works remains on view through Friday, May 2. Anuska Gallery, 2400 Kettner Boulevard, downtown, Gallery hours are 10 a.m. to 5 p.m., Tuesdays through Saturdays, 231-6652.

"California Fibers," the with weavings, paper fabrications quilts, and other works by fifteen

"Missions, Pueblos, and Other Things," watercolors by Sam

"Puebla," Mexico City artist Humberto Spindola unveils two large-scale paper constructions, one depicting a historic banque interior view of a kitchen at the Convent of Santa Rosa. The works remain on view through May 11, Mandeville Gallery, UCSD, 452-2864.

New Work from Peter Max, including paintings, overpaints 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.

Handmade Paper Works are randmade Paper Works are featured in a juried exhibit at the Espresso Gallery; the coffee shop/gallery is located at 500 Fourth Avenue, downtown, and the show continues through May 15, 239-0511.

Recent Paintings and Sculptures by Joan Brown (she designed the Horton Plaza obelisk) 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.

"Afghanistan: A Paradise Lost." Afghan jewelry, tent decorations, copper and brass works, clothing, and wall bangings are included in this exhibit, which continues until May 16 at the International Callery, 643 G Street, downtown, 235-8255

rhotographs by Ansel Adams are included in a show custed by his granddaughter, Sara Adams, at the Photography Callen, Also on view are works by Rosalte Winestuff, entitled "Altered Landscaper," Both shows remain up until May 16. The gallery is located at 7465 Chrand Avenue in La Jolia, 459-1800. Photographs by Ansel Adams are

"Scenes from the Orient," watercolors by Tan Choon Gee, as well as battle paintings, remain on view through May 17 at the Evo Chan Gallery, 1427 Girard Avenue, La Jolla, Hours are Monday through Sarurday, 10 a.m. to 5:30 p.m. 459-4343.

Sculptures and Drawing by Ling Po, chief architectural renderer at Frank Lloyd Wright's Taliesin Fellowship, remain on view until May 17, Athenaeum Music and Arts Library, 1008 Wall Street in La Jolia, 454-5879.

17, Split Image Gallery, 4402

"Seniors!" this all-media exhibition continues weekday afternoons through May 23, Founders Gallery, University of San Diego, Aicala Park. 260-4600.

235-8092 or 235-8077.

"Important Ninteenth- and Twentieth-Century Works of Art," early California impressionses, English watercolorists, and contemporar Arnerican artists are represented in this show, which continues through May 30, Ort's Gullery, 2222 Fourth Avenue, Hillcrest. 234-4765.

paintings are on view in the smaller gallery; Patry Aande Gallery is located at 660 Ninth Avenue, downtown. Hours for the shows, which continue (conunued on page 18)

Hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 281,0967

"Photographers of the Weimar Republic," more than one hundred works by six photographers—including Hugo Effatth, August Sauder, Wenner Manta—are included in this exhibition, which continues through May 18 at the San Diego Museum of Art in Bolboa Perk. 232-7931.

Paintings by Lynn Engstrom are on view through May 24. Natalie Bush Gallery, 928 E Street, downtown. Hours are Wednesday through Friday, 2 p.m. to 6 p.m. and Saturday, noon to 5 p.m. 544-0203.

"Portraits of the Famous,"
photographs by Anthony di Gesu
included are pictures of such
luminaries as Margaret Mead,
Truman Capote, Arthur Miller,
and others—are on view through and others — are on view through May 24 at the Mathes Cultural Center, 247 South Kalmia, Escondido. Hours are Monday through Saturday, 10 a.m. to 4 p.m. 743-3322.

"A Moving Point of Balance," a multimedia exhibit "to liberate the mind and stimulate the tenses" by Reth Ames Swarts includes music, five dramatic elements, and seven paintings. The exhibit continues through May 25. There is an admission fee to this gallery showing. For the contract of the contract o

Dual Show, works by Amanda Farber are featured in a solo exhibit in the main exhibition space at Patry Aande Gallery, while Rebecca Zagorsky's





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GOOD SEATS STILL WAILABLE



through May 31, are Wednes through Saturday, 1 p.m. to 5 p.m. 233-9242.

"Man'ouvre," large Ektacolor photographs and mirrors of men in stereotyped roles or poses, created by Japre Salloum, are on view through May 31 at Suhl Callery, 852 Eighth Avenue, downtown. Hours are noon to 4 p.m., Fridays and Saturdays. 235-8466.

235-8466. It is a substitute of the Museum of Photographic Ars in Balboa Park continues its dual show, featuring "Faces of Our Time," works of Clermany works of War II, by August Sander, and Kosalind Solomon's "Earthrites," photographs taken inside the Third World in India, Nepal, Pen, and Gustermala. The exhibit continues until June 1. 239-5278.

The Sculptors Guild of San Diego hosts a juried exhibition through June 9 at the guild's gallery in Studio 36, Spanid's Village, Balboa Park. Open daily 11 a.m. to 4 p.m. 260-0793.

II a.m. to 4 p.m. 265/2793.

"Eventual Transformation Magic," cramine by Bran Anson and Liu Bermuder; sculptural fiber works by Grother Laky, and jeweich by Kim Basa Laky, and jeweich by Kim Basa Laky, and jeweich by Kim Basa John Laky, and jeweich by Kim Basa John Laky, and John Laky, and

091-0330.

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

Warbirds

(continued from page 1) of World War II aviation is of World War II aviation is better served by actual flying airplanes. "It's like the difference between the natural history museum and the zoo," he says. But in this case, the zoo collection is made up entirely of endangered species. In all the woods, there is only one flying of the properties of the properties of the flying B-24 Laberator, both of which will be here for the air show. There are fourteen or four P-38 Lightnings that are in flying condition. A Corsair will take part in the air show, and a Lightning is on the hoped-for list. Other planes that will be on display include a B-17 Flying Fortress, a B-25 Mitchell bomber, a B-26 Marauder, an SBD Dauntless divebomber, a Mitsubishi Zero, a Spitfire, a P-51

morth and continue on to Del Mar. Then the group will turn around and fly south along the beaches to Point Loma, where the planes will sweep left over the bay and will follow the water back down to Brown Field.

back down to Brown Field. The show actually opens at noon on Frislay with the fly-ins of the historic aircraft from all over the country. On Saturday and Sunday, flight demonstrations will be carried out between 1:00 p.m. and 3:00 p.m. Proceeds from the acquisition and restoration of more World War II warbirds. For more information, call For more information, call 277-0893.

Touch

Constitution page it Gaylord Carrer (himself a frequent performer in San Diego), and more recently a concert musician of international renown. Funds collected from the benefit will be put toward the planned launch of the Star of India on May 25 for a day-long, open-to-the-public sail around San Diego Bay. The movie evening takes place this

Mustang, and various other bombers, fighters, trainers, and

bombers, fighters, trainers, and spotter aircraft. Friday afternoon at 3:00 p.m., San Diegans will look up into a time warp, fly-over demonstration. About twenty demonstration. About wenty bombers, fighters, and transports will buzz the county at 1500 feet in a route extending from Brown Field north to El Cajon, then west above Mission Valley to 1-5, where the formation will turn

- Zeke Bar

San Diego Day. The movie evening rakes place this Satuday, May 3, 7:30 p.m., in the California Theatre, which is located at Fourth Avenue and C Street, downtown. For further information, call 236-0532 or 234-9153.

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Q: Word play figures prominently in Philip's scripts. For instance, a Bay Area reviewer wrote that Philip creates "wildly expressive tirades and monologues that spill out over the audience like machine gun fire shot by demented speed freaks." Did you see evidence of this fascination with words in Philip's childhood?

Philip's childhood!

At His father is very
concerned about the etymology
of words. My husband always
looks up the words. He dissects
hem. Philip gree up learning to
love the language. He read very
carly in his life, at four and a
half, and he always read good
literature. We read to the
children all the time. We were
very expressive in our reading. very expressive in our reading. We would dramatize the reading

were vegressive in our freading.
We would dimmatrise the reading in the control of the control o

coming in.

Q: Is Philip's work ever too far-

Qt is Philip's work ever two far-out for you?

AT There's a lot of energy, But no, Jiust go right along with him. For yearn Philip and I had kind of a Thusdayn right dare. We would go out to drinner. No one else would come. And we would just sit and rails, and the sounding board. It's always been excitement. I've always searned to see how he would turn out, how Diamanda would turn out, because we kind of set the out, because we kind of set out, because we kind of set the environment that nurtured creativity, and I wanted to see if it worked. And it has. In addition to Philip-Dimitri

In addition to Philip-Dimitri Galas' writing awand, Bally RedBoots' Revenge has also brought various other acting awards to Sean Sullivan. Sullivan, who previously appeared in Galas's Performance Hell, has been described as "gifted with a Marcel Marceau body and the voice of a classical actor."

body and the voice of a classical actor."

Baby Redboots: Revenge plays with Sarunday, May 3, 8:00 p.m., at Sherwood Auditorium of the La Jolla Museum of Concemporary Art., 7:00 Prospect Street, La Jolla. Advance tickets are available at the UCSD Student. Center, SDSU Arrec Center, and Ticketmaster. For more information, call 454-0267. uformation, cali 454-0267



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READER'S GUIDE TO THE THEATER

Theater listings are compiled by leff Smith; commentary is by onathan Saville and Jeff Smith. importation is accurate according in material giver us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, a at the box office.

ALICE IN WONDERLAND

VANYA WORKS The Bowery Theatre presents

An engaging production." -Welton Jones, S.D. Union

Thursday-Saturday 8 pm, Sunday 7 pm

480 Elm St. (at 5th) Reservations 232-4088

Lewis Carroll. In this interpretation, directed by Nels Marriin, Alice travels not only down the rabbit hole but also into the future. (Sm.) Cass Del Prado Theatre (off Park Boulevard on Village Place), Balboa Park, through May, Friday at 7:20 pm. Matinee Saturday and Sunday at 2:00 p.m.

BABY REDBOOTS' REVENGE The La Jolla Museum of The La Jolla Museum of Contemporary Art hosts the San Diego première of Philip Dimitri Galas's "avant-vaudeville" piece about Baby 4-Strings, a child prodigy on the bass fiddle who, at age twenty-five, was relegated to playing in polita bands. Sean to playing in polita bands. Sean to the playing in polita bands. Sean to the playing and performing actively here and atmost since 1971, originated warn-vaudersite, which he calls the only a sean to the playing and performing actively here and strong size of the sean to the playing and the sean to the sean the sean to the se with vaudeville tirring and po-elitism. (Sm.) La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Saturday, May 3 at 8:00 p.m. For information call 454-3541. BELL, BOOK, AND CANDLE

On-Stage Productions Community
Theatre is offering the comedyfable, by John Van Druten, about a
beguilling young witch who casts a
spell over an attractive publisher
but loses her occult powers when
she falls in low with the man she
hoxed. Walter Trook directs the
compady. Cast members youlded. hoxed. Walter Trook directs the comedy. Cast members include Tammie Souza, Allan Heck, Anisa Cox, Tim Evans, and Tom Folkes. The scenic design is by Dolores Reilly, and Trook is the lighting Mellity, sha mook is the lighting designer. (Sm.) On-Stage Productions Community Theatre, through May 17; Thursday through Saturday at 8:00 p.m.

through Seturday at 8:00 pm.

THE BEST OF ENDMES

The Coronado Playhouse presents
the coronado Playhouse presents
the voirid premiser of a new play by
Timothy Garnet Ash, based on
the Playhouse present in an
Eastern seecost itown, is being
presented by New Works Theater in an
Eastern seecost itown, is being
presented by New Works Theater in Tim
Reitly directs the production. Tim
Reitly directs the Chambers, and Anna P. Shepard. Jon Scheel is the technical director. (Sm.)

May 24; Monday through Wednesday at 8:00 p.m.

CAT'S-PAW

CVI S-PW

VITS-PW

With a physical ball vally spokes the marginal erase of a subject where distinctions blur and contrasting a CVI state of the stat Company, where the playwright and director Deals's Sullion have been director Deals's Sullion have been cast from the original is also intact, and combined with the technical resources of the Cld Globe, both production, one that features two excellent performances. Mark Jerkins makes a mapler contribution character both the Raflacesup quality of a faceless bureaucer and a note of sympathy that and a note of sympathy that productions of sympathy that productions of sympathy that strain things biographically, but sertain things biographically, but overall the play is timely, thought procedings functive-what many and strain things biographically, but strain things biographically, but sertain things biographically, but overall the play is timely, thought procedings with sertain things biographically, but sertain things biographically, but overall the play is timely, thought procedings with sertain things biographically, but sertain things sertai

THE CURIOUS SAVAGE
After thirty-eight years, the Alpha
Ornega Players are closing their
doons. 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

spirit from her fellow immates, the woman may be able to turn the tables on her family E. Tyler Winn directs the production. (Sm.) Alpha Omega Players, through May 24; Friday and Saturday at 8:00 pm.

DARK OF THE MOON
The Educational Cultural Complex
boxts a production of the muscal
drama, by Howard Richardson and
who has permitted to assume human
form and wed the beautiful Barbara
Allem — on condition that the
who is permitted to assume human
form and wed the beautiful Barbara
Allem — on condition that and
form and wed the beautiful Barbara
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THE DIVINERS

FOR MORIE THAN ONE WORE Suith presents Patival, an organization deficianted to the development and presentation of presentation of presentation of the presentation of presentation of the presented for the presentation and the presented for the presentation and the presentation of THE DIVINERS

This is easily the best production the Lanth's Players Theatre has the Lanth's L Sushi, Friday, May 2 and Saturday, May 3 at 8:00 p.m.

production — imaginatively directed by Robert Smyth — mai the invisible visible and builds a

amentaci by Robert Smyth — makes with the control of the control

IN THE SWEET BYE AND BYE In many ways the Gaslamp Charter Theater is offering a fire production comedy (which takes place in rural Oregon). It has all the usual hallmarks of a Gaslamp show. In the substance of the company of the co

IN THE SWEET BYE AND BYE

Michael V. Gazzo's gritty yet hopeful tale about Johnny, a Korean War hero whose wattime leasts valous hero whose wattime leasts valous characters drug addiction, which he had been supported to the state of the st

HEAVEN CAN WAIT
The Flesta Dirner Theater is stanging the popular fantasy-comody, by Harry Segalf, about a young by Harry Segalf, about a young pearly gates before his time and who attempts to get back into life. Frank Wayne Gentest the production. Pendleton, and James Pascarella is Jose hoewenly guide, Mr. Jondan, Other members of the cast include Jose hoewenly guide, Mr. Jondan, Other members of the cast include Novel Level Le

laughs and some homespun wisdom, but it misses the strength of Driver's script — a persistent streak of menia that delights in disrupting normalcy in the town of Waymick. The threat of complete chaos swifts around the edges of this comedy, and yet the Gaslamp's version is edgeless, cory, and too flat too often. This style does have a witter. It was resembles the content of the c version is edgeless, copy, and so one and too dren. This tyle does have does not control to other. This tyle does have does not control to other does will remain likelihe, not laughable or past plain care, But laughable or past plain care, But laughable or past plain care, But literacky felt emotions, the style other conflicts with the rhythras of other conflicts with the rhythras of the control to the conflict with the rhythras of the conflict of the confli

READER'S GUIDE TO THE THEATER

THE LATE CHIESTOPHER BEAM. The Commode Playhouse presents the comedy, by Sydney Howard shout a family caught up in the source of the commode THE LATE CHRISTOPHER BEAN

JONANDO THE FLORENTINE Sebastian's West Dimer Playhouse is offering the romantic comedy. by George Tables, about Lonardad September 1997, and the second translation of the se LIGHT UP THE SKY
The San Dieguito Pleyhouse
presents Moss Hart somedy about
a group of temperamental thesite
as group of temperamental thesite
as the play is a first somedy about
a group of temperamental thesite
such plays a first some plays and the plays a first seems to change.
Franc Ross directs the production.
Donnelly as actress leren.
Linigation, Call Potton Carer as
the director, Garreth Brown as the
start playsinglist (Sm).
San Dieguito Little Theatre, through
May 4, Friday and Saturday at
800 pm. Matinee Sunday at
800 pm. Matinee Sunday at

LEONARDO THE FLORENTINE

MODERN TIMES
The improvisational comedy team returns to the Pitricial with a show a continuous to the Pitricial with a show and the pitricial with a show and improv. Members of the groups et Bryan Social. Luis Rutledge, Stute of the group planoi, Christine Sevec, David Bender, Ricchiele Richinson; and Linda Libby, Skitts include a saleotif the pitricial with the pitricial your own funeral." Kim Breslin has directed the show (Sm.)

Triteria, Thursday, May 1 through June 14; Thursday through Saturday at 8:00 p.m. For information call 298-0811.

The PIRATES OF PERZAME
The Lawrence Wick Village Theater
persents the popular Gilbert and
Sulfano operation that stars Carlvin
Contex of Priedra, the young man
Contex of Priedra, the young man
tale unfolds on his teersty-like
supposed to be finished. His
finished to be finished. His
supposed to be finishe Steve Karo have done the musical arrangements. (Sm.) Lawrence Welk Village Theatre, through May 11: Tuesday, and Thursday through Saturday at 6:00 p.m. Matinee Tuesday through Thursday, and Sunday at 1:45 p.m.

PVT. WARS and LONE STAR The Marquis Public Theater is presenting a double bill of one-a plays by James McLure, both of which deal with the adjustments which deal with the adjustments or Vietnam vectorans to life in the civilian world. Both shows are observed by Minnern Marquist director by Minnern Marquist Johnson, Richard Metz, and Gary Alex. Cast members for Lone Star, which has been collectured at the Chick's Sitting Around Talking, are Metz and Johnson, (Sm.) Marquist Public Theater, open-ender Lum Fridely and Saturday at 1000 pm. Surveys at 700 pm.

PUMP BOYS AND DINETTES
This modest 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

Theater Directory

ADAMS AVENUE THEATRE ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego 466 1710

CIVIC THEATRE 202 C Street, down 236-6510

EAST COUNTY PERFORMING ARTS CENTER 210 E Main Street, El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4341 Ocean Vine P Sen Diego 230-2800

GASLAMP QUARTER THEATRE 547 Fourth Avenue: downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Treatre 8800 Grossmont College Drive. El Caron 465-1700 x410

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

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street. San Diego 583-3300 x36 LA JOLLA PLAYHOUSE Mandell Wess Center (ICSD)

LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla High School 750 Nautilus Street. La Jolla 459-7773

LAMB'S PLAYERS THEATRE 500 E. Plaze Boulevard, Nationa 474-4542

474-4342
LAMPLIGHTERS COMMUNITY
THEATRE
Ben Polals Fine Arts Center
8053 University Avenue, La Mesa
464-4598

LAWRENCE WELK VILLAGE THEATRE SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbos Park 239-8355 ce Well Drive Escondido

LYRIC DIMNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 MISSION PLAYHOUSE Marina Village 1936 Quivra Way, San Diego 226-0518

MORTH COAST REPERTORY
THEATRE
Lornas Santa Fe Plaza
Lornas Santa Fe Road. Solasa Beach

NORTH COUNTY COMMUNITY THEATRE 1350 East Visia Way, Visita 724-3421 OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Baltion Park 239-2255

ONSTAGE PRODUCTIONS
COMMUNITY THEATRE
Park Village Theatre. Suite B-9
Park Plata at the Village. 310 Third Avenua
Chulla Vista. 421-1446.

PALOMAR COLLEGE Palomar College Theatre, Si 744-8860 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondid 746 5669

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x248 SAN DIEGO ACTORS THE ATRE 311 Eighth Avenue downton 268 4494

SAN DIEGO CITY COLLEGE THEATER 230-2676

SAN DIEGO GILBERT & SULLIVAN COMPANY Casa Del Prado Theatre, Baltica Park, 692-0372

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

SAN DIEGO REPERTORY THEATRE 1620 Sixth 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 205-6884 Open-air Amp hitheater 265-6947

SAN DIEGUITO PLAYHOUSE 724 Geneviewe Street, Solana Beach 755-7358 SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448 5673

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

SHOWCASE SAN DIEGO 2244 Fourth Avenue: San Diego 423-03-82

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive. Costa Mesa 714-957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayor, Hall 930 Otay Lakes Road, Chuls Vista 421-1180

STARLIGHT Steright Boel Belboa Park 232 3049 or 234-STAR THE SUSHI GALLERY 852 Eighth Avenue, downtown 235-8466

235-0406
THE THEATRE IN OLD TOWN
4040 Twiggs Stree, Old Town
298-0082
TRITERIA
La Maison Restaurant
3681 Filth Avenue, Hillcrest
298-0811

QMITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road. Scripps Ranch 271 4300 271-4300
UNIVERSITY OF CALIFORNIA
SAN DIEGO
UCSD Theater, Studio Theater,
Mandell Weiss Center for the
Performing Arts
452-4574

UNIVERSITY OF SAN DIEGO Carnino Theater, Alcala Park Linda Vista Road, San Diego

"RAP MASTER RONNIE IS BACK AT THE REP!



Wed-Fit. 8pm + Sot. 6 & 9 pm

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue

OUTTAIN'S UP Gala opening celebration Saturday, May 31 Lyceum, Horton Plaza Reception - Performance of Cualities - Dinner dans US. Grant Hotel: 5250 per person Call 234-5365 for information · Dinner dance

TWO WEEKS ONLY! Charge By Phone 236-6510, 232-0800 Put the zest of 'Zorba' in your life!

WITH LILA KEDROVA Anthony Quinn's encore tou

Your last and only chance to see the legend, the mu May 20-June 1, 1986

San Diego Civic Theatre Preview May 20, 8:00 p.m 526 50-21 50-16 50-11 50 Weekdays, 8:00 p.m. Sun. 3:00 p.m. 527 50-22 50-17 50-12 50 Matinees 2:00 p.m. 525 00:20:00 15:00-7 50 Fri.-Sat. evenings 8:00 p.m. 530:00:25:00:20:00-15:00

Tickets: Center Box Office: 202 C Street, M.F.9 a.m. 4-56 p.m. For information and Phone Charge (Mt. VISA) call 240-6510, and ticket centers including May Co and Mad Jacks

Group Sales: 231-899*

TOTAL Charge 232-0800

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Every Sunday evening at 7:00 pm This week featuring the works of

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READER'S GUIDE TO THE THEATER

combines professional policible with general spontanes professional policible with general spontanes profession. And the songs—switch range from country to which range from country to make the professional policible range of easy listening—gifect by with few real showstoppens that with nary a cumber in the lot. Highlights include: The Bed Mant by a Concer and up reproportion of the concerning the control of the concerning the control of the concerning the control of the concerning the concerning the control of the concerning the control of the concerning the control of the control of the concerning the control of Redford would probably envy the way Bringleson sings "Farmer Tan" and "The Night Dolly Parton Was Almost Mine," two of the evening's 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 oasis. These rural folk have achieved a healthy balance between the positives and negatives of their lives. They have problems, true. But they don't allow them, as so often

FINAL 3 DAYS!

Double Cupp Diner are a refreshing place to reat for a spell. (Sm.)
Old Globe Theatre. Simon Edison Centre for the Performing Arts.
through May 4; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 pm. Matinee Saturday and Sunday at 2:00 pm.

RAP MASTER ROPHIE

back at the Big-And it is a furny
as ever. Garry Trudena and
as ever. Garry Trudena and
comedy rouse, which price attendance
invocals at the San Diego Repertory
accessable, if anything, it has
improved. The show's eighteen
mixted numbers are shapper, the
consisted numbers are shapper, the
consisted numbers are shapper, the
proferences, and the replacements
have added freah nuances to their
proferences, and the replacemental
durants of Mashall) are practically
durants of Missing Anthony
and Committee and Committee
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The proferences are RAP MASTER RONNIE is even better as Ronald Roagan. 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 sprint through the Reagan era. Though it is ostensibly about the president, the musical

Juanda Marshall's version of Foundup is one of the show's new highlights. Rap Master Ronnie is still surprisingly balanced, geared to please and offend all, regardless of race. creeds or credit rating (Sm.) San Diego Repettory Theatre, Sixth Avenue Playhouse, through June 7, Wodnesday through Friday at 800 pm. Saturday at 6:00 pm. and 9:00 pm.

SEESAW
The Mess College Apollied Theater
presents the San Diego permitte of
presents the San Diego permitte of
Decity Fields based on William
Glibons pilip Jinc for the Seesau
follows pilip Jinc for the Seesau
story and a "big, brassy musical
connelly rolled upplied". It is the
besteven Jery Ryan, a WASP Insyse
from Ornalia, and Gittel Mosca. "a
sens, to reade Ju-paid gift from the
dancer. Three will be assons a
performances only of this
Mess College Apollied Theater.

Mess College Apollied Theater.

production. (Sm.) Mesa College Apolitad Theater. Thursday, May 1 through May 10, Thursday through Saturday at 8:00 p.m. SHEEP ON THE RUNWAY

world that has reeply wounded them. Each has a request for the grandmother in this play that examines the disintegration of and challenges to the modern family. Mary Qualls directs the production.

SHEEP ON THE RONWAY
The forth Courty Community
The forth Courty Community
The sale is a signing. Art Buchesids
The sale is a signing. Art Buchesids
American foreign policy going awny
in a mythoid Akian country. The
manifestation policy going awny
in a mythoid Akian country. The
manifestation policy depression of a
mention shadow in the country. The
manifestation process of the country
community from the country
american shadow in the country
the country Community Theatter,
through May 6 Their and Salesule
200 pm.

**All Panning Shadow in the Country Community Theatter,
through May 6 Their and Salesule
200 pm.

**All Panning Shadow in the Country Community
Theatter,
The Manifestation Shadow

**All Panning Shadow

**Al Friday and Saunday at 800 pm.
TRANSLATIONS
The North Coast Repertory Theatre
presents the San Disco premise of Data Friel by Irisal dama. Set in
represents the San Disco premise of Data Friel by Irisal dama. Set in
remained a young English solder
and a Caelic-opeaking woman as
differences into the language of
low. Olive Blakistone directs the
production. Cest members are John
Jim Holkornik Sharon Corbett. Ton
Sherman Chobie Dylan Russ Pool,
Jim Holkornik Sharon Corbett. Ton
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Sharon Corbett. Ton
Sherman Chobie
Sharon Corbett. Ton
Short Cost Represery Theatre,
through May 25 Thursday through
Thorn Cost Represery Theatre,
through May 25 at 200 pm. 2-00 pm.

TABLE MANNERS
For Is last offering of the 1985-86
season, the La Join Stage
season, the La Join Stage
season, the La Join Stage
Aychbourn's farce that mises up
husbands and when sen and the Is a
husbands and when sen and the Is a
husbands and when sen and the Is a
husbands and when sen and the Is
husbands and when sen deep left
corpuses. Christopher R directs
the production Members of the case
are belop in Christophe David Stocker
are belop in Christopher R directs
the production Members of the Christopher
The Scenic and Egipting designs are
costumes are designed by Linda
Boone. (Sen.)

Company, Friday,
May 2 through May 18, Friday and
Saturday (and Tucsday, May 6 and
Thursday, May 19 at 600 pm.
200 pm.

TARTUFFE

TARTUFFE
The Grossmont College Drama
Department presents Mollière's
classic about an elegant, frauduient,
pious imposter in the home of the
wealthy Orgon, Tartuffe has
bamboozled the head of the house
Tartuffe — is

bamboooled the head of the house to the point that he — Tartuffe — is bold enough to try marying the man's daughter and seducing his wike. An emissary from King Louis XIV is coming to warn Organ of Tartuffe's duplicity. Let's hope he gets there in time Heading the cast are Michael Ellis as Tartuffe. John School Coppins will also and Carol Brinkman as Marianne. Organ's daughter. (Sm.)

as Marianne, Organia successions (Sm.) Grossmont College Stagehouse Theatre (room 238), Thursday, May 1 through May 10. Thursday, May 1 through Saturday, May 3, and Monday, May 5 through Saturday, May 10 at 8:00 p.m.

TO GRANDMOTHER'S HOUSE WE GO The Lamplighter of La Neae The Lamplighter of Lamplighter of Lamplighter of Lampling Lamplighter of Lamplight

VARYA WORKS
There are three things to be noted about this production of Chekhov's Uncle Varyas: the high quality of the acting, led by the powerful Steve Pearson and Robyn Hunt the severely trunsded script, which has been out to the bare bones (character and plot), and the curfously incoherent nature of Ross Weaserman's direction, which lacks

a centralizing concept or approach and creates too much grimmes where there should be correctly or too much their short three should be correctly or too much face where there should be correctly or their should be correctly or their should be considered to the should be considered to the should be considered to their should be considered to the should be considere

VIRGINIA
The South Coast Repertory Theatre VIRGIMS Coast Repertory Theater The South Coast Repertory Theater The South Coast promitter of Edina O'Brien's diamatic portrait of Virginia Wood, a major figure in both leminism and secretical properties of the secretary of th

WEST SIDE STORY
San Diego State (Investig)
San Diego State (Investig)
Concludes its theser reason with
the dramatic musical — book by
Arthur Laurents, music by Leonate
Arthur Laurents, music by Leonate
Sondheim — the Incorporates a
modern interpretation of Romeo
and Judie with wind social
condeministration of Romeo
and Judie with wind social
production. Cast members include
Michaed Gangitano, Maria Ostapiej,
Tory Mandle, Elizabeth Lorentsen
John Nearro, Debl Smith, Joe
Woods, and Barbara M. Thomas
James C. Christian is the
music director, Mark Anderson the
social celeginger, Cindy Cettrake the
costume designer, Jenniefer news, and
Michael Anderson the sound
Michael Anderson the sound
Michael Anderson the sound Michael Anderson the sound designer. (Sm.) Main Stage Theatre, San Diego State University, Friday, May 2 through May 10. Friday, May 2, Saturday, May 3, and Tuesday, May 6 through Saturday, May 10 at 8:00 pm.



Don't miss this dynamic San Diego premiere by Jim Leonard, Jr.
Directed by Robert Smyth. Through May 3, Tues.-Sat. 8 pm, Sat. mats. 2 pm

500 Plaza filed, National City (just 10 min, from downtown)

Change by phone call major credit cards;

For more information and tickets: 474-4542 and a selection are contests.

MODERN



Opens tonight through June 14
Thursday • Friday • Saturday
8:00 pm • •6.00
3681 Fifth Avenue in Hillcrest
located above La Maison Restaurant)

TABLE MANNERS



May 1, 2, 3*, 6, 9, 10*, 15, 16, 17 at 8 pm · May 18 at 2 pm

This production made possible by a generous grant from The Parker Foundation Parker Community Auditorium
750 Nautilus, La Jolla Tickets: 510 seniors, students & military (Reg. 512) May I — Special price S5 seniors, students & military (Reg. S6) Reservations call 459-7773

North Coast Repertory Theatre

Translations by Brian Friel Lyrical, romantic, spell-binding



READER'S GUIDE TO THE MUSIC SCENE

D'Agostino, Please send concer

The critic who last year put Folksinger by Phranc on his turntable without at least glancing at the accompanying gress sheet supplied by Rhino Records was in for a big surprise The cover of the 1985 release depicted this handsome newcomer nuzzling up to a vintage microphone, his finely proportioned features framed by a retro flattop haircut and button-down Oxford-cloth shirt. Then you listened to the record. It was folk music, all right, but either this Phranc guy was a tenor with real tight pants or someone at the independent label had accidentally slipped a record by a female vocalist into the cardboard jacket. It was only after consulting the bio that one realized what was happening: Phranc, despite the name and appearance, is a woman. For someone who's listened to a lot of new music over the last few years and who has come to understand that the term 'women's music," as it is used by euphemism for "lesbian music."
the discovery that Phranc is a she
and not a he was not really
shocking. But it did make one sit up and pay closer attention to the music in the grooves. And, again, first impressions were subject to challenge.
Folksinger couldn't have been

more aptly titled; simply produced, the record is a collection of singer-with-acousticguitar odes that one might expect from a feminist/lesbian songwriter and/or socially conscious, contemporary folkie. Phranc's voice — a warm alto edged with the cool condensation that forms when heartfelt sincerity meets sexopolitical anger — seems to blend the anima anxiety of early Joni Mitchell with the earnest, if slightly melodramatic, style of the late Tim Hardin. The pointblank directness of lyrics that deal with

shopworn liberal sentiments, as well as with issues clipped from today's headlines, recalls the stick-figure simplicity (bordering on naiveté) of early-Sixties on naiveté) of early-Sixties protest-folk, but with a wittier, more ironic smirk, reminiscent of vintage Phil Ochs. On first run-through, then, Folksinger seems a neatly definable cloverleaf, linking topical early Dylan, women-with-women acoustic music, and the new-wave sensibilities of nu-folk. I've gone on record in the past as not being a big fan of the

strum-a-dum-dum variety of folk - the sort of everyone-knows these-chords singathons that are closely related to campfire songs. The fact that such songs are too familiar-sounding to hold one's interest dictates that most of one's seemingly has forgotten its attention must then be directed to purpose. But. happily. Dylan's attention must then be directed to the lyrics and/or the singing. Indeed, too many folk singers give short shrift to the musical content of their tunes and seemingly use chords as a disposable prop for didactic messages, as if to say, "Okay, you've heard this propersion a million times so.

heavy words." The music on Phrane's Folksinger is so drawn from that tradition that one's first impulse is to dismiss her materia as more of the same thing we've neard regurgitated by every wellmeaning purveyor of truisms to fancy him- or herself a direct descendant of Woody Guthrie. But with repeated listenings, Folksinger's charms emerge and eventually captivate the listener as

eventually captivate the listener as few albums of this stripe can. For one thing. Phranc is a writer of wry, occasionally poignant lyrics and has a capacity for buffing even the most commonplace observations to a newly minted sheen. Her treatment of the album's only cover, Bob Dylan's "The Lonesome Death of Hattie Carroll," establishes her ability to contemporize the bleeding-heart exposés of early-Sixties protest without distorting the stark. blood-real authenticity that made them so much more disturbing in that innocent era than they could possibly be today. That tune stands as perhaps Phranc's tether to the past, to the tradition of folk attack on rug-covered racism stands no taller on Folksinger than Phranc's own offerings. stands no taller on Folksinger than Phranc's own offerings. "Noguchi," for example, opens the album with a nasty slam at the infamous Los Angeles coroner Thomas Noguchi's publicity-

(continued on page 24)



Olia

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contemporary jazz."

concerts are part of the Jazz in Progress series, presented in association with the La Jolla Museum of Contemporary Art and funded in part by the Makingui Endowment for the Arts.

Ornette Coleman & Prime Time

mongering; "Liar Liar" reminds us that the "news" we read in the paper or hear on television doesn't necessarily reach us in its pristine state; and "Caped pristine state; and "Caped Crusader" strips away the public relations gloss to reveal Pope John Paul II as a globetrotting comic book hero. And while "Mary Hooley" doesn't have the obvious sociopolitical ramifications of Dylan's "Hattie ramincations of Dylans "Hattle Carroll," this simple statement about the murder of a next-door neighbor, with its final refrain — "It could have been me" addresses the more pertinent Eighties' issue of indiscriminate and senseless killings that has people of all races and both sexes fearing that they could end up on the side of the road like a hapless

Yet, understandably, Phranc's lyric writing comes into sharpest focus when she trains the lens on herself. A self-described "basic, all-American, Jewish, lesbian folk

jackrabbit.

singer," Phranc at the age of seventeen came out of the closet, cut off her waist-length hair, and began her career as a feminist performer in San Francisco's all female clubs. Toward the end of the Seventies, Phranc moved to Los Angeles and dove into the punk/new wave scene, playing guitar for a series of bands that included Nervous Gender. Catholic Discipline, and Castration Squad. As the Eighties loomed, Phranc returned to her music of choice and started a regular all-acoustic night at Sunset Strip's Whisky A Go Go. In Sunset Strips Whisky A Go Go. It time she signed with the Santa Monica-based Rhino company, a label devoted to reissue compilations but that in recent years has been getting more involved in the acquisition of current talent. Folksinger is

Phranc's debut effort for the label.
On Folksinger, Phranc doesn't rhapsodize about "coming out," nor does she rail against men, straight women, or the social straight women.

parking in handicapped spaces.
By all accounts, Phrane in both
her personal and professional
lives refuses to take the easy way
out. She probably could have
gotten a recording contract with
one of the many "googness music" institutions with which she is at odds. Instead, she delivers the truths about her life and lifestyle in a witty manner that is guileless and unselfconscious. On the Girls," Phranc sings about the futile attempts of her straight female friends to get her to shave her legs ("No way!") or to wear a bikini ("It's not me."), but the song emphasizes the camaraderie song emphasizes the camarauerie among the women, rather than their obvious differences. Similarly: "Lifelover" is an antisuicide, life-affirming paean to the joys of "sticking around," a matter-of-fact declaration of the preferability of hanging in there in the face of procasionality. womens cluss and for womens groups where her acceptance would be a foregone conclusion, but she prefers to mix it up in straight venues and has been known to convert an audience of core punkers with the no-frills in the face of occasionally in the face of occasionary overwhelming desperation and personal trauma. At her funniest, Phrane tackles the topics of "Female Mudwrestling" and "Amazons" (female professional athletes), and in "Handicapped" Dû Tuesday night at SDSU's Backdoor. In other concerts this week, the she even offers a public service announcement in which she good-naturedly but firmly wags a finger at those who cheat by

incarnation of the legendary Sixties band easily is the most versatile yet, with former Stones/Quicksilver pianist Nicky Hopkins providing an extra measure of rich support for those patented and much-imitated Byrds harmonies. Also tonight. Thursday, the Screamin' Sirens, the Hickoids, the Roosters, and the Hickoids, the Roosters, and the Forbidden Pigs play at the Sprint; while the pop-Jazz Free Flight opens a stint at Elarios in La Jolla that will continue through the tenth of the month. A fairly quiet Friday night brings the Ventures (who at middle age must be referred to not as hodaddies but a legitimate to the properties of the properties of the still assumed to SINSU'S Backdoor on a hill with the Outriders and on a bill with the Outriders: and jazz biggie Freddie Hubbard to Cardiff's Bella Via club for the Suspicion at Adams Avenue Theatre; UK Subs, Dr. Know,

one of the many "women's music

honesty of her approach. She'll

have that opportunity again this week when she opens for Hüsker

recent-vintage Byrds that visited

here a couple of months ago return to the Belly Up Tavern

labels, but she instead went with a "straight" company that has no history of interest in folk music. She could perform exclusively at women's clubs and for women's









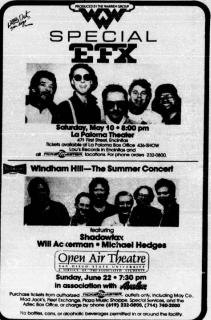
MONDAY, MAY 12 IOI WELCOME PAT TRAVERS

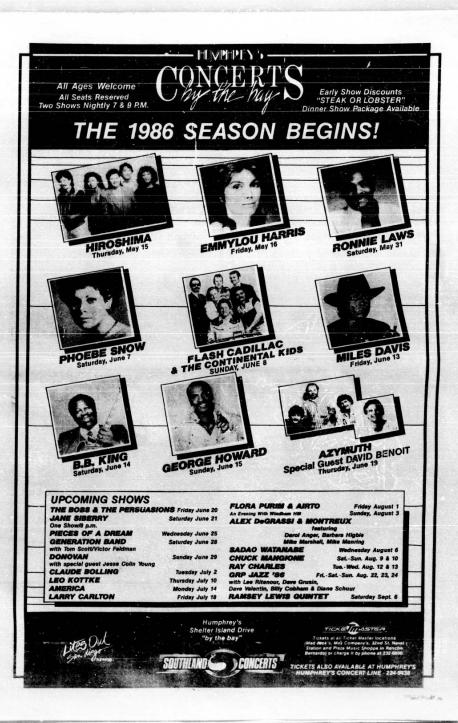






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agenda with a gig at the

First Offense, and Don't No at Robinson YMCA e Bolshoi, Playground Slap, Martyrs, Purple Haze, and War Pigeons at the Spirit. Lakeside wraps up the weekend

Bacchanal The week's concert schedule The week's concert schedule actually picks up steam after the weekend, with shows by Riot, Red Alert, and Suspicion at the Bacchanal; Gary Myrick at the Bacchanal on fuesday; former Go-Go's lead vocalist **Belinda Carlisle** at the Belly Up Tavern on Wednesday; and great jazz drummer Louis Bellson at SDSU's Montezuma Hall, also on Wednesday (And, of course, the Hüsker Dü and Phranc gig

CONCERTS

The Byrds; Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Screamin' Sirens, the Hickoids, the Roosters, and the Forbidden Piges Spirit tonight. Thursday, 9 p.m., 1130 Buenos. 276-3993.

Hair Theatre, the Nephews, and Infantry: New Generation Dance Club, Friday, May 2, 8 p.m., 1025 Eleventh Avenue (at Broadway), downtown. 234-0505.

Free Flight: Elarios, tonight, Thursday, through Saturday. May 10, call for times, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

The Ventures and the Outriders:

Freddie Hubbard: Bella Via. Friday, May 2, through Sunday, May 4, 9 p.m., 259! North Highway 101, Cardiff, 942-1108.

UK Subs, Dr. Know, First Offense, and Don't No: Jackie Robinson YMCA, Saturday, May 3, 8 p.m., 151 Forty-fifth Street.

Exobiota, Children's Day, and Synesthesia: New Generation Dance Club, Saturday, May 3, 8 p.m., 1025 Eleventh Avenue (at Broadway), downtown. 234-0505

The Bolshoi, Playground Slap, the Martyrs, Purple Haze, and War Pigeons: Spirit, Saturday, May 3, 9 p.m., 1130 Buenos. 276-3993.

Riot, Red Alert, and Suspicion Straight-Ahead Sound, Saturday

May 3, 8 p.m., 7578 El Cojun Boulevard, 466-5997.

Lakeside: Bacchanal, Sunday, May 1, call for time, 8022 Clairemont Mesa Boulevard, 560-8022.

Gene Perry's Afro Rumba with Coral Thuet: Pax Bar and Grill, Sunday, May 4, 4-8 p.m., 1025 Prospect Street, La Jolla. 454-9711

Riot, Red Alert, and Suspicion: Bacchanal, Monday, May 5, 8 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022

Hüsker Dü and Phranc: SDSU's Backdoor, Tuesday, May 6, 8 p.m. Aztec Center, Sen Diego State University campus. 265-6562.

Friday, May 9, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011. Steve Morse: Bacchanal, Friday May 9, 8 p.m., 8022 Clairemont Mesa Boulevard, 560 8022.

Louis Bellson: SDSU's Montexum: Hall, Wednesday, May 7, 7:30 p.m., Axtec Center, San Diego State ersity campus, 265-6031 or

Joe Williams: Atlantis Restaurant, Thursday, May 8, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission

The Neville Brothers: Belly Up Tavern, Thursday, May 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kristina Oisen: Words and Music.

Beach, 481-9022.

Bay. 232-0800.

Judas Priest and Raven: Sports Belinda Carlisle: Belly Up Tavern. Arena, Saturday, May 10, 8 p.m. Wednesday, May 7, 9 p.m., 143 232-0800. South Cedros Avenue, Solana

English Dogs, Diatribe, and Solución Mortal: Jackie Robinsor YMCA. Saturday, May 10, 8 p.m., 151 Forty-fifth Street.

Air Pocket (The Fowler Brothers)

Bella Via, Friday and Saturday, May 9 and 10, 9 p.m., 2591 North Highway 101, Cardiff, 942-1487.

Special EFX: La Paloma Theater, Saturday, May 10, 8 p.m., First and D streets, Encinitas. 232-0800 or 436-SHOW.

Siamsa Gael Ceili Trio: Words and Music, Saturday, May 10, call for time, 3806 Fourth Avenue, Hillcrest. 298-4011.

Edgar Winter: Bacchanal, Sunday, May 11, call for time, 8022 Clairemont Mesa Boulevard. 560-8022

Queen Ida: Belly Up Tavern,

Sunday, May 11, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Pat Travers Band: Bacchana Monday and Tuesday, May 12 and Mesa Boulevard, 560-8022

"Jazz Live," featuring the Mesa College Concert Jazz Band and Combo: San Diego City College Theatre, Tuesday, May 13, 8 p.m.. Fourteenth Avenue and C Stree downtown. 230-2481.

Hiroshima: Humphrey's, Thursday May 15, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 232-0800.

Carmen McRae: Atlantis Restaurant, Thursday, May 15, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission Bay, 232-0800.

Emmylou Harris: Humphrey's, Friday, May 16, 7 p.m. and 9 p.m. 2303 Shelter Island Drive.

Frankie Laine: First Unite

Albert Lee and Friends: Belly Up Tovern, Friday, May 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

McCoy Tyner: Sherwood Auditorium, Friday, May 16 7:30 p.m. and 10 p.m. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

Les McCann: Bella Via, Friday and Saturday, May 16 and 17, 9 p.m.; and Sunday, May 18, 8 p.m., 2591 North Highway 101, Cardiff.

Madness and the Pandoras: UCSD Gym, Saturday, May 17, 8 p.m., UCSD campus, La Jolla.

Mike Garson: Elario's, Saturday,

942-1487

The Bangles and the Hoodoo

The Belair Boys and the May 18, two shows, call for times, 502 East Mission, San Marcos.

471-2939. Commander Cody: Belly Up Tavern, Sunday, May 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022,

Leo Kottker Humphrey's Monday May 19, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 224-9438 or 232-0800.

The Jerry Garcia Electric Band: California Theatre, Friday, May 23, 8 p.m., 1122 Fourth Avenue (at C Street), downtown, 232-0800.

Black Flag, Painted Willie, and Gone: Jackie Robinson YMCA. Friday, May 23, 9 p.m., 151 Forty-fifth Struct.

> Papa John Creach: Bella Via. Friday and Saturday, May 23 and 24, 9 p.m., 2591 North Highway 101, Cardiff, 942-1487.

> Level 42: Mony Mony's, Monday, May 26, 8 p.m., 3595 Sports Arena Boulevard, 223-5439.

Charlie Sexton: El Corte Convention Center, Friday, May 30, 8 p.m., 730 Beech Street, Downtown, 232-0800.

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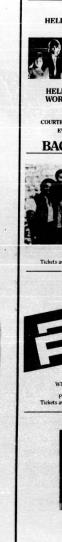
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Oakvale Lodge, 14900 Oaks Road, Escondido, 749-3193; North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-661d. Notice to Appear, rock, Thursday and Friday, Club Mombo, rock. Saturday, the Thompson Brothers, rock, Sunday, Fatthurgee, jazz, Monday and Tuesday; the Erge, rock, Wednesday

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Andy Stewart and Manus Lunny, Celtic music, 7 pm., Thursday, Geof Morgan, folksing-ricongwriter, 7 and 9 p.m., Friday, Banish

Misfortune, Renaissance to modern jazz music, 7 and 9 p.m., Saturday, Johanile Walker, English folksinger, 7 p.m., Sunday, Old Time Hoo, T. Jim., Sunday, Richard Glick, fingler-style guitarists/ongariter, 7,30 p.m., Wednesday, Sunday Brunch Concert: Melissa Morgan, barp.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlshad 438-0880: The Elements, Tuesday through Saturday: Delene contemporary and jazz, 6-8 p.m. Monday through Friday.

Pomerado Club, 12237 Pomerado Road, Poway 748-II35: The Savery Brothers, country, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carisbad. 729-2989. Jack "Memphis" Tennison, rock, and guests Danny and the Dogs.rock, Friday and Saturday

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

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

The Red Coach Inn, 135 North Pine, Escondida, 743-9796; Strider, rock, Thursday through-Saturday, the Rhythm Method, rock, Sunday and Monday; the Agents, rock, Thesday and Wednesday

Rudi's Hidden Acres, 3700 Carmel Valiey Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall. 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 Tennison, country and contemporary, Wednesday through Saturday

Teepee Room, 1270 Main Street, Ramona, 789-3755: The Blue Canyon Band, country Friday and

That Pizza Place, 2622 El Camino Real, Carlsbad 434-3171: Bluegrass Etc., bluegrass and newgrass, Saturday.

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: The Mariachi California perform during the Mucho Grande Cinco de Mayo Celebration, Friday through Monday.

Triple S Steak House, 1740 East Vista Way, Vista. 726-8770; C. W. Express, country, Friday and Saturday.

High Steppin', country and

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Hot Shot

with Ron Bell, country, Wednesday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Room: The Beat Club. rock, Thursday through Sunday: S.R.O., rock, Wednesday.

Whiskey Creek, 18240 Poway Road, Poway 748-7531: Jerry Baze and a Touch of Country, country, Tuesday through Saturday, John Kendrick and Company, country, Monday and Tuesday: clogding lessons, Monday and Tuesday; country and western dance lessons.

country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Whiskey Flats, 1260 West Vallet Parkway, Escondido, 745-8640: France, rock, Thursday through Saturday: Telesis, rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday.

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Rcno, all around fun sing-along pianist, 7 p.m., Monday through Saturday. Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach. 481-0727: Freefall, jazz, Friday and Saturday; Dan Libertino, classical guitar, Sunday

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: Main Street, contemporary music for dancing, Friday and Saturday. Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Alan Anderson and contemporary rock, Friday and Rahia Hotel, 998 West Mission

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551. The Clue, rock, Tuesday through Saturday, Cheatham's Jazz Quartet, jazz, Sunday, Piano Bar: Marsha Criffith, Tuesday through Saturday, Boh MacLeed, Sunday and Monday. Phil Beeber plays classical and variety music during the Sunday brunch.

rock, Thursday through Saturday:

Peter Sprague and Ron Satterfield

Davis, contemporary, Tuesday and

iazz. Sunday and Monday: Joss

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 Barker and Orr mirth and m Thursday through Saturday; Star Parts, recorded music and video Party, recorded music and vide audience participation presentation, Sunday through Tuesday: the Hypnotic Revue w Marshall Sylver, hypnotist, 8:36 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivera Was, Quivera Basin, 223-8061. The Hypnotic Reuw with hypnotia: Marshall Sylver, 9 and 11 pm. and 3 sturdy, the Family and Saturdy, the Family and Saturdy, the Family Connection, audience participation recorded maiss sing-along presentation, Sunday through Thesday, Original Oldies Show of Lewis, Wednesday, University of the Control of

Catamaran Hotel, 3999 Mission

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, Ella Ruth Piggee, jazz

Chuck's Steak House, 1250

Club Chalet, 5046 Newpor

The Coaster Saloon, 744 Ventura Place, Mission Beach. 488-4438: The West Coast Band, rock, Saturday night and Sunday afternoon.

Elario's, 7955 La Jolla Shores Drive, La Jolla 455-0541: Free Flight, jazz, Thursday through Saturday, Joe Azarello and Kirk Claque, jazz, Monday and Tuesday, Milec Carson, jazz, Sunday through Wednesday.

Wednesday.

Haleyun, 4258 West Print Loma
Boulevard, Loma Portal, 225-9559.

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Millennium, rock, Sunday and

Monday: Street Choir, rock,

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Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 2764-010: The People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611:

Ocean Terrace Lounge: The Spud Brothers, comedy and rock, Tuesday through Saturday evenings; the Variations, Sunday Crown Room: Doug Ulrich, planist, 5:30-9:30. Fri and Saturday from 6-10 p.m. Palm Court (beginning at 4 p.m.): Bill McNamara, Thursday through Saturday: pianist Ron Singer, Tuosday and Wednesday.

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

Jazz Minc Records, 737 Pearl Street, La Jolla, 454-9832: The Jimmy Corsaro Trio with vocalist Sharon Andrews, 7 and 8:30 p.m., Monday.



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



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Jose Murphy's, 4302 Mission Jose Murphy's, 4302 Mission Poulesard, Pacific Beach. 270-3220: The Reflectors, rock. Thursday through Saturday: Four Eyes, rock. Sunday and Monday; the Siers Brothers, rock, Tuesday and Wednesday; the Blonde Fucue Band reaturing saxopionist Johns Vian plays boogle: Nues, and rhythm and blues, from 4-7 p.m., Sunday.

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

La Valencia Hotel, 1132 Prospect Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: Live music, Friday and Saturday, call club for information; Bing Cosey hosts talent night, Sunday. t. La Jolla, 454-0771; Bol early evening Tuesday through Saturday

Le Sainte Maxine, 1250 Prospect Stree! La Joila. 454-2434: The Latin Five, Latin music, Tuesday through Sunday

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844 The Rick Wells Band, vintage

17

McP's, 1107 Orange Avenue, Coronado. 435-5280: The West Coast Band, rock, Wednesday and Thursday; live music on all other nights except Sunday, call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through

Saturday; Fatthurger, jazz, Sunday; Circles, rock, Monday and

Tuesday: King Biscuit Blues, blues

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 354-9711: Mel Goot, jazz piano, Tuesday through Saturday, Gene Perry's Afrioz-Roman Saturday, Gene Perry's Afrioz-salsa rhythms, with Coral Thuet, vocalist, 4-8 p.m., Sunday. Mexican Village, 120 Orang Avenue, Coronado. 435-1822 Recorded music with Dean Atkinson, Friday and Saturday. Piano bar: Randy Beecher, Sunday through Thursday. Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Crystal, rock. Thursday through Saturday; the Erge, rock, Saturday through Monday. Automatics, rock, Tuesday and Wednesday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Rockola, Beatles music, oldies, and contemporary rok, Thursday through Saturday, Forecast, jazz and rhythm and blues, Sunday and Monday; live music, Tuesday and Wednesday, call club for

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park. 223-2335: Circles, rock, Thursday through Saturday; itv rock, Wednesday, call club for

The Salmon House, 1970 Quiw 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 Tapestry.

Saturday and early evening Sunday.

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

Steamer's, 1165 Garnet Avenu Pacific Beach. 274-2323: Jerry Pacific Beach. 274-2323: Jerry Methick, piano variety, Monday through Friday; the Bill Shreeve Quintet, jazz, Thursday through Saturday; the Paul Montesano Tropical Jazz Dou featuring Kevit Cormwall plays tropical jazz from 7-11 p.m., Sunday.

Tablao Plamenco Nightfulub and Restaurant, 3567 bel Rey Street, Pacific Beach. 483-2703. Eve flamenco music and dancing, 7:30 and 9:30 pm., Wednesdos, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues, Thursday.

Corwin, pop classics on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274 4630: Shine It On, contemporary, Thursday through Saturday, live music, Thesday and Wednesday, call club for

Victor's, 1403 Rosecrans Street, Point Loma, 2261871. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday; Louise Valdez, planist, entertains from 5-9 p.m., Wednesday through Saturday.

San Diego North

The Abilene Country Saloon, Rown and Country Hotel, 500 Hotel Circle North, Mission Valley

Bacchanal, 8022 Clairemont Mess Boulevard, Kearny Mesa. 560-8022: Flyweil, rock, Thursday

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"Level 4 tickets per person test day of sale". No access at the box office prior to 64M Friday, May 2. Nandom priority numbers will be issued at that hime.

Blarney Stone Pub, 5617 Balboa Awnue, Clairemont. 279-2033: Eamon Carroll, Irish music. Wednesday, Thursday, and Sunday; Brian Connolly, Irish music, Friday and Saturday. The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Callahan and Callahan, Best of Friends, contemporary, Thursday through Saturday Kamelot, classic rock, Sunday and

through Saturday; Lakeside, rock, Sunday; Riot, Red Alert,

Suspicion, rock, Monday: Gary

Myrick and the Flames, rock,

Bogey's, 5353 Mission Center Road, Mission Valley. 297-8361: Pacific Highway featuring Bo Henderson, 8 p.m., Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Heaters, rock. Thursday through Saturday.

Carlos Murphy's, 3890 Twiggs Old Town. 260-0305: The Jeds, contemporary, Friday and Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Betsy Hyde, contemporary, Friday and Saturday.

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

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: Sandee Hirsch

Shooz, jazz, Thursday through Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotei Circle North, Mission Valley 297-1101: Bogart, contemporary, Thursday through Saturday live music, Sunday and Monday call club for information Gloria Michaels and Spring Fever contemporary, Tuesday and Wednesday,

Kelly's Steak House, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.: Craig Jones,

through Thursday, 6 p.m. on: Margie Harmon, Friday and Saturday: Don Libbey, Sunday.

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Godon Trio, jazz, Friday and Saturday

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

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Ipso Facto, rock. Tuesday through Saturday with Automatics, rock, Friday and





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NEW GENERATION

Sat. May 17, 9 pm

1025 Eleventh (near Broadway) 234-0505 Advance tickets at 0ff The Record, Lou's Record Berlin Wall, Tower Records, Blue Meannie & Ticke Minors accompanied by 18 or over.

Je

Saturday, new talent night, Sunday evening: Fattburger plays jazz during the Friday happy hour downstairs, and Secrets play jazz during the Friday happy hour

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

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Passage, contemporary, Tuesday through Saturday, Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: The Procrastinators, rock, Tuesday through Saturday; the Classics, vintage rock, Sunday and Monda

Pal Joey's, 5:47 Waring Road. Allied Gardens. 286-7873: Fro Brigham's Preservation Band. Dixieland jazz, swing, and oldies Friday and Saturday.

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

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Sh-boom, rock, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Mingo Strut, contemporary, Friday and Saturday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion, contemporary, Tuesday through Saturday; the Dick Lopez Thio, swing, contemporary, and vocals, Sunday and Monday. Crane Room:

Tio Leo's/Mira Mess., 10787 Camino Ruiz, Mira Mess. 695-1461: Xpresso, contemporary, Thursday through Saturday, Greg Glover and Company, keyboands and vocals performing everything from standards to contemporary, Sunday and Monday; the Rick Wells Band, wintage rock, Tuesday and Wednesston. Spirit, 1130 Burnos Avenue, Bay Park 276-3903: The Screamin' Sirran, rock, the Purbidden Piga, rock, City on Edge, rock, and José Sinatra and the Troy Dante Quintet, 'Jovesharing', Thuruday, Paoch, Subsects, rock, Easile, rock, the Drive Ira, rock, and the Slupps, rock, Priday, the Bolshoi, rock, Pilagoroud Slap, rock, the Martys, rock, Purlay-le Haze, rock, and War Pigeons, rock, the Hearty, rock, pull-dard, rock, and war Pigeons, rock, the Hearty Sarde noise night with Three Gups Named Jesus, rock, and the Adu Can School, rock, Tuesday, Chalinson, rock, Lincommon Ground, rock, and No Exit, rock

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge. 280-9944: Dusty Best, contemporary. Tuesday through Thursday; First Effort, Thursday; First Effort, contemporary, Friday and Saturday; Frank Dexter, contemporary, Sunday and Monday.

Bert Torres, contemporary, Tuesday

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta. 560-6677: Ray and Lainie Correa with Ed Nixon on drums, swing, pop, nostalgia, and crums, swing, pop, nostagia, and contemporary dance music, Thursday through Saturday; Jo Treanor, piano variety, Sunday; Peter Jay, contemporary, Monday through Wednesday.

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

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Sunday

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Jesse Davis, contemporary, Thursday through Saturday; New Shooz, jazz, Tuesday; Shine It On,

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtowr. 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Richard Glick, ragtime guitar, Thursday and Sunday; David and Francesca Savage and Friends, classical viola duets, Friday; Lori Bell, jazz flute, Tuessiay and Saturday; Bob Hart, classical piano, Wednesday. Roof

Cherck's

Garden Concert: the Bob Morss Group with Denise Jeter and Steve O'Connor, jazz, 4-7 p.m.

Cafe del Rey Moro, 1549 El Prado, Balboa Park, 234-8511: Piano Bar: John Garcia, Tuesday through Thursday: Kristi Rickert,

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

The Coo-Coo Club, 4383 University Avenue. 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Too Much Fun, jazz, tay through Saturday; Oh! Thursday through Saturday: Oh! Ridge, comedy and music, Tuesday and Wednesday.

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

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Maggie Wright and Pam Camm, topical and original folk music, Thursday, Marcia Bowman, Tom Cahoon, and Charlie Holdaway, original folk and blues, Friday; the

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Happy Hour: 4:00 - 6:00 pm, Monday-friday

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La Jolla's

Paradise Street Band, Irish music, Saturday; Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time Hoot Night, Monday; Mary Adams-Rathburn, Irish, international, and folk music on the harp with vocal accompaniment, 'fuesday; Cathy Curtis, guitarist-songwriter,

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: Eddie Gold, show tunes

295-8282: Eddie Gold, show tunes and contemporary music on the piano, Thursday through Saturday; live music, Sunday and Monday, call club for information; Berbara

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Wednesday through Saturday.

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

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbot Drive, downtown, 232-3861: The

Denise Jeter and Bob Morss 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 Rutti, Tuesday through Friday happy hours; Chris Curtis,

evenings, Indoor stage: Ella Ruth Piggee, jazz and blues, Sunday: the Most Valuable Players, jazz, Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, Hillicest. 234-3525: Wayne Jure. jazz, Tluesday through Saturday, with the Imperial House Opera Singers, Tluesday and Wednesday; Wayne Juré and Hank Young, Jazz, Friday and Saturday. Judy Dopke and Deborah Ryder play variety music during the Thursday and Friday happy hours.

ROCK NIGHT **2 FOR 1** DRINKS

rough Sunday, 8:00 pm-5:00 am

CRASH



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Thursday & Friday O F 18 6. 9000 pm-i:30 am CRYSTAL

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actor & Bryan Jones; 91¢ shooters, 25¢ draft be

PREE food from 6:00 pm to 9:00 pm

alug: May 26, 9:00 pm LEVEL 42 Avance—available at Mony Mony's

ENTERTAINMENT ursday-Saturday 9:00 pm-1:30 am and Sundays 4:00 pm-8:30 pm

Appearing May 1-4 May 8-11
The Ricky Wells Band Rick Gazlay

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Monday-Thursday 10 am -6 pm Thursday 7 pm-closing Draft beer \$1.00 Long Island Iced Teas \$2.00

Sunday 10am-8 pm well shot of Schnapps (any flavor) \$1.00

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Monday, May 5

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Enjoy tequila (dare to eat the worm) shooters FREE Mexican buffet . . . Lots of prizes— everyone's a winner when they spend Cinco de Mayo with Señor Pabst!

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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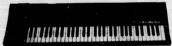


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MIKE GARSON Sunday through Wednesday

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"The Invader," at the dock, 1066 North 'larbor Drive, downtown 298-8066: The B Street Band, contemporary, nightly.

Jim's Hickory Wood Barbecue Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Elleen Hay performing everything from country to folk and contemporary, 7.30 p.m.,

Jolly Roger, 807 West riarbor Drive, Scaport Village, 233-4300 Orive, Scaport Village, 233-4,500. Oh! Ridge, comedy and music, Thursday through Saturday: Tom Wednesday, call club for

La Maison/Calerie 5: 3681 Fifth

Oasis Club, 3184 Market Street.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377; Peter Robbercht, pianist, Tuesday

The New Generation Dance Club, 1025 Eleventh Avenue (at Broadway), downtown. 234-0505: Hair Theatre, rock, the Nephews, rock, Infantry; and Exobiota, rock, Synesthesia, rock, Saturday,

> Papagayo Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581: Greg Glover, keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.

> > Patrick's II, 428 F Street, downtown, 233-3077: Fro Brigham's Preservation Band,

Our Place Pub at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Clarence Bell Trio, Jazz, Thursday; the Joe Marillo Quartet, Jazz, Friday and Saturday;

Karen Holloway with the Art Resnick Trio, jazz. Sunday.

Dixicland jazz, early evening Thursday; the Blonde Bruce Band, blues and rhythm and blues, briday and Saturday; the Aubrey Fay Quintet featuring Fran Loskola, jazz, Tuesday and Wednesday.

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

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Sandee Hirsch and Fortune, Top 40 dance music, Thursday through Saturday.

Avenue, Normal Heights. 284-7666: Eugene Karoliszyne variety. Wednesday and Thurse Earnon Carroll and Bill Craig, Irish music, Friday and Saturday: Robin Henkel, blues and jazz guilar, 3:30-7:30 p.m., Sunday. San Diego Harbor Excursion,

Rosie O'Grady's, 3402 Adams

Harbor Drive and Broadway, downtown, 234-4111: David Watso and the Gathering, contemporary, 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, Thursday through Saturday; Wednesday: the Ducktail Revue

vintage rock, Friday happy hour. Shepherd's Restaurant: Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday Gail Dietriechs, classical harp, Tuesday

Smedley's Baseball Inn, 502 Fifth Avenue, downtown. 233-8519: Eddie Preston, vintage pop. contemporary, and jazz. Thursday

and Friday.

Sternwheeler Showhoat, at the

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: The Sugar Trio, jazz. 7-11 p.m., Wednesday and Thursday. 5-8 p.m., Friday and Saturday, and 6-10:30 p.m., Sunday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday

through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Trojan Horse, 6179 University Avenue. East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday: Aces Wild, rock, Sunday and Wednesday.

Tuba Man's No. 1, 2551 University Avenue, North Park, 295-9426: The West Coast Band, rock, Friday; Aces Wild, rock, Schooling

Tuha Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Brian Whitaker.

contemporary rock and oldies, 7-11 p.m., Friday and Saturday.

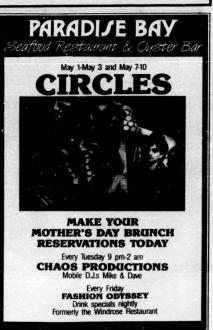
Upstart Crow and Company, 83

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

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: The Peter Sprague Tric











Coming Tuesday, May 6

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loin us for Mother's Day Brunch 10 am-3 pm Complimentary family photo & free rose for Mom.



DOCK MASTERS in the Shelter Island Marina Inn

Humphrey's presents the best of the 'Late Nite' jazz as one of San Diego's hoftest local bands performs on Humphrey's indoor stage SUNDAY, MAY 4 **ELLA RUTH PIGGEE 8:00-midnight** MONDAY, MAY 5 MOST VALUABLE PLAYERS 8:00-midnight 2241 Sheller Island Drive 224-3577

iazz 8 n.m. Friday the Allegri Quartet, classical music featur Vivaldi, Telemann, Bach, and Haydn, 8 p.m., Saturday.

Your Place, 4673 Thirtieth Street (at Adams Avenue). 284-8449: Brian Whitaker, contemporary rock and oldies, 2-6 p.m., Sunday.

Yukon, 4278 University Avenue, East San Diego. 284-9310: Live music, Thursday through Saturday call club for information.

East County

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

Blarney Stone Too, 7059 El

463-2263: Brian Baines and Don Dunne, Irish music, Wednesday through Sunday.

The Boondocks Restaurant.
8320 Parkway Drive, La Mesa.
463-3660: Dale Pearson, contemporary music on the piano, Tuesday through Saturday; Jim Moore, guitar variety, Sunday and Monday; Jerry Burchard, contemporary, Friday afternoon.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Coyote, 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 Caion

Boulevard, La Mesa, 460-7353: Carlton Oaks Country Club, Mike and Dave from Chaos 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays. Productions spin platters Thursday; contemporary recorded dance music with Tom and Charlie ontemporary, Friday and 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, Wordneyday

Carlos Murphy's/Grossmont Ceater, 5500 Grossmont Center Drive, La Mesa. 698-9757: Bolton/Dallas, rock, Thursday through Saturday; the Star Party, recorded music and video sudiance, porticipation

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

Circle D Corral, 1013 Broadway Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, Breakheart Pass, country, Sunday afternoon: the Belairs, oldies rock, Monday, clogging lessons, Monday and Tuesday.

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

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258: Carol Curtis, piano variety, Wednesday

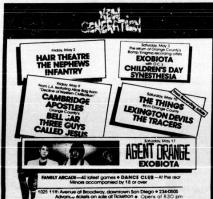
through Friday; piano variety, Wednesday through Friday; Carol Crawford, contemporary, Saturday through Tuesday.

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 Baltimor Drive, La Mesa. 462-0533: Starfire, Fifties and Sixties rock, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Big Sky, country, Thursday through Sunday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: Jerry Burchard, contemporary, Wednesday and Thursday.









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ACES WILD

Monday, May 5
CINCO de MAYO PARTY!
All teguila drinks \$1.00.
OPEN POOL TOURNAMENT TUESDAY NIGHTS



THURSDAY, TONIGHT Those lovely, serve ladies who just CREAMIN' SIRENS

EDAY, MAY 3 A FROM ENGLAND THE BOLSHO

a following he must or more rises. — a recreasing assumant her mend up that charmity cleap up the charts. Music Niew Global her medically cleap to the charts. Music Niew Global her administration of the performance — possibility and afficient faulton or note the multi-more about and patter cocking songs and immediate charuses. With part of the performance — PLAYGROUND SLAP and THEE MARTYRS plus PURPLE HAZE and WAR PIGEONS opens down shorp PURPLE HAZE and WAR PIGEONS.

TUESDAY, MAY 6 :: THE REV PRESENTS
"DOWN TRIBLES" Like onbian; industrial rook, experimental, goo.
THERE GUYS CALLED JESUS and ASSICOAN SCHOOL. Show up and do anything you rook or stope, Grow made.

WEDNESDAY, MAY 7 CHAIN SAW with NO EXIT and in their debut UNCOMMON GROUND

TO MODEROV'S Regioning May 8th & creey Three: TAXXIII STREETS NOTIF following down 2 acids With special practs (May 10 MARK STREETS NOTIF following boding 2 acids) With special practs (May 10 MARK STREET) between the special practs (May 10 MARK STREETS NOTIFICATION AND A STREET OF MARTY and MAST CASS & MAS. May 10th MASK deviding MAX ASST CASS & MAS. May 10th MASK follows (MAX MASK STREET AS THE CLASS FOR MASK May 10th DAY FORMES from Juny Harries and RANDE MASK Street Charles and MAST MASK STREETS AND A STREET CASS AND A STREET

NO TIME SEE MUSIC REPORTS That, the TIME THE AND SEE THE SEE SEARCH SEARCH SEE SEARCH SEE SEARCH SEE SEARCH SEE SEARCH SEE SEARCH SEARCH

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: Live music, Friday and Saturday, call club for information.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Classics, nostalgic rock, Wednesday through Saturday; live music, Sunday, call club for information.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 448-7072: Brent Bowers, contemporary, Thursday and Saturday; Ten Yards, roots rock, Friday

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Ron Morin, co. htry, Wednesday and Thursday, Swingin' Amiss, co. htry, Friday and Saturday.

Legends, 2754 Alpine Boulevard sing along favorites, ballads, jazz, and a bit of country, Friday through Sunday evenings.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Flashback, Top 40 dance music. Friday and Saturday.

Lorenzo's, 596 Broadway, Elcontemporary, Tuesday through Saturday: Joey and the Stingrays, contemporary, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448 8550: Scat, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue. El Cajon. 447-3854: The Baja Strings. Top 40 dance music. Thursday through Saturday: Braq. contemporary. Sunday through Wednesday.

Ole Wagon Wheel, 8646 Mission Corge Road, Santee, 449-6240: Martin Eddy and Country Breeze, country, Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday. The Outpost, 652 Grand Avenue. Spring Valley. 464-9007: Laredo.

ountry, Friday and Saturday, The Ox Bow Inn, 9816 Campo Road. Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday. Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: The Hences, rock. Thursday through Saturday; the rock. Sunday through Wednesday, call club for information. Hypnotist Dr. James Downs performs Monday evening, and comedy is keatured at 10 p.m. and midnight. Thursday.

and munight. Professas.

Pelikan Pub, 7828 Broadway.
Lemon Grove. 464-9284: Open jam session, Thursday and Sunday.
Split Second, rock, Friday. City Limits. oldies rock, Saturday: Tomny Ray, country, Monday and Wechnesday. Cow Jazz. country swing. Tuesday.

Pizza Plus, 764 Jamacha Boulevard, El Cajon, 444-3300 Live music, Friday and Saturday, call club for information.

Rodeo Room, 8300 Broadway Lemon Grove, 469-5137: Chad Hart, country, Friday and Saturday Straight-Ahead Sound, 7578 E

Cajon Boulevard. 466-9997 rock, Red Alert, rock, and Suspicion rock, Saturday. Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0066 Crossfire, country rock, Friday and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247 Jam session, Thursdax musicians welcome, the Nomads, rock, Friday and Saturday

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita 267-7700: The Wanderers vintage rock, Thursday through Saturday

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China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Tuesday through Thursday; the and Saturday: East Coast. ontemporary Sunday and

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: White Horse, country, Tuesday through Saturday, his country through Saturday; live country nusic, Sunday and Monday, call

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

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

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday; live music. Monday and Tuesday, call club for information.

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

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754 or 424-3755: Live or recorded ballroom dance music on San Diego's largest dance floor, Friday through Sunday, call club for

information. Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Los Lupes, Mexican cowboy music (norteño), Thursday; Colour, Latino music, Friday and Saturday;

Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday. City 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Robyn Banx, rock, Friday and Saturday. Chula Vista 426-2977: Live ntry music nightly, call club for

> Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479:3537: The Two Tones, rock, Thursday; the Cat-illacs, vintage rock, Friday and Saturday; the Ducktail Revue, vintage rock. Tuesday: L.A., rock, Wednesday

Zoraiia's, 603 Palomar Street, Chula Vista. 425-1626: La Bapalla. Latin music, Tuesday through Sunday

Joey's, 415 Broadway. Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldin Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

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

PERFURMERS

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

Rock & Roll

The Accessories: Cafe Vid. Spirit Aces Wild: Tuba Man's No. 1, Traign Horse The Agents: Fireside Lounge, Red The Ash Can School: Spirit Automatics: Lehr's Greenhoo

Mony Mony's The Beat Club: Vista

The Belair Boys: Henry's, the Mission Inn/San Marcos The Belairs: Circle D Corral The Blitz Brothers: Trojan Horse The Bolshoi: Spirit Bolton/Dallas: Carlos

Murphy's Grossmont Center Born Crosseyed: Jimmy's Place The Byrds: Belly Up Tavern Bellida Cariisie (ex-Go-Go): Belly Up Tavern
The Cat-illacs: Old Bonita Store

Danny and the Dogs: Ralph and Eddie's Restaurant Chainsaw: Spirit

Children's Day: New Generation Dance Club Circles: Fireside Lounge, Paradise

City on Edge: Spirit
The Classics: Navaio inn.

Club Mombo: Old Del Mar Cafe

player Bob Mosley and ex-Canned Heat player Joel Scott Hill: Catamaran Hotel

The Clue: Bahia Hotel Crossfire (with ex-Moby Grape

Crystal: Whiskey Flats, Mony

Horseshoe Tavers

Harbor Island, Old Bonita Store Restaurant
The Erge: Mony Mony's, Old Del Bay, Old Pacific Beach Cafe City Limits: Pelikan Pub Exobiota: New Generation Dance

> The Forbidden Pigs: Spirit Four Eyes: José Murphy's, Dance Machine France: Whiskey Flats

Hair Theatre: New Generation Dance Club The Heaters: Bunbury's The Heroes: Park Place

The Jacks: Mandolin Wind Infantry: New Generation Dance

Chalet
Little America: Belly Up Tavern
The Martyrs: Spiri
The Media: Chib Cholet
Messenger: The Normandy
Millennium: Holizon
Gary Myrick and the Flames:
Basebeach Bacchanal
The Nashville Express: Barr-X
Ranch House
The Nepbews: New Generation
Dance Club





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No Exit: Spirit The Nomads: Win Cody's Notice to Appear: Old Del Mar Cafe

Playdround Slan- Snint Private Domain: Belly Up Tavern The Procrastinators: Navajo Inn Purple Haze: Spirit The Rebel Rockers: Belly Up

Red Alert: Straight-Ahead Sound. The Reilectors: Jose Murphy's The Rhythm Method: Fied Coach

Riot: Straight-Ahead Sound,

Bacchanal The Road Runners: Mira Mar

Robyn Banx: The Lantern Rockola: Rusty Pelican, Sheraton Harber Island Harber Island Scarlet: Whiskey Flats Scat: Magnolia Mulvaney's The Screamin' Sirens: Spirit Serious Guise: Club Chalet Sh-boom: Peter D's

The Siers Brothers: José Murphy s, Haicyon The Slurps: Spirit Souls in Exile: Spirit Split Second: Pelikus Puli The Spud Brothers: Hotel del S.R.O.: Vista Entertainment

Eddie's

Fads: Kelly's Pub

The Thompson Brothers: Old

Del Mar Cafe

Three Guys Named Jesus: Spirit
Touchy Subjects: Spirit
Toys: Dance Machine

The Two Tones: Old Bonita Store
Restaurant

Uncommon Ground: Spirit The Wanderers: Monk's, Bonita Plaza Hestaurant War Pigeons: Spirit The Rick Wells Band; Tio The West Coast Band: Tuba Man's No. 1, Coaster Saloon, McP's

Center
Starfire: Don's West
Starfire: Don's West
Street Choir: Halopon
Strider: Red Coach hu
Baselone: Straight-Ahead Sound,
Bacchanal
Synesthesia: New Generation
Dance Club
Telesis: Whiskey Flats
Memphis Tennison: Palph and
Eddre's

Contemporary/ Top 40

Alibi: Lorenzo's Judy Ames: Henry's Dean Atkinson: Mexican Village The B Street Band: the

"hwader"
The Baja Strings: Nite Owl East
Barker and Orr: Carlos
Murphy's La Julia
Randy Beecher: Mexican Village
Dusty Best: Antonio's Hacienda,

Jesse Davis: Atlantis. Anthonu's Bogart: Islands Loung Bones: Hotel Escondia Brent Bowers: Kelly's Pub Brag: Nite Owl East

Devocean: Sheraton Harbo Brent Bowels (Acija) Fan Far Barchard, Bendicke Hay Barchard, Bendicke Hestaurant, George Joe's Hestaurant, George Joe Linhan and Callahan, Bet of Friends: filine Buyan Longe Longe, BC (Lond) Chair, Reaction: fluid and Bear Cty Lights: Joe Contal Key and Lainle Correa with Ed Bing Cosey: Mulmeng Wiscondido. Mulmeng Viscondido. Mulmeng Cormado. Donna Cote: Tom Hom's Lightnesse Frank Dexter: Tio Leo's/Mission

Judy Dopke and Deborah Ryder: Imperial House Double Trouble: Hotel Escondido

Dusty and Melissa: Tom Ham's Lighthouse East Coast: La Maze, China Five

Restaurant The Elements: Pea Soup Ed Ellis and Tapestry: Sandtrap

Lounge Fantazm: Jolly Roger/Oceanside First Effort: Tio Loo's/Mission

Gorge Flashback: Live Oak Springs Forward Motion: Monk's Floyd Gaines: Salmon House Gil and Linda: The Flying Bridge Wayne Gire: Dock's Cocktails Greg Glover: Papagayo's

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Joey and the Stingrays:
Lorenzo's, Carlton Oaks
Country Club
The Johnson Brothers: Gilbey's
Cocktal Lounge
Mike Lamy: Gardel's Grill, Abbey
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Cavanagh: Rancho Bernardo

The Palm Trio: China Five

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Two Pieces: Reel Gusto David Watson and the Cathering: San Diego Harbor Excursion Ron Wheeler: O'Hungry's Brian Whitaker: Riba Man's No. 2, Kelly's Pub, Nour Place Xpresso: Tio Leo's/Mira Mesa

Country/ **Country Rock**

Alaska: Moonglow, Stage Coach

Alaskis Mooughou, Singe Coach Inn
Alton and the Ox Bow Country
Ladis Ox Bow Inn
Jerry Base and a Bouch of Country Whitely Crock
Big Sisy, Plan Symmy Inn
Growth Country Side Street
Room/Ramon
Bramble: Abilities Country Side
Breakheart Pass Circle In Cornel
Buckshot: Country Side
Residented and Lossage
Bed Checkers La's
Country
Country Casanowa: Circle In
Cornel
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Cornel
Cow Jazz: Pelikun Pub

Coyote: Bronco Billy's C.W. Express: Triple S Steak House Martin Eddy and Country Breeze: Ole Wagon Wheel Elton, J.R., and the Country Gold: Leo's Little Bit of Country, Don's East Four Star Country: Landmark

Co-Atail Lounge Grand Central Station: Hutch's Chad Hart: Rodeo Room Haywire: Wangler's Roost High Steppin': Valley Center Inn

Saloon
The Hot Shot with Ron Bell:
Valley Fort Restaurant, Leo's
Little Bit of Country
Jack Johnson: Hank Fogerty's
John Kendrick and Company:
Whitsey Creek
Red Lane: Rudi's Hidden Acres
Laredo: Outrost

Tavern
Marcia Bowman, Charlie
Holdaway, and Tom Cahoon
Drousy Maggie's
Eamon Carroll and Bill Craig: Rosie O'Grady's Brian Connolly: Blarney Stone Laredo: Outpost Gail Lee and Go for Broke: Country Bumpkin
Lone Star Country: Country Sile
Restaurant and Lounge
Ron Morin: Red Bard Tavern,
Wooden Nickel, Lokeside Hotel
North Forty: Oakvale Lodge
Tommy Ray: Pelikan Pub
The Savery Brothers: Pomerado
Chih.

Brian Connotity Harmy Stone
Pub
La Bapalia: Zoralua's
Latin Five: Les Sintie Maxine
Los Lupes: Marisol
Loule and Loose Change: Josy's
Sean McNicker: Ireland's Ourn
Geof Morgan: Old Time Cafe
Mosaico: Marisol
The Paradise Street Band:
Ireland's Chur Drawns

Steer Crazy: Wrangler's Roost Swingin' Amiss: Lakeside Hotel Don Tennison: Sunset Lounge White Horse: Country Bumpkin

Mary Adams-Rathburn: Drowsy

Maggie's Brian Baines and Don Dunne:

Bluegrass Etc.: That Pizza Place Borracho y Loco: Belly Up

Folk/Ethnic

Ireland's Own, Drowsy Maggie's





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Lourge
D-Fendants (Halegon
Hobin Henkel: Brain O'Grady's
King Biscuit Blues: Mandolm
Wand, Old Pucific Beach Cafe
Shaggie Oits: Belly Up Taven
Elia Ruth Plagee: Old Pucific
Beach Cafe, Humphrey's,
Cottomann Hole!
The Rebel Rockers: Belly Up

Jazz

Joe Azarello and Kirk Clague: Elario's Clarence Bell Trio: Our Place Pub at Mikisan's Fro Brigham's Pres

Band: Pal Joey's, Oasis Club, Patrick's II Bruce and Steve: Mille Fleurs Holly Burke and Patrick Berrogain: Bella Via

Linda Chase and Roger Dempsey: Drowsy Maggie's Cheatham's Jazz Quartet: Bahia

Hotel
The Chicago Six: Belly Up

Jimmy Corsaro Trio with Sharon Andrews: Jazz Mine

Records
Ed Ellis and Tapestry: Sandtrap

Lounge Fattburger: Lehr's Greenhouse,

Bella Via Restaurant, Old Pacific Beach and Del Mar

Cafe
The Aubrey Fay Trio: San Diego

Harbor Excursion
The Aubrey Fave Quartet:

Chuck's Steak House
The Aubrey Fay Quintet
featuring Fran Loskota:
Patrick's II

Patrick's II
Forecast: Rusty Pelikan
Freefall: Upstart Crow and
Company/Solona Beach
Free Flight: Elario's
Mile Garson: Elario's
Mile Garson: Elario's
Mile Goot: Pax Bar and Grill
The Bobby Gordon Trio: King
Late here

. Luis Inn Harvey and the 52nd Street Jive: Fat City/China Camp

The Denise Jeter and Bob Morss Quartet: Holiday Inn/Embarcadero, Cafe Restaurant
The Bruce Cameron Ensemble featuring Elliot Lawrence:
Les Blanchard, Bella Via

The Bob Long Band: Belly Up

Robin Henkel: Rosie O'Gradu's

Karen Holloway with the Art Resnick Trio: Our Place Pub

Twern
The Joe Marillo Quartet: Our
Place Pub at Mikisan's, Chuck's
Steak House
Mark Meadows and Pacific

Humphrey's Mr. Nice Guy: Bella Via

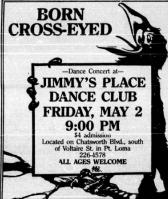
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Cornwall: Steamer's
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Grill
Ella Ruth Piggee: Old Pacific
Boach Cafe, Beille Via
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Everything Else

Mary Adams-Rathburn: Irish, international, and folk music on the harp, Drowsy Maggie's The Allegro Quartet: classical music featuring Vivaldi, Telemann, Bach, and Haydn, Words and Music Bookstore

to modern jazz music, Old Time Cafe Barker and Orr: mirth and music, Carlos Murphy's/La Jolla

Phil Beeber: classical quitar

The Fred Benedetti Trio: cello.

Plate, and guttar charcher
music and juzz standards, U.S.
Cornil Hold!

Pato Benton: Jamaican ray
master, Pelly Up Pavero
Bill Brackett: comedy and music,
Monterey Buy Carners

The Rev. Jim Call and Priends:
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Nixon: swing, pop, nostalgia, and contemporary dance music, the Wellhouse Bob Corwin: pop classics on the piano, Top of the Cove The Rod Craditt Band: oldies.

Rancho Bernardo Inn
The Crescendos: big band dance
music San Luis Rey Downs
Golf Course Country Club
Cathy Curtis: singer-songwriter.

nostalgic blues, and contemporary, Sandtrap Lounge

County, visual v

Hotel
The Dick Lopez Trio: swing.

Fame Connection: audience participation recorded music sing-along presentation, Carlos Murphy Schuera Basin Forecast: jazz and rhythm and blues. Rusty Pelican Patti Glenn: piano bar, Dookies Boh Hart: classical piano, Cafe Angelines

Bob Hart: classed plano, Care Angelique Elleen Hay: hosting a talent show and hoot night and performing everything from country to folk and contemporary, Jim's Hickory Wood Barbeque Craig Jones: sing-along favoriles, ballods, jazz, and a bit of country, Kelly's Steak House, Levend's

Stordust Hotel Bob MacLeod: piano and vocal variety, Bahia Hotel, La Valencia Hotel

Vicki McMaster: standards and pop from the Thirties to the Eighties on the harp, Sheraton Harbor Island

Harbor Island
Jerry Melnick; standards, movie
themes, originals,
contemporary, uni jazz music
on the plano, Seamer's
Mellissa Morgan; harp music, Old
Time Cale
Mosaleo; salsa and cumbia music,
Markol

Mosacci suss and Martiol Martiol Martiol Martiol Martiol Martin John Martin Marti

George Reno: all-around fun sing-along pianist, Avanti's of La Jolla Peter Robberecht: pianist, Mr. A's

Restaurant
David and Francesca Savage:

David and Francesia solvenic credit and flate Coff Angolius reason and flate Coff Angolius concert fiamenco guidar in solv and diests. Drussy Maggie's Sharons singuig utih piamo accompaniment, Gournal Jose Sharta and the Troy Dante Quintet: "lore sharing: "Spirit Richard Shyder-Cassical guidar Cafe on the Bay, Book and The Spud Brothers connelly and music; Hadel del Coronado Star Party, recorded music audience participation abou, Carlos Marphylas John January and Carlos Marphylas John January and John Santon, John Santo

CURRENT MOVIES

All reviews are by Duncan Shipherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unraked movies are for now unraviewed.

Applif Food 18 pg.— Not but for in type But the type in the college-led elimination delay, set the time at a discinguished elimination delay, set the time at a discinguished elimination delay, set the time at a discinguished elimination of the set of th

* (Feats, Studio 3 Crimina)

Back to the Future — The tak of stationing the time trivial theme to the stationing the time trivial theme to the stationing the time trivial tri

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Village B. UA Chinal Vida 69
Based of the Netson MCD SIGNAD
for the Tighties, except that there are
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directed by Michelle Manning. (Bijou; Carousel Cinema 6; Cinerama; La Jolla Village: Oceanside 8; Plaza Bontz; Rancho Bernardo 6; Santee Drive In; Sports Arena 6; Wiegand Plaza 6; from 5/2)

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Clan of the Cave Beer — Based on Jean Auel's book about the dawn of man, with Dayl Hannah, directed by Michael Chapman. (Carnino Cinema 4. Fashion Valley, Santee Village 8, from 5/2; UA Chula Vista 6)

The Cotor Purple — Steven Spielberg's old-fashioned Prestige Picture, a literary adaptation of both a critical and a popular success, and one with the ins to both the black and ferminat communities. These last

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Critters -- Invaders from space v Dee Wallace Stons, M. Emmett Walsh, and Billy Green Bush, directed by Stephen Hernk. (Carouset Ginema 6: Center 3 Cinemas; Clairemont, from 5/2; Grossmont; La Jolla Village, Oceansels 6, Plaza Bontals; Santer

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Crossroads — Ry Cooder, a lifelong Californian who has cut a sort of musicological path through blues, jazz. Tex-Mex, Hawaiian, and heaven knows where all, is responsible for the (very good) country-blues soundtrack here, and is also a sort of soundrack here and is also a sort of soul males to the five. The latter soul makes and the soul males and the soul males and the soul males and common on the lord of the soul males and common or soul males and common and believe to the soul males and common of the soul males and common or soul males and common or soul males and the soul males "Excellence in primitive music is cultural. You have to be born to it."

But he is bot hot on the trail of that loss story to but hack now. Naming tracked down in a New York nest in the loss of the trail of that loss of the trail of the Wille Brown, alse Blind Dog Futton. The first acknowledged master of the country butes are the properties of the prope John Fuscu. 1986 *** (Sweetwater 6)



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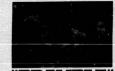
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CURRENT MOVIES

and directed by Phones Dertoh (UA Horton Plaza 7, from 5/2)

Down and Out in Beverly Hills Down and Out in Beverity Hills — Based toolegy on Henor's BOUDU SAVED FROM PROMING, this is Paul Mazursky's second attempt at a transatiantic transplant for first was ULLE AND JIM) — and betting to this time in fact, better luck than the original. The anarchic vigaborial and afters are both, and the solid and afters are both, and the second and afters are both, and the second and afters are both.

emblematic than in Renor's. The vagabond is perhaps too much so, with too much power and impact, almost like Tererice Stamp's mysterious stranger in TEOREMA. But the milieu onoretheless holds its own as subject-matter, and even upstages the vagabond as the move's real protagonst. This is only to be expected, since Mazursky, who lives there, surely knows Beverth Hills better than he knows the homeless, and his concern for the plight of the latter closing in like at throng of the Living Dead on the contemporary.

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8 Million Ways to Die — Thrifler with Jeff Bridges and Rosanna Anguete based on a Lawrence Brock novel, directed by Hel Ashty Carousel Chema 6. Center 3 Cinemas: La Jode Village, UA Chulla Villa 6. UA Cinema 3. UA Glasshouse 6. UA Hotton Pilaza 7)

Free Ride — Comedy with Gary Hershberger, Frank Campanella, a Mamie Van Doren, directed by Tom Thomas P. Trbovich. (Ace Drive In; Mira Mesa Cinemas, Star; UA Chula Vista 6, UA Cinema 3, UA Escondido 8, from 5/2)

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Gung Ho — In the previous movie by this name, the American attitude toward the Japanese (with Randolph Scott showing the way) favored annihilation. This one, forty-odd years later, about a Japanese takeover of an American auto plant, inc lines to the control of the state of the control of the things of the control of the control of the state of the control of the control of the things of the control of the control of the things of the control of the control of the things of the control of the control of the things of the control of the control of the things of the control of the things of the control of an american auto plant, inc the control of the control of

Japanese regimentalism and American rowdyism won't produce plenty of xenophobic potshots at a nienty of xenophobic potshots at a people who use choosticks, att seawed, bathe in the river, do jumping jacks before work, and are mystified by such a vivid American idom as: "is a frog" as as watertight?" There is a modest amount of crow to be eaten by Americans as well (the move's bravet moments), but in the end, compromise doesn't stand in the way. compromise doesn't stand in the way of anyone's greater happiness, success, popularity, anything. What kind of compromise is that? Michael Keaton, George Wendt, and Gedde Watanabe; directed by Ron Howard these.

watanabe, directed by Holl Howard 1986 • (Century Twin; Oceanside 8, Santee Village 8, Sweetwster 6; University Towne Centre, Vineyard Twirt)

Hannah and Her Sisters — It runs an hour and forty-six minutes, rather long for a Woody Allen film in fact the first of his films whose running time tas stretched all the way to three figures. One might hope going into it that this would be a reflection of the state of the state of the properties of the state of the properties and the state of the properties and the state of the properties and the state of properties and the state of properties of the properties of the properties of the relationship between them. But pensone and/or the greater depth of the relationships between them. But A MIDSUMMER NIGHT'S SEX COMEDY, whon also treated of the penson of the penson of the penson of customary single couple or half-cuuje or possibly frangle needed only eighty-eight minutes. And even MANHATTAN, his previous record-noider in length, and the previous time of his wines half half and to room in regin, and the physics of the process of the sense as most be seen as most be used up but annety as. The prime area of the process of

Barbara Hershey, Dianne Wiest. 1986 ** (Mira Mesa Cinemas, Vineyard Twin, from 5/2) House — Unfrightening horror faced with unfurny comedy and sprinkled with unrevealing glimpses of the Vietnam War — an unbeatable combination Still, after so many psychopaths and dropouts and whatnot among Vietnam wets. It was about time for a ghost. With William Katt and Kay Lenz; directed by Steve

Jo Jo Dancer, Your Life Is Calling
— Richard Pryor directs and stars in
this stransylautobiography, with
Carman McRae, Debbe Allen, Scoey
Matchel, and Paula Kely.
(Carousel, Flower Hill Ginemas,
Grossmont, Harbor Drive in Loma,
Opianside 8, Plaza Bonita, Plaza
Cinemas, Rancho Bernardo 6:
University Towne Centre; from 5(2)

when the members of the circumstrict image feet come together in one soot, with consequent sturtibles over the doorsel and officially considered to the consequent sturtibles over the consequent design of the consequent design of the consequent design and inconvenient pregnancy are little ease than 1V improved of the welfer hypotholis Many convenient design and inconvenient pregnancy are little ease than 1V improved the stoom stuff not so well with the soon stuff not soon stuff not

"Centre 3 Creema from 36' Lagend — Wignerian comic blook a primate force the first amount of the second primate force that Manifed Partners amonghered, a pair of uncorres ponty-seried elves, ponty-nosed agents of dankers, and rathautile vascent." It's a thing to delight the very very incorrect and a hing to design the very very incorrect and a hing to design the very very incorrect and a hing to design the very very incorrect and a hing to design the very very incorrect and a hing to design the very very incorrect and a hing to design and another than the production will be "barbecome" with his health and will be a hing to the production values. Too Cruse Ma San, in Churry, directed by which health a size, in Churry, directed by the second of Santee Village S. U.A. University flower Center. Wegand Pilaza 6.

Miner. 1986. • (Fiesta Twin, from 5/2)

Just Between Friends - A stcom Just Between Friends — A sicom 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

Luces — The initial situation is quite feritle grounded as it is is something so nearly universal as the Pygman on impulse. A fourteen-year-old might academically "accelerated" a devotee of classical music, a connoisseur but not a collector of insects — is the first preson to lay eyes on the new grint intown (in her tennis togs, and of course in stownions sites a smasher). The

CURRENT MOVIES

neeting takes place near the end of summer vacation and before she can have heard anything of his reputation, and with just enough time for him to have indoctrinated her with have heard anything of the foot of the first for him to have indeed the with his bias against the "superficial" is any concept with him jard his catching the first firs

The Money Pit — Getting off on the origin for is vial to a comedy. Such more so than to a comedy. Such more so than to a risagedy, which can risearche. The sone — a comedy one summers about a young miscondition of the summers about a young miscondition of the summers about a young miscondition of the summers and the summers are sufficient to the acceptable of the summers are sufficient to the summers are summers and moves on to overfaggraptine upon in the bathfulp snewing out much etc., and moves on to overfaggraptine of the summers and moves on to overfaggraptine of the summers of the security of the control of the security of producers here.

the extreme long shot through a second-story window of someone fighting oft some invisible insects. But by that point the law is agit to be prefly thrilly set. Tom Hanke. Shelley Long. 1986.

(Aleno Drive In. Carousel Cinema 6: Coflege; Fasthion Malley, Plaza C. emask. Rancho Bernardo 6: Santer Wilago 6: Sports Arens d. Santer Wilago 6: Sports Arens d. Shelley Long. 1989.

University Towne Centre, Wiegand Plaza 6)

Murphy's Law — Charles Bronson as a con frames for murdul, directed by J. Lee Thompson. (Claimmont, from 5/2, Mira Mesa Chiemiss, from 5/2, Cosansida B, Rancho Bernatto G, South Bay Drive In, UA Chula Vista 6; UA Grassnouse 6)

Murphy's Romance — The lighter side of Martin Rit: a connact corned yet in the sort of Western small fow where everyone knows everyone exist and where the lone of lone of the lone of lon reach risks that believe therein the following the characters and the audience. This hardy seems necessary when the characters and the hardy seems necessary when the characters and purpose of the characters and chara otherwise well-stoppered Liberalism. No Nuise. "Reforest America." Stop Strip Mining." For all its firmsness, there is a lot to be said for a move that attempts to resurrect as a folk heno, or service as a folk heno, or service as the forth men, the corner pharmacist cumples the sundom of basty-bue smock. There is a lot to be said amply for the drugstore set teel, which cests in a kind of time-warp. And there is a rot to be said too for

any move 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.) It is entirely in keeping with his career thereon that even here he deserves a better. maturer more deserves a better maturer more deserving co-star than Sally Field. 1985. " (Carousel Cinema 6, from 5/2, Parkway, from 5/2, Plaza Cinemas)

No Retreat, No Surrender -Martial arts action with Kurt McKinney, J.W. Jills, and Sugarfoot Cunningham; directed by Corey Yuen

Yuen (Casino, Fishion Valley, Oceanside 8, Rancho Bernardo 6, South Bay Drive In: Sports Arena 6, Sweetwater 6, UA Cinema 3, UA Escondido 8, University Towne Centre, Wiegand Plaza 6, from 5(2)

Off Best — Cops and extracurroular ballet (with Jacquise D'Ambose in an authorographic not as the public service obverage graphy). On, of the authorographic not as the public service obverage graphy). On, of the careful y

Pretty in Plok — That snobbery is a howay street, that is a just as permotous either way that even the occasional inche is bessed with a worthwrite season. But the assumption in John Hughest worthwrite season. But the assumption in John Hughest week. Or major is that any lesson laught to terranged coesn. It in any case subtley has been deprined with Mary Mayor doesn. It is not subject to the proper dealing the companied of the property develor, etc. dealing the companied with Mary Mayor Useriane dealing the companied seems furnishing to dealing the seems against the consideration of the character os le frequently seems aguite human Jon Cyce is not so fortunate in what might be called to fortunate in what might be called so fortunate in what might be called for fortunate in what might for fortunate in what might for fortunate in what might fortunate The Official Story — And an old and durable story, for the radicalization of a complacent bourgeose, namely an Argentine history teacher who comes to suspect that her adopted five-year-old might be one of the subsection that the about a very present of the terms of seems quite human. Jon Cryer is not so fortunate in what might be called the Anthony Michael Half role, otherwise known as come reledition of the manner of the content of does what she can, and more than she should have to to supply what san't there her portrayal of moral qualmishness approaches the operatic. And sometimes surpasses it. Directed by Luis Puenzo. 1985. * (Guild)

to grow up to look like Marion Brando in THE GOOFATHER, Andrew McGurly, as the decemby a Andrew McGurly, as the decemby a match physically, but he show a match physically, but he show a more of the physical particles are provided by the physical particles december 10 y Beorge Deuton, 1886. Gressmort Miss Chosandold & Lond (Gressmort Miss Chosandold & Lond Service) (Service) (Service) (Service) (Service) (Gressmort Miss Lond & Gremma Service) (Service) (Ser Out of Africa — Isak Dinesen's life as a coffee grower in Keriya, before, during, and after World War I. is almost the stuff of an Edna Ferber novel. The adapters' leeriness of vulgarity (but not of sheer bulk) prevents it from being that, and

Reckless — Rebellious teens in a small town, starring Aidan Quinn an Daryl Hannah, directed by James.

Hidnard Pryor Here and Now— Here is New Orleans: Now is August 83. Subjects include drugs, drunkenness, marrage, Africa, and public totelst. Laughs are not significantly liwer than in prior Pryor concert lims. Audible audience properties. Directled by Prop. 1983.

"" (Harbor Drive In, from 5/2)

Polish or Oxialonnan is surprisingly adequate to the physical demands of manda six his property and a six his rest and darken to the degrees, and with a convincing six his product, as the supposedly Brish love (sams any accent whatever) con cowboy and too much the confident and condescensing hollywood and continued to the confidence of the confiden Rocky IV — The third sequel to ROCk' I has gotten into politics, but here is no need for the critic to tollow Sufficient grounds for dismissal will be found, once again, newfound defensive skills (see Part (ill)) somehow missald, Rocky is again cast as the understop against the amitted off Society of histopion, bear amitted off Society of histopion, bear amitted off society of histopion, bear additionally somehow and control of the case of David and Solidam, "observed as a service of David and Solidam," observed as a service of David and Solidam," observed as a service of David and Solidam, "observed services". Drago, a.k.a. The Siberian Bull all 261 pounds of him. (It's a true case of David and Golath, observes the ringside announcer thus scotching, any notion of these two fighters as proper allegonal representatives of two global superpowers, and giving two global superpowers and giving us our answer to that intriguing lying from one of nume-us thurning rack songs on the soundtrack. "Is a East versus West or man against man?"). The blond cree out and grante face of the statuesque Soviet point us distinctly in the direction of Hitler's Ubermensch, and it would be a short Ubermensch, and it would be a sino-leap from there to Schmeling vs. Louis But it would seem to be an even shorter leap to the actual longestreigning amateur heavyweight, Boolfo Stevenson (never mind skin color), who, with ins-piston-like left and tranquikting right, cruelly teased American boxing.



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CURRENT MOVIES

how he would have fared against, say, Muhammad Ali, It was an ignorant question, and Sylvester. Stallone has transformed if inio an ignorant little movie. The proper

be Mark Robson's THE HARDEH. THEY FALL fas in "the bigger they cume..."), which dealt directly with the guilfibity of an American populace on whom an unknown Argentine giant, a.k.z. The Bull of the Pampas, sould be palmed off, on the



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418 Ciruit

15 A SECOND CHOICE.

(Camino Cinema 4)

Shoah — Claude Lanzmann's nine-and-a-half-hour documentary on the Holocaust, shown in two parts (Ken, Part II, through 5/3)

Sleeping Beauty — A splendid williamess named Maleficent, with villances named Maletcent, with yellow eyes and black hores, and a splended final titleen mustes when the Three Good Farles attempt to rescue Prince Philip from Maletcent's strong-fold on Forbidden Muritain. A bry bit draggy to that pont. Produced in 70mm by the Dancy armistion team. 1959. "(Plaza Bonka, Plaza Conema); University Towns Centre, matiness)

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unfascinating facts of the case. They also acquaint us, more than we may need, with the muder strong haracter strong haracter strong by protayed by Adojh Caesar a fearless bandan cock with the raspect vice similar book with the raspect vice similar and with a mind toward without pin is whole race, not just his immediate pation, into shape. With holowed E. Robins, J. detected by Worman Jeanson 1894. Stand, from 329

• (Smart, from 5/2)
• Sugartally— No hive to accept the central pick proposition on faith. A large, pasky unbased doubging with a work as a coordinate of the pick o quanty or the entire show but it also adds interest (or puzzlement, at the least) where otherwise there wasn't any. With Marianne Sagetrecht and Eisi Gulp, directed by Percy Adlon. 1984. *** (Ken. 5/4 through 5/10)

The Trip to Bountiful — Little enough has been done to liberate hotons Foote's Golden Age teleplay from its stagness. Nothing at all has been done to update the piece, and if a weren't for the period production (a trile over-laws, in fact) and the sharply-etched photography of Fred Murphy, there might be a feeting of unindustriousness about the whole project. It is meant to fundion mainty

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CURRENT MOVIES

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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 bounded on nothing but their mutual

desire to iberate three sea turties after thirty years' residence in the London Zos and that deservir stand London Zos and that deservir stand developing other (and sexual) restorationally self-developing other (and sexual) restorational self-developing other (and sexual) restorational self-developing other (and by a self-developing other (and by law the most, of the film extent application of the caper into a producer to other (as eye touching as the prisay book-loop clark which considerations the control of the caper in the self-developing of the caper in the production of the caper included the caper in the self-developing self-develo

childrin a coun wanter a not how and the plan beefer, who consent no me her plan. But a couple of smaller and the pound as they say — yeld nothing in buchinghess to the larger ones. Harrer Walter as Kingsley's commodest sexual aggression in an effort to ward off spanisherhood; and the plan Violets Are Blue -- A reunion of high-school sweethearts (Sissy Spacek, Kovin Kling); directed by Jack Fisk. (La Jolla Village; Parkway, from 5/2;

Sports Arena 6, from 5/2, Sweetwater 6: UA Escondido 8: UA Horton Plaza 7: Wiegand Plaza 6) which is to say more tentative and less arm-twisting, as the inactive children's book author, and recent obsessed owner of a pet water

a British-protected island, with Michael Caine and Valerie Perrine, directed by Dick Clement. (Santee Village 8; UA Chula Vista 6; UA Gladshouse 6)

Wise Guys — After several increasingly unawory efforts in ne increasingly unawory efforts in ne decided for a change of pase to be furny, as may below him have for a change of pase to be for a change of the change earth anyone can decide to be for a change of the with his supplement eight, he can only the senior of stans is indeed with the supplement of the re-increase, and this (by way of some immutable principle) is over less concluded to large than it is to

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Youngblood — Rob Lowe and Patrick Swayze as amatour hockey players, directed by Peter Markle (Camino Cinema 4)



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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 504 per additional word, and payment must be submitted with

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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 504 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.D. Box 80803, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

neader office or over the prione.

DON'T CALL US

Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Cannot handle visits or phone inquiries concerning them. to attempt to carcel ads, or to request information from das seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS

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 50¢ per additional word. Paid classifieds may run for any consecutive number of weeks provided proper payment is received.

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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.



235-8200 (Display advertising 231-7821) Please do not call us regarding free classifieds



SAN DIEGO READER

MAY 1, 1986

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CARS	23
CAR SERVICES	23
COMPUTERS	7
FOR RENT	34
FOR SALE	1
JOBS	17
LESSONS	. 19
MOTORCYCLES	28
MUSIC	10
NOTICES	8
PERSONALS	. 21
PETS	19
РНОТО	18
REAL ESTATE	36
ROOMMATES	29
SERVICES	20
SPORTS	15
TRADE	17
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Home Baked Brownies • Fresh "Muffies" Chocolate Chip Cookies . Beverages •

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ielaves, large hautch. 1285. Days. 455-1225. DINMOS EST. solid call hutcher holive table. 307-4607 frestie style: with four chains. As new, have moreigis, 1400. 286-1035. DINMOS EST. bamboon settam filled geometric delays: 2-bane antiberatiowan torotoole freshist. 1285. 4. Cassual yet integrant, stundyl 1-1/2 years new. cost 1475, 1375. 233-2447.

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DISHES, 45 pieces (8 place settings), made in China
4 pusterns to choose from, 550. Call Monday Frdiay
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Enjoy barbecued fish on our new outdoor grill BARBECUED FISH TACOS 35¢

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Our new menu offers a taste so fresh, our seafood entrees change each day According to what the fleet brings in each day. Make plans now to catch it.

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SUSHI BAR HAPPY HOUR (5-6 pm Mon.-Sat.) ALL YOU CAN EAT \$10.95 (per person) LUNCH SPECIAL—Most items \$3.95 Lunch 11:30 am-2:30 pm Monday-Friday Dinner 5:00 pm-10:00 pm Monday-Sunday Special good through 5:/8:86 with ad Please present coupon while ordering.

2 for 1 DINNER



HANA SUSHI JAPANESE RESTAURANT

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Monday, May 5th Live music 4pm-11pm Free appetizers 4pm-6pm Margaritas, Gold Teguila shooters \$1 3pm to midnight

1251 Prospect St., La Jolla 454-2232

NEW ON Try our new creation — it's fantastic Quesadilla Mercedes \$7.95

In Historic Old Town

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(2 for \$4,95-\$6,95) Buy any item from the Mexican combo

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AGMAGE SALE using the charles being the first production of the charles of the ch GUTTERS, white vinyl type with fidings, 132 bases are 22/23/29 or 44/40/20 and 22/23/29 or 52/23/20 or

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LAWN EDGER, gasome, thiggs and Stretten, 175 Intractions included 466-2181

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COMBINATION TACO & ENCHILADA MEXICAN DINNER FOR TWO

\$795 Includes salad, rice, beans and your choice of coffee or tea. Offer good with this coupon through 5/15/86. Food available for take-out.

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For fine Greek food & atmosphere in downtown!

Lunches \$2.95-\$4.75 **Dinners** \$5.25-\$9.95

One free dessert with this coupe "We make sure you come back." 431 E St. between 4th & 5th Ave. Half block from the east entry of Horton Plaza 232-0461 Coupon expires 5/15/86

Come celebrate Cinco de Mayo with us and enjoy any Mexican beer for only \$1.25 Complimentary pitcher of beer or half liter of wine Two combination dinner plates for \$12.95

Not valid on food to go. No coupon necessary just mention this ad through 5/15/86.

EL AZTECA





Monday, May 5th 0

There's a hot time in Old Town tonight, with wild events going on every hour of Cinco de Mayo.

· Taco-Eating Contest 5 pm · O · Three Legged "Burro" Race 6pm · · Piñata Bust 7pm · Mariachis 4-7pm · · Complimentary Appetizers 3-9pm · · Dancing 9pm-1:30am · Balloon Bust 11pm · · Eat the worm-Mezcal ·

· Take your picture with a Burro · So come and join the party or you'll wonder what all the noise is about!





Dookies CINCO DE MAYO

Steak Ranchero Lunch \$3.95 with Danny's Secret Sauce Carne Asada Dinner S7.95 Piñatas - Mexican Music - Prizes 990 Margaritas 990 Mexican Beer

Dookies Restaurant

4125 El Cajon Blvd. 283-6581 Open Mon.-Sat. 10 am-2 am. Sun. 10 am-midnight

SHRIMP BURRITO \$5.95

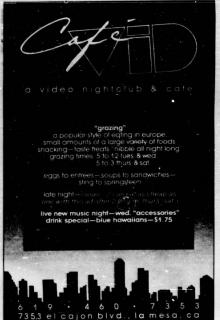
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SPECIAL 17 OZ. MARGARITAS \$1.00 TEQUILA SHOOTERS 75 Good only on May 3, 4, and 5, 1986

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Plan your summer parties on our lovely pat
"We do catering for all occasions"





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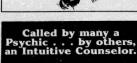


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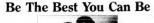
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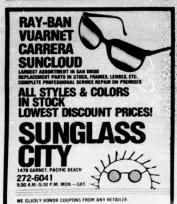
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Details (1986) of the control of the DODGE ASPEN, 1977, Special Edition, 4 door aucoustic, heater, air, power brakes and steering, am tilt wheel, radials, new brakes and exhaust system Good condition! 287–276, 470-5804

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HONDA CIVIC 1500 DX, 1983, Supred hatchback in excellent condition, 14650. Evenings, weekends, 224-9938
HONDA CIVIC 1500 1982, 4 door, 5 speed, silver, 10,000 miles. Digital owner, AMFM casette, outstanding condition, 33°50. Call evenings and weekends, 256-1704.

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PORISCHE 912, 196, real with basis, we're joens, hurn-great. \$550,00 or reasonates often Days, 444-2047
PORISCHE 913, 1972-20, num goods at revels since, superprint and a tille pairs \$1,000. Chan. 4,544-780.
PORISCHE 912, 1980. Basis, everyteen's condition. 1,5500. (versa gl., 281-989). PORISCHE 912, 1974, man pairs, birts and strust, regular manuscreamer and recopit. Excellent condi-tion. 14,876 or 1974. Print pairs, birts and strust, regular manuscreamer and recopit. Excellent condi-tion. 14,876 or 1974. Print pairs.

RENAULT 12, 1974, 4-300r. 4-speed, white, 67K miles, AMIFM cassette, looks and runs great Must see 1950. Moving to Afrika, must sell 426-7939.

RENAULT R10, 1967, uphoistery, head liner, paint, radials, shocks, wiring, starter, generator, tuning needs minor engine work 1500 Chris, 486-1592.
RMS AND TRES. Central fire mourted on Wischlams
AOSI, 205 VESOA15 Good condition, 1850, negotiable. Bon, 549-8921. negotiable. Ron, 549-8921.
ROLL BAR, fits small truck, 4°, black, brand new, 575.
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RV, DOSGE, 1997, missimotor frome, 17, self-contained, air, power bases and seering, radiostage, excellence controllence, how missing 16500-480-922, 299-080.

PACER, 1987, virilage moder with 55,000 argunit missi, bowers jets from with 55,000 argunit miss. Invertis jets from with six Alchem, refrigerator, stove and sleeps 4. Saintice at \$5,000, 278-889.

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Separation of the 1999-891 control and the 1999-

mini truck indergrass, cab neight and 7 condition, \$200 or brist \$26,0849.

36.000 miles, 17,000, 224-376. SUBARU GLF, 1982, 60,000 miles, 2-door, 5-speed, amifm cassette, air conditioning, luggage rack. Original owner Excellent condition, 13200. Mark, 1881, 1923.

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SUBANUS (IL 198), wapon, excellent condeion, air.
TOTAL CELICA 37, 1995. Superce air condeioning.
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Times, 4 Pinto radial tires, almost new Pl65/80 Rt 3 13" on wheels, plus 1 older spare, 1500 firm, don't offer less) 579-8546.

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697-840.
TOYOTA CELICA. 1986, air conditioning, AMFAM.
"Assatts. 5-speed, 2000 miles, 2 moreths from 5-year
unimited mileage guarantee, 112,950 or best offer
Leave mestage, 268-759.

TOYOTA CELICA, 1972. good body, runs well, clutch slips, 1700 firm. Craig, 287-2332; days, 472-7812.

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SIGNAL 1976. 4 connections, 150 color of the district of the color of

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YOYDA COROLLA \$85, 1977, 5 upen Jiffback, new battery, ammin, good condition, \$12950fer 446,2297

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Osien, an stereo si 400 tent 483-2/03.
TOYOTA COROLLA, 175, 4 speed, whith causets new hiders, new multier, 1850 tent, sever missage, 483-488.
TOYOTA COROLLA, 1714, station wagon, 5 speed, excellent mechanical or of dron, 10085 2/00, 1000 or tiest offer 726/1853.
TOYOTA COROLLA RASIC, 1976, mustant needs.
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Nov. 58-30-30. A street of the second of the

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TOYOTA CONDILLA. 1975. station wagon. Hölietengine Signeddelinimision. Good condeton runs good. 1900 or text. Cell 222-6976, 222-7527.
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1600, custom seats, new brakes, great trees, needs
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Section mental and profess to 1200 Classes against Command cold 1200 Allows and the section of t

VIEW DAMES. 17% person reviews 4.1000 miner. Program Service and less good 1800 of the Service and S

VW SOLAREBACK. 1969, red. surroad, new spinolery good condition. Must self Carl \$7.502.5. VW SOLAREBACK. 1971, good crossoon missel and out. AARIM. merc chash, redshir, Farna like a styler Proced to relia a \$1000 or best offer. \$75.600?
VW SOLAREBACK, 1909. stellynt, clean, fresh paure, good regime tratemission, mee braken, mee Die hard battery, Must see to appreciate. 417.4898. 455.3761.

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WE SCHAFEEACK: 1967, their engine and stratismistion, receip clubt, and brailes, good time, good server, good

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WR. 1961, looks uply runs well. Recent brake jet. from end return. \$175.00 best. John, 94,940%, or among soon, make me a reasonable office will cake jet. from end return. \$175.00 best. John, 94,940%, or among soon, make me a reasonable office will cake from end return. \$175.00 best. John, 94,940%, or among soon, make me a reasonable office will cake among sorting an inside. \$179.7237 very good stage. 1976 to Till Feller. Norwie every more stages and the stage of the

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WANTED: camper shell, with cargo door, to fe 1972

Dasun pickup, Muss bir in good condeton, 295-4858

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WHEELS, 4 pointed adversion dish mags, two 15x7, two 15x10 with nuts and dust cover. Screiner comoun, first 10x passes 464-126th mags, 5-ting, first ford and Chinys, 5x0, 18x1, 27x1-7x18.
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or no. Clark personnel CV 772.

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HONDA 650 NIGHTHAWK, 1983, excellent condition, 12,000 miles, 11500, 272-608.
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HONDA GL. 1000 GOLDWING, 1978, orly 12,213
miles, lots of extras, new bres and battery, stere
AMSFM, owned by a sensor citizen, 12000, 449-1282

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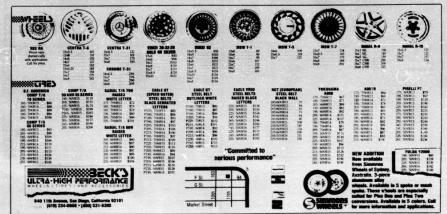
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This photograph, taken sometime around 1910, shows eight members of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, who from 1978-1994 the service of the San Diego Police Department, wh PRECIALIZED Unrounger 185, 1975 Rocking-per 185, 40 Physics 242-208 (Souther-cellent conditions 342-142) remains Art Components, 1225 Bourses construction of a more modern and spacious facility construction of a more modern and spacious facility next door.

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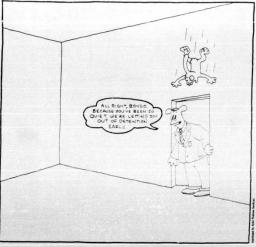
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By Matt Groening 1986



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AT THEZAKE THE WAS AN AS DAY OF THE WAS AN AT SO WE JUMP OUT OF THE WAS HET UNIN DOWN THE HILL AND MAN SHE WAS GONE.



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WE TRIED TO MAKE IT SOUND LIKE HE
WAS THE BEST GUY OF EVERYONE. WE
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4. Employees of the Reader and their immediate families are not

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final and arbitrary. We we only got fine prizes each week to give away,
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6. All answers must be entered in the space allowed on the puzzle page. And pleases, no phone calls or the prize of the prize of

Winners of and Answers to Reader Puzzle #402.

Of the 422 entrants, 381

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Mitch Willis, San Diego 2. Richard Riedel.

San Diego

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Campo
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OFF THE CUFF What have you done on a dare?



Leon Graves Carpenter

In the army, we used to work twenty-four hours on and twenty-four hours off. On our time off, we'd go over to Mom's, a great German guest house where we'd put on a twenty-four-hour drunk. One night after about sixteen hours of heavy drinking, I sat staring at this glass. I had heard of people chewing glass, but I had never really seen anyone do it. I was having one of those spacey conversations with my friends, and they dared me to do it. I kept turning the glass, looking for the right place. Then I bit a moon-shaped piece and bit that in half and chewed it while rolling it around real softly with my tongue. My friends were sure I had gone over the edge. We got kicked out of Mom's for a week.



Chuck Picorelli Crewman East San Diego

It was a dare by the first mate a Haitian crewman of mine.

We were transporting a boat from Key West to San Diego at the time - the Miss Incline She was a fifty-six-footer, a cross between a sport fisher and a pleasure craft. After sailing for seven or eight days, you start going stir crazy.

Anyway, this crewman said, "I heard you Americans are crazy." We had been watching a school of sharks in the water at the time. You could see their fins everywhere. He dared me fins everywhere. He dared me to go up to the pilot house and jump off the bridge for fifty bucks. I jumped and I immediately had second thoughts. When I hit the water, I was thinking that maybe I should go back to the University of Pittsburgh and finish my degree. I quickly pulled myself over the rail to safety and nearly went into a coma. He paid me on the spot



Howard Kennedy Property Manager

ensington It was 1975; I was attending Mammoth High. The Mammoth Huskies was the name adopted for sports. Most of the students were really involved. I was somewhat of an outsider. I met another student who was also from San Diego, and we became best friends He enjoyed jazz and other music that I really liked. One of the songs we listened to was Frank Zappa's, the one that goes, "Watch out where the huskies go,/ And don't you eat that yellow snow," or that yellow snow," or something to that effect. He dared me to sneak into the principal's office and play it over the PA system. The over the FA system. The principal was a very large man who looked like Jaws. He could scare the daylights out of students. I managed to sneak into the office and lock myself in. I put the song on and jumped out the window. They never did find out who did it.



Joien Keller
Traveler
North Park
I was thinking about going to
Japan to reach English. I had a
job lined up, but it fell through,
so I mowed to San Diego.
About a month ago, I received a call from another Japanese school I had written to Although I didn't take their offer, it got me thinking more about it again. A friend of mine here said, "I know you, Jolene, and I don't think you'll ever go." If someone dares me to do something, it makes me even more determined to do it. What he said really got to me. I'm going back up to Oregon first, and I'm leaving for Tokyo at the end of April. I have some leads, and from what I've researched, it's not that difficult to find a job once you



Steve S. Student Hillcrest

I was in the navy for ten years. We were in Cairo part of the time. We'd do anything over there — you know, young and stupid. I was being led around on a camel by its owner when one of my buddies said,
"Stick him in the side" — the
camel, that is, I did and the camel 'ook off. I couldn't stop him Finally when the camel ran out of wind. I was way in the hell out in the desert. I couldn't believe a camel could move that fast. They really do. Another time, back in '74, when there was martial law declared in the Philippines. declared in the Philippines, you had to get off the streets by midnight. My friends dared me to go out. You'd play chicken with the patrol guards. They'd be shooting at you, and you'd be dodging between the huldlines, trying to set a sixbuildings, trying to get a sixpack and get back safe. I made

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