

READER

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ESCAPE!



A former Vietnamese journalist, now living in San Diego, recounts his harrowing ordeal of fear, torture, and hope.

I can still recall the date, May 19, 1977, because that was Ho Chi Minh's birthday. The entire camp was taken out to the fields to clear away the elephant grass — to “compete with each other for Uncle Ho’s birthday.” The grass grew head-tall alongside the main road. As we dug up the ground with our picks, we could watch the villagers go by and see the Lambretta bus on its way from Long Khanh to Cam My and Cam Duong, south of Saigon.

I deliberately made my way to the

grass right by the road where the bus passed because I knew that this was the day my wife, Thuy, was coming to see me. I had learned this the week before through a letter smuggled in a bag brought to me by friends who had come to visit the re-education camp. Campmates often used such opportunities as the working parties to meet secretly with their wives. While keeping a careful eye out for the guards, they might have a few minutes to talk with each other and pass along a little food.

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By Duong Phuc
With Vu Thanh Thuy and Neal Matthews

Collages by Helen Redman

City Lights

Nice Move, You Guys

Ed Fontane and Marty Fay are just a couple guys from "New York who want to move your furniture. Last October they started their own company, "Ved Ed and Marty Will Move It." Business is good, but not good enough to spend big bucks on advertising, they say. So Ed and Marty got this brilliant idea: they could advertise for free by parking their truck—emblazoned with their name and phone number—next to Buena Vista Lagoon in Oceanside.

The spot Ed and Marty picked was a frontage road next to busy Highway 78, just off the Jefferson Street exit. The dirt cul-de-sac they park on borders the lagoon and a sanctuary for waterfowl. The truck sits there one or two days a week, usually on a slow-moving Monday or Tuesday. Since both sides of the truck are painted, motorists driving down the freeway in either direction can see it. "The phone number is huge," says Ed, who lives in



Ed Fontane, Marty Fay at Buena Vista Lagoon

Oceanside. "You can't raise it. Everybody we know sees our truck." But there are those who think the moving truck is an aesthetic crime against nature. "Ed and Marty have become a real source of consternation," says Dana Whitson, a

spokeswoman from the city manager's office in Oceanside. Citizens have complained, she says, that the truck blocks the view of the Buena Vista Lagoon, which she describes as "one of the most scenic spots in North County, if not all of San Diego."

Ed thinks the lagoon looks like "a chemical dump." Standing next to his truck, he points to some trash in the lagoon and a long mound of dirt that has been dredged up from the bottom. His truck has a neater appearance, he says. Ed also argues that the truck is legally parked—he moves it every night—and the ducks don't mind it because Marty brings them bread. The only phone calls the company has received about the truck have been

from new customers who saw it from the freeway, the partners claim, adding, "People call up and say, 'Is this Marty or is this Ed?'"

What to do about Ed and Marty was a topic of discussion last week at a monthly meeting of various law and code enforcers in Oceanside. The moving truck had already been discussed "on several levels" at city hall, Dana Whitson says, but no violations could be found. (The only parking restriction on that road states that vehicles must be moved every seventy-two hours.) "This is one of those things we hadn't counted on happening, and we have to deal with it," says Whitson. One solution suggested at the meeting was to limit parking to only two hours. But the committee didn't want to curtail the time of those who fish in the lagoon. The favored option was to put weight and commercial vehicle restrictions on the road.

"There's no reason for anyone to take a large vehicle down from the bottom. His truck has a neater appearance," explains Whitson. The committee's recommendation will be voted on by the Oceanside City Council in late May or June.

Ed and Marty don't understand why the city "is picking on a couple guys who don't bang your furniture" (continued on page 42)

Programmed

To everyone at the station but its top executives, Helen Smith's acquisition of a twenty-percent interest in KTTY Channel 69 amounts to a financial angel bailing out a troubled television station that has had a hard time meeting its expenses. But to KTTY president James Harmon, the circumstances surrounding Smith's involvement are not quite so serious; instead, he says, the multimillion-dollar investment by Smith—in the estranged wife of fallen financier C. Arnholt Smith—will simply help the station upgrade its programming, purchase new broadcasting equipment, and in general "help us implement all the things we've been meaning to do for some time now."

Still, Harmon concedes that starting up a new television station in San Diego has proven to be more difficult than he originally thought. When the Federal Communications Commission (FCC) decided in 1979 to make available the frequency for San Diego's seventh television station, there were ten applicants for the license. After five years of buy-outs, mergers, and negotiations, that

number was down to four: a group of businessmen headed by former San Diego City Councilman Tom Hom and his brothers; black entrepreneur J. Bruce Llewellyn and several other East Coast businessmen; a local Hispanic group headed by contractor Gil Contreras and his brother, Saul; and another group led by Harmon and thoroughbred racehorse manager Joseph Alvarez. The four groups decided to band together as San Diego Television Inc., and with only one applicant, the FCC formally granted them the license in 1984.

On September 30 of that year, KTTY Channel 69 went on the air, backed by an initial investment by San Diego Television of \$4.5 million and broadcasting a schedule consisting mostly of reruns like *The Fugitive* and *Please Don't Eat the Daisies*, as well as a few old movies and original programming, including a cooking show and two-minute newscasts. (Around this time, Harmon states, the other partners brought out the Llewellyn group.) In its first Nielsen ratings survey, released in February of 1985, KTTY made an admirable debut, reaching an estimated 76,000 households (or ten percent of

(continued on page 42)



The Last Page

Seventy-three-year-old Marguerite Lanning merits more than a footnote in downtown San Diego's biography of change. Two weeks ago, after twenty-three years as a purveyor of used books and magazines from the storefront beneath the Weeden Hotel at 927 Broadway, Lanning's Book Shop ceased operation. "Chalk it up to the time," sighs Lanning, sitting where she spends most of her days now, behind her bed upstairs in her late Lake Murray-area home. "I'd planned on working in my store until they carried me out by the feet. I loved my store. It was my baby. But you gotta face the facts, I guess."

Lanning sold off her inventory of 45,000 paperbacks, 27,000 magazines, and 8000 hardbacks for \$3000 to a book dealer in Escondido.

That inventory, which at one time numbered as many as 125,000 titles, evenly split between used books and magazines, had been dwindling for the two years since Lanning's nervous breakdown. "The area on upper Broadway has become terribly run-down, with all the undesirable things pushed up that way," Lanning explains in her deep, sizzling voice, drawing on a cigarette. "A lot of my female customers became afraid of coming down to the shop, and I myself eventually became scared of going in. And it caused my nervous breakdown."

For the last eighteen months, Lanning stayed away from the shop and allowed Richard Morris, a trusted friend, to run it for her. But it was unprofitable, some days taking in less than ten dollars, and the business could no longer fight time. The rent had been raised to \$700 a month, from approximately \$500 two

years ago. Lanning says she wasn't in competition with the other nearby used book stores, such as Walenbrock's, two blocks to the west, because "I had things nobody else did, like the magazines and the science fiction and the westerns." But fewer customers bothered to make the trip downtown, where parking was difficult (the parking lot across the street was replaced by a senior citizens' high-rise), and the bus stop in front of the store drew too many questionable characters who finally outweighed people's need to look for old, dead magazines. "My *Lives* were my pride and joy," Lanning says. "But in the Eighties, people started tearing out the articles they wanted," (continued on page 42)

City Lights

A Little Pier Music

The B Street Pier on San Diego Bay would be a lovely spot for a concert, with the bay gently sloping against the pillars as musical notes float from the mouths of cellos and oboes. Now picture the pier full of reggae devotees, their dreadlocks flopping in time with the congas, or PCB-frenzied rock fans diving off the pier, and the image will be closer to what the port commissioners envisioned when they banned music concerts from the pier last week.

The action came about because of a request from Rob Hagey, organizer of the Michelob Street Scene '87. Hagey wanted to hold the outdoor musical festival—the fourth one he has promoted—on the B Street Pier this summer; on April 8 he brought his request before the commissioners of the San Diego Unified Port District, which oversees the use of the pier and other state-owned

baggage property. Hagey's proposal led the commissioners into a discussion of who should use the pier and its colorful cruise ship terminal, painted groto blue, pink dust, Sierra green, and salmon. The \$2.5-million remodeling job done on the terminal last year has attracted more than just the Love Boat, it seems. Since the terminal opened in December, several requests have been received from organizations that want to stage their events on the

pier. But Hagey's event, tentatively set for August 30, was the one that motivated the commissioners to formulate guidelines for evaluating requests. On May 6, they voted three-to-two on a policy that excluded the reggae/country pop/rock and roll event that Hagey described to them.

According to the new policy, only "not for profit" events can be held on the pier, and no musical concerts will be allowed. The Michelob Street Scene could have fit under the first condition because it is a fundraiser for Hagey's San Diego Jerry Festival, a nonprofit organization that promotes musical events. But the second restriction thwarted Hagey's hopes. "It was a blockade for me not to use the facility during August. That's a given," Hagey said. "I've definitely changed the course of the pier's use."

Port commissioner Louis Wolfheimer agreed that the Street Scene was perhaps not the best test case for the port district's decision. The crowd that Hagey estimated—14,000 people shook the commissioners a bit, said Wolfheimer. (Hagey said he gave that figure because it was the capacity of the pier, as calculated by an outside consultant. A more accurate attendance estimate is 10,000, according to Hagey. Previous Street Scenes were held on Fifth Avenue, between J and K streets, and attracted upward of 6000 people.) Wolfheimer outlined the board's fears about rock concerts as "drinking, pot smoking, and



people flying off the edge of the pier." But he voted against the new policy because he thought it was too stringent. "It's a public pier," he said. "Just to automatically say 'no music' is a little heavy-handed. What if the [San Diego] Symphony wants to play there?"

Two commissioners who favored the policy, Phil Creaser and Raymond Burk,

mentioned rock and roll as one of their concerns. Said Creaser, "At rock concerts there always seems to be police problems, and we wanted to avoid that." Burk said that it is hard to control the "huge crowds" that are attracted to these types of events and to obtain insurance coverage for those events. Avoiding competition with the private sector was another

reason to restrict the use of the cruise terminal and pier, according to Creaser and Burk. (A representative of the San Diego Hotel-Motel Association attended last week's meeting to remind the commissioner of his industry's interests.) The fee to use the B Street Pier, for those who fit the criteria, will be \$5500 a day, plus additional charges for set-up and break-down time. The event sponsor will have to provide its own security and liability coverage. While musical concerts, swap meets, carnivals, and animal shows have all been excluded from using the pier, politicians have not. The commissioners discussed whether political fundraisers count as charitable events; the word "charity" became "not-for-profit" in the final policy. Requests from politicians and others will be evaluated and decided on a case-by-case basis by Bill Garrett, the manager of marine operations for the port. Garrett said that the district will not want some nonprofit organizations on the pier but will be open to profitable organizations holding awards dinners or other charitable functions. There may be some confusion down the road, he admitted.

The duration of the new policy is as clear as its guidelines. Although it was passed on a trial basis, no date has been set for a re-evaluation. Commissioner Phil Creaser said, "The policy can change at any time." Commissioner Raymond Burk said, "An ordinance like this" (continued on page 42)



Bluebird Canyon

Buy The Canyon

Dr. Allen Johnson and his thirteen neighbors have made an offer that seems hard to refuse. Johnson and his friends will pay more than \$500,000 for a 3.9-acre canyon adjoining their La Jolla homes. Then they'll give the canyon, free of charge, to the City of San Diego. Joe Taxpayer can take his kids there for a weekend nature hike, a close-up look at

manzanita and scrub oak, raccoons, owls, and gray foxes. It's a bargain all around. Johnson and his Murielands neighbors save their serenity and unobstructed views of the Pacific Ocean, and the city preserves another chunk of precious canyon land. But such a good deal could easily go bad.

The pitfall is liability: hikers might trip and fall, or winter rains might erode the canyon's bluffs and send a torrent of mud into a neighbor's back yard (San Diego, like many other cities, is not protected by liability insurance.) These possibilities weigh heavily on the mind of Councilwoman Abbe Wolfheimer, a land-use lawyer schooled to see the down side of every deal. "The legal liability is what really worries Abbe," says a Wolfheimer aide. And because Wolfheimer represents the La Jolla area, her council colleagues are

inclined to defer to her somber judgment. It's a minor miracle that the neighbors' proposal has progressed even this far. As tangible evidence of their commitment to save Bluebird Canyon from the developer's bulldozer, Johnson has submitted to the city property department a petition signed by the neighbors willing to form an assessment district and buy the canyon adjacent to Murielands Drive and Camino del Teatro. Under this plan, Johnson and his neighbors would purchase land with bonds issued by the city treasury. They would then deed the property to the city but would promise to pay off those bonds themselves. There's precedent for such a scheme: Tecolote Canyon, Navajo Canyon, and Crest

Canyon near Del Mar were all purchased through neighborhood assessment districts in the 1970s. But as land values soared, homeowners could no longer afford to buy canyon parcels. Twelve neighborhood groups have inquired about forming such assessment districts in the past five years, but Tom Meade, the city's assessment district engineer, says every group withdrew their offer when they learned how much the purchase would cost. So Meade is biased by the financial commitment of Johnson and his neighbors, and he's not as worried as Wolfheimer about the potential liability problems. He notes, for example, that the canyon is included on a city parks and recreation list of desirable city land purchases. "I'm an optimist," says Meade. "Barring some problem with extraordinary

liability, I think this purchase can succeed." But if the deal falls through, Johnson and his neighbors may soon see a 1000-square-foot house rising from the canyon floor. The property's current owners, prominent land-use attorneys Paul Peterson and John Telnar, have obtained the necessary permits for such a project and now want to sell the land and permits. If the Johnson group and the city council can't work out a deal to buy and preserve the canyon, the owners say they'll seek out a developer willing to buy the parcel. —P.K.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
You know on the back of a dollar bill how there is an eye inside a triangle with some mysterious aura coming from it? Well, I heard that this symbol is somehow connected with the Masons. True? Why would it be on our money? And furthermore, is it true that all but four U.S. presidents have been members of the Masons and that the four who weren't, were assassinated?

Terri Blake
San Diego

Who better to ask about dollar bills and symbols than Matthew Alice? Money is my favorite topic, after all, and my personal symbol, engraved on my business card, is the all-knowing brain: a human brain (very large, of course), surrounded by rays expressing omniscience, floating high above the earth. So it's a snap for me to track down the story of the Masons and the pyramid and the all-seeing eye on the back of the dollar bill.

First, to clear up a few misconceptions. It's not true that all but four U.S. presidents were members of the Free and Accepted Masons, as they are properly called. Fourteen of our chief executives have been Freemasons, including the first, George Washington (the others, if you are keeping score, were Monroe, Jackson, Polk, Buchanan, Andrew Johnson, Garfield, McKinley, Teddy Roosevelt, Taft, Harding, Franklin Roosevelt, Truman, and Ford).

You might notice that two of them, Garfield and McKinley, were assassinated in office. Deflates the Masonic conspiracy theory a bit, doesn't it?

That's not to suggest that the Masons haven't played a major role in our country's history. Nine signers of the Declaration of Independence were Freemasons, as were thirteen signers of the Constitution. Some historians even suggest that the Boston Tea Party was staged by a group of disgruntled Masons. Other powerful Masons from the U.S. include Henry Ford, Douglas Mac-

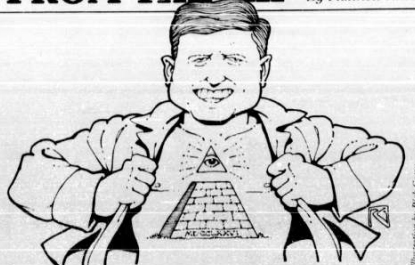


Illustration by Rick Gray

Arthur, and John Wayne. How the Great American Cowboy came to belong to an organization that was started by European stoneworkers more than 250 years ago is a story as convoluted as a cauldron of boiling spaghetti. I'll spare you the details. It's enough to note that there are a lot of Masons running around (one estimate is that one of every sixteen adult Americans belongs to the fraternal organization), so it's not too surprising that they and their symbols turn up everywhere.

But is it a Masonic symbol above the pyramid? It's very possible. The Masons didn't invent the symbol of the all-seeing eye; it is found in the religions of the ancient Hebrews and Egyptians, and a similar design exists in many cultures around the world. It's a universal human trait to believe that some deity is always watching us, and the Masons simply share that belief and symbolism. So when our founding fathers in 1782 were looking for a design for the Great Seal of the United States, it was natural that the ancient symbol for God's watchfulness should be suggested.

I wasn't able to determine if the man who designed the reverse of the seal, William Barton, was a Mason. Perhaps he was. Regardless, it's an interesting design he came up with. The motto above the eye, "Annuit Coepit," means "He [God] has smiled on our undertakings"; below the pyramid is written "Novus Ordo Seclorum," or "A New Order of the Ages." The pyramid itself symbolizes the strength and permanence of the Union. I leave it to you to figure out the significance of the date carved in the base of the pyramid — and if you don't know, it's back to high school history class for you.

One last tidbit about money and symbols. The design of the Great Seal didn't grace our paper money until 1935, when it was printed on one-dollar silver certificates. But the all-seeing eye made a much earlier appearance on U.S. money: in 1783 it was used on Nova Constellatio coppers (this was before the government was authorized to coin money), and it also appeared on other unofficial coins. I don't know that just because the eye was used, the Masons were

behind these early attempts to mint money, but I do know that more than a hundred years later, Masonic symbols — a man kneeling at an altar, for example — appeared on some twenty-dollar bills. So if you're truly a conspiracy fanatic, look out for other symbols the Masons employ: beehives, pots of incense, bangles, and scythes. That should keep you busy.

Dear Matthew Alice:
Is it true John F. Kennedy had a tattoo? I heard a tattooist on a talk show say so, and I wondered. If he did, what was it and where was it located?
Harry Andrew
Oakland

Though there seems to exist a symbiotic relationship between sailors and tattooists, it's not true that all sailors go under the needle. JFK was a hero in the navy. I suppose, but he was no Popeye — he didn't have anchors tattooed on his forearms. PT 109 emblazoned on his chest, or any other symbols, nautical or otherwise. Tattooists would like you to believe many celebrities are their customers, but it isn't always so. I spoke with Dave Powers, curator of the John F. Kennedy Museum in Boston and long-time friend of Kennedy. Powers frequently went swimming with Kennedy at Hyannis Port and in the White House, and he says he never saw a tattoo on the president. Of course, that leaves some of JFK's anatomy a mystery. Now I may be incredibly well informed, Harry, but I do know my limitations — I couldn't think of anyone who would be willing to disclose to me what was underneath those swimming trunks. Being a historian is a frustrating business at times. □

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

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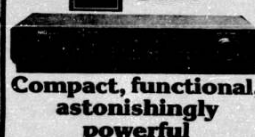


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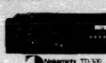


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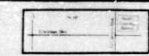
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THE INSIDE STORY

BY PAUL KRUEGER

MORE THAN 9000 SAN DIEGANS HAVE registered to vote since May 1984, swelling voter rolls and tipping the balance to the Republican Party for the first time in at least fifteen years. This registration surge is the result of a well-financed effort by both major parties to increase their strength in San Diego alone, professional canvassing firms have been paid thousands of dollars to sign up new voters. But this pay-for-voters system is vulnerable to abuse. The canvassers work for just one party and are paid only for voters who register with that party. Yet the state election code prohibits canvassers from refusing to register a voter who chooses another party. Canvassers want to make money, so they may sometimes ask the unsuspecting new voter his party preference, have him sign the affidavit, but later fill in the name of the party for which they're paid. When the voter insists on writing the party preference himself, some canvassers have simply crossed that selection and entered the name of the party that pays them.

Ray Ortiz, the county registrar of voters, has sent more than forty suspect voter affidavits to the district

attorney's office since 1984. But Ortiz says he's never seen as blatant a violation as apparently happened to Edward Roepeke on April 13. Ortiz was so angered by the suspected fraud and forgery that he took the unprecedented step of temporarily revoking canvassing privileges of the firm that employed the petitioner carrier. He is forwarding the evidence to the district attorney's office, and though the D.A. has yet to prosecute a single case of suspected registration fraud, Ortiz wants prosecutors to pursue the case. "I hope the district attorney hangs the guys in public," says Ortiz.

The New York-born Roepeke is a lifelong liberal who had ignored electoral politics since moving here in 1981. But he says the "conservatism of this town was starting to overwhelm me, and since you can't get up on a soapbox and yell about it," he decided to re-register last month when he was approached by a canvasser on the boardwalk in Pacific Beach. Roepeke remembers telling the canvasser he was a Democrat and watching as the canvasser destroyed the original affidavit marked "Democrat" and signed a second affidavit marked "Republican" in order to collect payment from American Petition



Edward Roepeke, Ray Ortiz with voter registration card.

he phoned the county registrar of voters to complain, he was told the mix-up was "a simple mistake." Unhappy with that response, he went to the registrar's office and reviewed the affidavit submitted by the registration canvasser. He saw that the "Republican" box was checked and his signature forged. The affidavit also had a different identification number than the one he'd signed in Pacific Beach, leading Roepeke and registrar Ortiz to conclude that the canvasser had simply destroyed the original affidavit marked "Democrat" and signed a second affidavit marked "Republican" in order to collect payment from American Petition

Consultants, which works for the Republican Party. A handwriting expert in the district attorney's office later confirmed that the signature was a forgery. Worried that the suspected fraud perpetrated on Roepeke could "start a whole new wave" of similar forgeries, Ortiz on April 30 refused to issue a blank registration card to American Petition Consultants. (Ortiz allowed the firm to resume canvassing May 5 after he was given assurances that the company would more closely supervise its canvassers.) Michael Arno, who runs American Petition's local office, says the suspect canvasser has been suspended

until the district attorney's investigation is completed. Arno says all canvassers hired by his firm attend two-hour training sessions and sign forms acknowledging that it is a felony to submit phony affidavits. And he says he's previously fired "bad apples" suspected of altering affidavits in their quest for bigger paychecks. (American Petition pays its canvassers one dollar for each valid Republican voter registration, but the firm this year offered cash "bonuses" for signing Republican voters who live in two "targeted" districts where the GOP registration is lagging.) Deputy District Attorney Jim Hamilton says suspected

forgeries are easily detected but difficult to prosecute because the perpetrators often leave town. And while registrar Ortiz believes a decision to prosecute the case would deter canvassers from submitting fraudulent affidavits, he says abuses will stop only when the state legislature prohibits the political parties from paying for new voters. But Ortiz isn't optimistic that the bounty system will be outlawed. Says he: "We've fought this system, but we can't win. The political parties are just too strong."

Downtown boosters say it would be sheer idiocy to locate

the proposed new central library anywhere but downtown. While they claim numerous new studies prove their point, proponents of the alternative Hillcrest library site question the credibility of at least two of those studies. One consultant, who was paid \$23,000 to help evaluate the library project and to critique the feasibility of an alternative Hillcrest location, had in 1984 assisted several downtown property owners who submitted a proposal to build the library downtown. The city paid another researcher \$30,000 to determine the extent of fundraising potential for the estimated \$44 million library construction project. Though

the city manager's office had assured the city council that the report would gauge donations regardless of location, a summary of the report concentrated exclusively on the potential fundraising problems should the library be built outside downtown. Another interesting study was, however, never distributed to the library commission or the city council. That report, entitled "A Study of New Options for the San Diego Central Library," was commissioned by Home Federal Savings, a major downtown employer, and compiled with the help of San Diegans Inc., lobbyists for center city interests. The

authors surveyed numerous businesses located within a four-block radius of the community concourse but apparently didn't gather the desired results. Eighty-five percent of the businesses said they didn't use the central library on Eighth Avenue and E Street for business information; eighty-one percent said they wouldn't use the central library for that purpose if it were located at the community concourse; and seventy-two percent said they didn't want a new library located there.

Robert Magnus, a library commissioner and leading advocate of the Hillcrest site, last week criticized library

administrators for not sharing the results of that report. "I think they didn't disclose the findings because they're biased in favor of a downtown location, and the survey reflects badly on that choice," Magnus charged. Library administrator Carol Young says the report wasn't released to the commissioners or council members because executives of San Diegans Inc. told her it was "just a draft copy not to be issued publicly." Board members of San Diegans Inc. weren't available for comment, but one source said the group's executive board "wasn't thrilled" with the survey results.

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ESCAPE!

Early in the morning on the first day, the guard opened the box so that I might walk to the latrine. I looked around to memorize the area and the position of the barbed wire fence around the camp. I was determined to flee — if I didn't, they would execute me the same way they did Ngo Nghia. My problem was to get hold of some metal object with which I could break the lock of my cage. What I needed was a piece of metal firm enough to slip in between the wires and twist until they broke.

All I could find next to the latrine were two long nails, too short to be of help then. Still, I placed them in my pocket just in case they might come in handy sometime.

On the second day, right after opening the cage for me to go to the latrine, Tuat pulled me into the camp office. This time there was a strange cadre present, a man who appeared to be of higher rank than the regular camp cadres. Tuat stood at attention. "Reporting, comrade!" he barked, and promptly left the office.

The new cadre seemed to be a professional in the art of interrogation. He strode back and forth in front of me. After a question he slapped me in the face. I put up with the beating all morning, repeating my answers over and over. He wanted me to reveal the names of any other prisoners who were plotting to escape, the organization that was making false papers, and the address I planned to flee to in Saigon. I took the blows, responding firmly each time, "I don't know." Finally he picked up



an old board spiked with rusty nails and hit me with it on the back and shoulders.

Before returning me to my cage, he said to me, "We arrested your wife last night. If you tell us the truth, you'll both be released. If not, your wife will get the beating in your place."

Those words struck me harder than the beatings I had received. I grew dizzy and lowered my eyes so the cadre would not see my outrage and to keep myself from laying into him.

Commissar Tuat came in and took me back to the coney box around twilight. I lay down and dropped off to sleep. When I awoke, it was quite late, and I was up the rest of the night, feeling hurt and thinking of Tuat in some squalid jail with no one to look after our daughter, little An. I like to think of myself as a man who can deal with any situation. But this time I wanted to

collapse in my helplessness.

The next few days were repetitions of the first two, with the same questions asked, and the beatings harder and carried out in different ways. Once the cadre got very violent and thrust a big farmer's pipe in my face. I rolled over, pretending to have passed out in order to avoid further blows. Another time, Tuat said to me, "The Revolution has cracked tougher nuts than you. Wait until we take you 'to the field.' Then you'll be on your knees."

I knew for certain that no matter what I told them, they would still "take me to the field," as they had Ngo Nghia. They kept pushing me to divulge my plot to escape and the names of the people making the false papers, which I suspected I knew. In fact I knew none of these things, but here and there I pretended to let out some information to make them believe I knew something

so the interrogation might drag on longer. When they decided I had nothing more to say, they would take me out and deal with me as they wished.

I still had not found the metal piece I needed to break the cage's lock. But I had strong faith that somehow I would escape, and I felt my body and spirit were fit enough for it. I pretended to be ill and made myself limp when I walked. They thought I had been in the box too long, so that one of my legs had become numb. At times when the interrogations became too intense, I feigned blacking out, but once they came and poured the water from a farmer's pipe on my face, pulled me up by the hair, and continued their beating.

During the eighth night in the cage, it rained hard and my box was flooded. I was drenched and sat up shivering all through the night. The next morning

when the guard opened the door for me, I caught sight of a short piece of metal someone had thrown beside the fence near the cage. When I came back from the latrine, I asked permission to hang up my wet clothes on the fence to dry. I went right to the spot where the metal strip lay, removed my clothes, and hung them up right above that spot. I was wearing only shorts when I entered the office and presented myself to the cadre for what would be my last beating, this time with electrical wire.

On the way back, I asked to pick up my clothes by the fence. The guard stood a few steps away. I pretended to drop my shirt over the metal strip, and I rolled it up into my shirt and took it back to the coney box. It wasn't until after the guard had gone that I could take a close look at the strip. It was a brace for the back seat of a bicycle, and the right size to fit in the wire of my

cage. This made me feel better, and I thought about my escape that night, before it was too late. I also knew that if they caught me, I would be shot on sight.

It rained again that night. I began working on my cage around midnight. I slipped the brace into the wire and, with my hands on both ends, twisted it around. The door beat against the frame of the cage. The rain was pounding loudly on the roof, and that made me work boldly and with all my strength. After an hour or so, the ring of wire started to twist with the brace. I pulled hard a few times, and the wire finally snapped. I fell back in my cage, exhausted. Although the rain was cold, I was covered with sweat.

The rain stopped as morning approached. I opened the door of my box and stepped outside. Lying close to the

About Duong Phuc

Much more than distance and time separates Duong Phuc's home in peaceful Mira Mesa from his former home in South Vietnam. The cultural separation is of glacial proportions, and forty-one-year-old Phuc, like many of his fellow refugees, has only survived rather than thrived after being severed from his roots. But to the Vietnamese boat people, survival is the ultimate triumph.

When Phuc and his family finally stepped onto American soil in September of 1980, they entered a new life of contradictory realities. "In this country, I got very strange feelings," Phuc recalls. "I thought, finally, I'm here in the land I had almost died trying to get to, after many years of jail, hiding, dealing with the sea, and with the pirates. But I felt just like a stranger here. I had to adapt to life here because I was not allowed to live like a human being in my homeland, but this is not my country. We had paid such a high price for our freedom. But we are free in a country that does not belong to us, and we continue to dream about someday returning home."

Although Phuc and his fellow refugees still feel fundamentally connected to Vietnam, they have begun to create a hybrid culture in this country. Their children are more American than Vietnamese in attitude and outlook, regardless of how hard their parents try to instill in them the old ways. The adults tell and retell the story of their experiences in crossing the seas to freedom, and these stories have become the Flood myths of an ascendant culture.

The children of the refugees are once removed from these legends, but for Phuc and his wife Thuy, coming of age during the Vietnam War and living through the most harrowing escape from a land that was no longer theirs are still very much in the realm of painful reality. They had met as journalists covering the war in the battlefields. They lost friends and family to death and separation, and now they live with a kind of permanent gnawing. Although they have been able to provide reasonably well for themselves — Thuy works as a news assistant at the *San Diego Union*, and Phuc has held a series of social service jobs — their real work has been directed toward helping to rescue some of the 10,000 boat people who continue to leave Vietnam every year.

Their years of effort in that endeavor are culminating this month in Phuc's trip to Singapore, where he will meet up with the *Cap Anamur II*, a transport ship that has been plying the Gulf of Siam in search of boat people. A group of French physicians, Medecins Du Monde, and a West German humanitarian organization, Cap Anamur, began operating the ship in April of 1985. The San Diego-based Boat People S.O.S. Committee, which Phuc and Thuy became actively involved in shortly after their arrival in the U.S., has provided financial assistance for the rescue efforts. Hundreds of refugees have been rescued and resettled in the United States and Europe. But, Phuc asks, "Why should only the French and Germans do the job? We Vietnamese should be doing it ourselves. At least we should be contributing something more than money."

Phuc will be the first Vietnamese boat person to return to the scene of his ordeal to try to help his countrymen. He was chosen for several reasons. His active role in the Boat People S.O.S. Committee, which is providing financial support for the six-week trip, his experience as a boat person, which may come into play when helping other boat people, and his skills as a journalist. A cameraman will also be on board, and together they will be producing written and taped reports on the rescue activities. "Thuy convinced me that this trip will be a real opportunity to help the boat people," Phuc explains. "After what happened to us, I always wanted to go back to sea. I had been ignored and abandoned in desperate conditions at sea for thirty-six different ships. Now I want to be on the rescue ship. It is very meaningful to me and to all of us who survived."

— Neal Matthews

(continued from page 15)

ground, I crawled for a short distance past the meeting rooms of the camp commander. When I reached the manic fields, I got up and ran, bent low between two furrows of manure, heading for the path I used to take to the fields to work. I could still recognize the path in the dark. I raced across a clearing leading to the stretch of elephant grass and continued running to the trench, where nine days earlier my wife and I had met. I jumped into the trench and lay there, tired and anxious, my heart pounding.

■ had gotten out of the camp, but it was not over yet. The farther away I ran, the better it would be for me. The people living around the camp were Catholics who had come from the North in 1954. I figured they would be willing to help me.

It was beginning to get light out. I could hear people talking on the road. I leaped up onto the road and, standing erect, walked back toward the village of Long Giao. Along the way I met

The driver had just gunned the engine when I spotted a guard from my camp sitting nearby. His eyes nearly popped when he saw me. "You" he hollered, then, "Stop the bus!"

several people with shoulder poles heading for the market.

Daylight had come by the time I arrived at the market. In the distance, I could make out a Lambretta bus stopped beside the stalls. Suddenly I spotted the jungle helmets of guards around the bus. Frightened, I turned off the road and went down to a house, circled around behind it, and discovered a small path through the village. I could not allow myself to be seen in the

market at that hour. The soldiers waiting for the bus to Long Khanh may have been from another camp and thus did not recognize me, but after living in a cage for nine days, with my face unshaven, my hair unkempt, and my clothes dirty and ragged, it would not have been difficult for them to pick me out as an escaped prisoner.

I quickened my pace down the road behind the market and went to the next hamlet. There was someone chanting

prayers in one of the houses. I charged inside. A woman was saying the rosary, and she looked up at me, startled. I spoke to the point. "Aunt, I've just escaped from a re-education camp."

She got up hastily. "Jesus and Mary! Oh Lord! Well, where do you plan to go?"

"I don't know. Is there a bus that runs straight to Saigon?"

"You have to go to the main road and take a Lambretta to Long Khanh. From there the buses go to Saigon. You'll have to leave at once. It's not safe to stay around here!"

"I have no money, Aunt. Could you please...."

She was hesitant and afraid. "I only have a piaster for you to take the Lambretta. Take it for now. Go in peace! Oh, my! God protect you!"

I took the money with a "thanks" and headed back to the road. There was no other way. Once I got to Long Khanh, I could decide what to do next. I stood beside the road trying to look inconspicuous and waved down a passing bus. It stopped a little farther down

(continued on page 18)

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ESCAPE!

(continued from page 18)

looking at anyone else. The Lambretta driver gunned the engine just as I spotted a guard from my camp sitting in a corner of the same bench. His eyes nearly popped out when he saw me. "Oh! Oh! You!" he gasped. Then he charged forward, grabbing me by the shoulders, hollering, "Stop the bus! Stop!"

I jerked out of his grasp and, with all the strength I had, landed a hard

punch in his face before I rolled out of the Lambretta. My head hit the road. I heard the bus brake sharply, and the guard was shouting, "Boling up, I sprinted back to the hamlet, jumping through a barbed wire fence and slipping into someone's garden. The occupant of the house was doing her laundry. She jumped when she saw me and raised her hand in the sign of the cross. "Oh my God!"

I ran past her into the house, saying, "Let me hide here. They're after me."

I found a low bed and squeezed underneath, pressing myself as close as I could to the wall. I lay there flat

against the ground. I could hear my own breathing and the sound of my heart pounding. Soon I also heard footsteps and the guard asking, "Did you see a prisoner go by here?"

The woman's voice trembled. "No! No! I didn't see anyone!"

The footsteps ran off in another direction. A moment later, the woman was whispering above me. "Come out. They're gone."

I got out from under the bed, and before I could thank her she took my arm and stammered, "I pity you boys in the prison camps. But please pity me, too! You understand? I can't keep you

here. It's dangerous!" Her face was pale, and her hand shook on my arm. "All right, I won't bother you. Do you have some men's clothing so I can change?"

The woman looked at my old battered military uniform and shook her head. She was at the point of tears. "You have to go now! Go now!"

Letting go of me, she stepped back. I ran out from as she prayed behind me: "May the powers above protect you. May God forgive me."

At that point I did not know where to go. I was certain the guard was somewhere in the neighborhood and

that before long the area would be surrounded. Suddenly I heard a church bell in the distance. I ran back to the woman, whose eyes grew wide as she saw me. She clasped her hands in front of her breast, praying softly. "Oh God! Oh God! Oh God!"

"Point me the way to the church," I said.

"Go this way," she answered, indicating the left. "When you come to the crossing, turn right. Go straight to the field, and you'll see the roof of the church."

I thanked her quickly and patted her on the back. In a flash, I was out the

gate and heading in the direction she had shown me. I went straight to the church. I had interrupted their prayers, and some of the people in the back pews turned to look at me. I dashed forward, asking in a loud voice, "Where's the priest? Please tell me where..."

They were stunned, but no one answered. Even the people up front turned to look, and their chanting grew softer. Finally one young man in the front pews stood up and came over to me.

"Father's in the rectory behind the church. Go this way."

I ran forward, glancing briefly at the

statue of Jesus high on the wall, then bolted out the side door and around the back. The rectory door was ajar, so I pushed it open and went inside. It was a rather large structure with many rooms. I went to the room in back next to the bathroom. It was simply furnished with a small bed, desk, and chair, and a closet for the priest's vestments. Looking around, I decided that the safest place to hide still seemed to be under the bed, so I maneuvered myself down and over to the wall.

Shortly afterward I heard someone enter the room. From underneath the bed, I saw the bottom edge of a black

cascock. I was worried that if I came up at just that moment I might frighten him. A dog came in, stuck its muzzle under the bed, and barked loudly. There being no other way, I crawled out and stood expectantly before the priest. He was only momentarily taken aback. "I'm an escaped prisoner," I told him. "The guards were getting close, so I had to come here. Please help me, Father. Let me hide someplace temporarily, then I'll go away. Help me! If they catch me, they'll shoot me!"

"All right," he answered in a gruff voice. "You can stay here."

(continued on page 20)

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ESCAPE!

(Continued from page 14)

He was an old man, perhaps over eighty. His face was lined and his voice was weak. He said not another word but slowly went over to his closet, removed his vestments, then dressed and left for the church to conduct Mass.

I thought that possibly because of his age he had not fully grasped the seriousness of my plight. The camp guards were right then surrounding and searching the area. The church would likely be the first place they would consider. I decided to look for a hiding place more secure than the empty room. I was in a gazebo carefully at the closet, which stood taller than my head, the top part being glass with wood below. The priest's cassocks and long robes were hung there. I opened the closet and stepped in. Then I sat down and scrunched up as small as I could, so I would not be seen from the outside. I pulled in my legs and shoulders and leaned my head back against the wall, and in that position I fell asleep.

When I awoke, I heard the old priest cough. Assuming he did not know where I was, I opened the door and stepped out. I stopped short, however, when I saw another person with him. She was a middle-aged woman and showed no surprise at my appearance. Perhaps Father had told her about me already.

"How can you lie in there?" Father asked. "Take my bed and rest."

"Please let me stay in the closet, Father," I pleaded. "I'm afraid they'll come and search in here."

He nodded and informed me that they had searched the houses along the main road already. They had come to the church but had not entered the rec-

tory. He then asked the maid if she had something for me to eat. "Follow her inside and have dinner," he told me. The maid responded quickly: "No, let me bring it here," she said. "There are many people coming and going inside."

He assented and went out. All this time he had never asked how long I intended to stay and how I planned to get out.

The maid brought me a big bowl of rice and some hot vegetable soup. When I finished eating, I went back inside the closet and lay with my legs doubled up and my head back. I tried to get some sleep. It was dark when I awoke. I heard talking inside the room.

The old priest and another man, I raised my head up to peer through the glass. The light was dim, but I could make out the figure of a young priest having dinner with the old pastor. They were talking about the parish. I assumed that the younger priest was the assistant. He looked to be about forty years old, with an intelligent and ruggedly handsome face. His voice was deep and clear, as compared to the slow, pleasant speech of the pastor. I felt hopeful that if I explained my predicament to the younger priest, he might help me find a way out.

They never referred to me during the course of their meal. Perhaps the younger priest was still unaware of my presence and only the maid had been told.

After they were done eating, the young priest left. I guessed he slept in the adjoining room. The older priest came up to my hiding place and called me out to eat. He had left me some pieces of pork and a dish of vegetables. I ate with his bowl and chopsticks. The maid returned, and the three of us discussed my escape. The pastor suggested that early the next morning I leave on the five o'clock Lambretta to



Doan Phuc and Vu Thanh Thuy; Saigon, early April, 1975

Long Khanh. If I went early from there, I could catch a bus to Ho Nai, and there I would be safe. He gave me money for the fare. The maid advised me to slip the money secretly to the driver, as there were too few seats for all the people who wanted to ride, and bribes were required. "But you will have to bathe, shave, and change your clothes first," she said. The pastor gave me some of his clothes. They were tight, but I could wear them. I slept on the pastor's bed that night while he stayed in the living room.

The church bell woke me the next morning, and I quickly prepared for my escape. The old priest was nowhere around. He may have been getting ready for Mass. Nor was the maid there to say good-bye. I went past the bathroom, opened the back door, and walked around to the front. It was

beginning to get light out. I looked for a way to the main road to catch the Lambretta.

It wasn't long before I saw the bus coming. But I could see the heads of the passengers dotted with jungle helmets, so I stepped off the road and hid in the trees. I felt that if I took the bus, one of them might recognize me, or in any event the bus might stop at a checkpoint between here and Long Khanh. I traced my steps back to the rectory and went to the back door, but it was locked. Hearing noises in the bathroom, I swung myself up to look in the opening and saw the young priest brushing his teeth.

"Father, open the back door for me," I begged.

Dropping back to the ground, I waited by the door. I heard the lock click, and the door opened. The priest

stuck his head out and looked at me in surprise. "Who are you? What do you want?"

"I'm an escaped prisoner. I've been hiding the priest's room since yesterday." As I spoke I tried to slip past the door. The priest reached out and pushed me by the shoulders back outside. I lunged at the door but heard the lock click again.

"The old pastor let me hide in his closet!" I shouted, pounding on the door. "He gave me money for the bus this morning, but I missed it and came back. Please open up for me!" There was no response, only the sound of footsteps receding into the house.

I walked around the front and knocked on the door but was met by silence. I did not know where to find the maid. There was nowhere else for me to go but back to the church. Since it was early, only the first few rows of pews were occupied. Father was in the confessional. I went straight to him, knelt down, and whispered into the screen. "I couldn't go. Please let me go back to your room."

He stood up and strode around the confessional without looking at me. Quickly he left the church and entered the rectory, with me following behind. As he left me in his room, I heard him lock the door from the outside. I went directly to my closet.

After Mass he came back, and I heard his voice along with that of another person. He said he was feeling tired and asked the person to drive him to the hospital in Ho Nai the next day.

I lay there in the closet until noon. The maid knocked on the door and handed me a bowl of sticky rice. She never said a word, but her face showed worry and fear. I remained in the closet all day. At night, the young priest came again to have dinner with the pastor.

They talked again about things in the parish. Neither mentioned me. The young priest talked about working with the parishioners, his voice deep and active, as it had been the previous night. He probably had no idea that I was hiding there, two steps away.

After they finished supper, the pastor called me out to eat. He spoke concisely, saying that in the morning, he would be going by car to Ho Nai. I was to go along with him but not speak to the driver.

Very early the next day, just as he had said, a La Dalat model car was waiting outside the rectory. I sat next to the old pastor in the back seat. Another man sat in front with the driver. The car pulled out of Long Giao parish and went without incident to Ho Nai, about forty kilometers northeast of Saigon. Along the way, the pastor sat half asleep and never spoke to anyone. I, too, remained quiet the whole way. Only the two up front talked a little in soft voices. Neither turned around to ask me anything. The pastor must have advised them ahead of time.

We stopped in front of Sao Mai hospital. I got out and tried to say a few words of farewell to the pastor, but no sound would come from my lips. Father took my hand gently. "Go in peace," he said in his slow, tired way. "God will protect you."

I knew then that if I said anything, I would cry. I just nodded and turned, moving quickly alongside the road toward the market. Suddenly it occurred to me that I did not know the priest's name. I ran back to the car, panting. He looked at me expectantly.

"Father, I don't know your name." For the first time, I saw him smile.

"Trac. What's yours?"

I gave him my name, and this time I could not hold back my tears. □

This is the first part of a two-part article.

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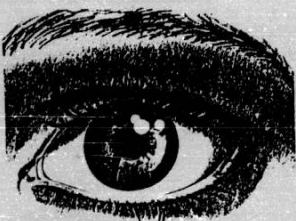
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One of the strangest living things in San Diego can be found not at the zoo but in a third-floor laboratory at the UCSD Medical Center. Here, in dozens upon dozens of plastic containers, grow colonies of disembodied human skin. This skin is healthy, reproducing itself, spreading out and forming sheets, consuming nutrients and excreting waste products. Viewed under a microscope, the mature samples look like normal human skin tissue. Viewed more broadly, the "skin replacement" project may represent the first step toward the day when scientists can cultivate other, far more complex, parts of human bodies in laboratories to replace damaged or diseased organs.

The skin cells growing in the Hillcrest laboratory contain other people's chromosomes, but their spiritual father is Steven Boyce. Boyce is a thin, blond, thirty-three-year-old biologist who explains that the very first attempts to culture human skin cells (that is, to grow them outside the human body) began in the early 1970s. By the mid-Seventies, researchers had begun to achieve success with this, and by the last half of the Seventies, some attention shifted to improving the culture medium—the nutritional mixture in which the skin cells grow. One center for such research was the University of Colorado's main campus in Boulder, where Boyce in 1980 began working toward his Ph.D. For a few years, he developed still further the laboratory techniques for handling and nourishing the skin cells. But by about 1982, Boyce began to feel the time had come to move beyond the basic science research toward a medical application for the lab-grown skin. Who needs skin? Burn victims are the obvious answer, so Boyce contacted Dr. John

Hansbrough, then the director of emergency medicine and the burn unit at the University of Colorado Health Sciences Center in Denver. Hansbrough was immediately excited by the potential of cultivated skin. The human body actually is covered by two types of skin, the thin epidermis (outer skin) and an inner dermis containing the network of blood vessels that nourishes both

skin structures. When someone suffers a burn wound in which all the epidermis is destroyed, new outer skin cannot be regenerated there. At best, scar tissue will form over the wound—but scar tissue is no substitute for skin. Without hair, without sweat glands, cosmetically unacceptable, scar tissue also doesn't stretch the way normal skin does and thus often deforms the burn victim's body. One solution has been to shave some of the skin from an unburned part of the burn victim's body, then to cut and stretch that tissue and graft it onto the burn area. But that process obviously inflicts a wound at the site where the unburned skin is "harvested." And if a large enough percentage of the victim's skin has been burned off, enough healthy skin may not remain to be harvested, or the victim may not be strong enough to sustain the trauma of losing any more skin.

Burn doctors have developed some ways temporarily to cover burn sites: both artificial dressings and skin grafts taken from human cadavers currently are used. But even the cadaver skin grafts are not a permanent solution; the body eventually rejects the "foreign" tissue.

Cultivated skin grafts, however, offer some hopeful possibilities. Most dramatic would be to have



Steven Boyce

The Skin Culture

Local scientists are at work on a miracle for burn victims

By Jeannette DeWyze

great sheets of cultivated skin ready to be applied immediately to burn victims shortly after they are brought into a hospital. Because such skin grafts have not yet been tried, no one knows if the burn victims' bodies would reject these skin grafts as they currently reject cadaver skin; as with cadaver skin, skin cultivated from someone else's tissue would be genetically different from the recipient's own tissue. But even if research eventually shows that skin cultivated from other people cannot be used, skin cultivated from a small portion of the burn victim's healthy skin would be a big improvement over current skin-grafting practices in which the harvested skin can only be physically stretched to three to six times its size. In contrast, Boyce explains that he can take a tiny piece of skin from a donor and in three weeks make it grow into a sheet of skin 600 times the original tissue size. A person who had suffered severe burns over half the surface of his body would only have to give up additional skin from less than one percent of his total body surface in order to enable technicians to cultivate all the healthy skin needed to graft the total burn area.

In March of 1983, Hansbrough and Boyce obtained federal funding to begin developing practical techniques for performing the cultured skin grafts. In August of 1984, Hansbrough became director of the UCSD Burn Center, and last spring Boyce also moved to San Diego and began setting up the laboratory here. Tissue cultures began here in June.

One recent morning, Boyce and his team of researchers were beginning the thirty-fifth such batch of cultures they have grown since then. The "seeds" for all of those cultures have come from skin the UCSD hospital otherwise would have thrown away—snippets of people's faces, breasts, and other body parts removed during plastic surgery, or foreskins cut from the penises of infant baby boys. On this morning, one of Boyce's assistants began with two such foreskins, pink little scraps, each barely larger than a thumbnail. The assistant carefully washed them in a disinfectant



Epidermal skin grown from cell cultures

solution. Then she used a razor to slice up each patch of the baby skin into strips an inch long but barely more than a sixteenth of an inch wide. Next she placed all the strips, some forty or so, in a small Petri dish to which she added a specially prepared enzyme solution. The strips would soak in this for an hour and a half.

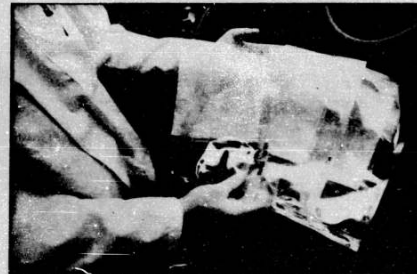
As they soaked, Boyce ran a quick computation on his pocket calculator. Each one of the neonatal foreskins probably contained close to a million individual skin cells, he estimated. But only a fraction of all those cells could be used to grow new skin cells. Boyce explained that the culturing work has involved the outer, epidermal cells so vital to protecting the body, and these epidermal cells grow in layers, the number of which vary with where the skin grows on the body. A baby's penis might have ten layers of epidermis, while the bottom of an adult's foot might be several times as thick. The very outermost layers of the outer skin are dead, constantly sloughing off. And all the middle layers of epidermal cells are dying. "They have a cell nucleus, but they're no longer dividing," Boyce explained. Only

the bottom layer of epidermal cells can proliferate—so it is these that Boyce's team must isolate to grow the new skin tissue.

When the hour and a half has passed and Boyce checks on the Petri dish, most of the strips of baby skin have curled up; they resemble little pink worms. The enzyme solution in which they have been soaking is designed to break down the biological connections between the dermal and epidermal sections in each, but a human technician still must physically pull the two layers apart. This afternoon Boyce sits down to that task, grasping delicate metal forceps in each hand. Deftly, he uses the larger of the two oversize tweezers to grasp the less-shiny side of a piece of the skin tissue. That side is the dermis. With the second forceps, he then gets hold of the epidermal side of the strip, and carefully he peels the two sides apart, placing each in a separate Petri dish. Once separated, the dermis still looks fleshy and pink, but the outer skin, resembling a strip of milky cellophane. When black skin samples are separated into their dermal and epidermal components in this manner, the

inner skin looks as pink as its Caucasian counterpart. All the black pigmentation resides in the paper-thin layer of outer skin. Boyce comments that he's always been amused to think that all of the world's racial strife has been caused by something as diaphanous as these epidermal samples.

The work of separating the pieces of dermis from epidermis requires both manual dexterity and patience; it takes Boyce at least an hour to peel apart the original skin strips. The resulting disc of dermis can be discarded, while the outer skin strips receive a dose of a second enzyme solution, one that works to break down the strips into their component cells. After just a minute and half, Boyce's laboratory assistant siphons off the liquid in which the outer skin strips have been disintegrating. Though invisible to the unaided eye, hundreds of thousands of cells now float in the liquid. After some additional processing, Boyce puts a drop of the suspension under a microscope and spends a few minutes counting individual skin cells. From his count, he is able to estimate the number of cells in the entire suspension.



Collagen dermal sheets in dry storage

Through experimentation, Boyce has learned how many cells it takes to start a skin cell culture that will grow optimally—about 80,000, for example, to start a colony in one of the little Petri dishes. Most of those 80,000 cells are not the special "proliferative" cells capable of reproducing, but Boyce's team makes no attempt to sort the nonviable from the viable cells.

"We let them decide if they're proliferative or not," Boyce says. "The viable cells will 'take,' and in a few days we'll wash out all the others."

These new culture dishes go into an incubator where all the skin colonies are stored at 98.6 degrees. From that cabinet, Boyce extracts a larger plastic flask containing a

Continued on page 24

Skin

(continued from page 25)

culture started five days before, and he places it under a nearby microscope. The instrument reveals that little clusters of variegated skin cells have attached themselves here and there to the plastic surface. Boyce pulls out another flask that was started ten days before, and it illustrates how remarkably fast the skin cultures grow. In the five additional days, the isolated tissue clusters have spread out and joined to form a continuous sheet that covers the entire surface of the container. Through the microscope, the whole thing looks a bit like an intricate, though colorless, mosaic. Boyce then produces yet one more flask to demonstrate what happens when the cells are allowed to grow for a month. The cultured skin in this last container has grown visible to the naked eye; it looks like a milky film, and Boyce estimates that it probably contains three to eight layers of epidermis.

All these dozens upon dozens of skin cultures require attentive care



Incubating cell cultures

and feeding. Every two or three days, someone must remove the liquid held by each dish or flask. This culture medium changes color as the days pass and the skin cells excrete metabolic wastes into it. New solution is a limpid rose shade, and Boyce says it's a

homemade brew of water, various amino acids, vitamins, minerals, and other chemicals that maintain the solution at the proper level of acidity. That recipe may sound simple, but it took years of painstaking research to formulate. Even though

scientists have a rough idea of what nutrition whole human beings require in order to grow and be healthy, the nutritional requirements of various types of human body cells vary dramatically. Bone cells need far more calcium than lung

(continued on page 26)

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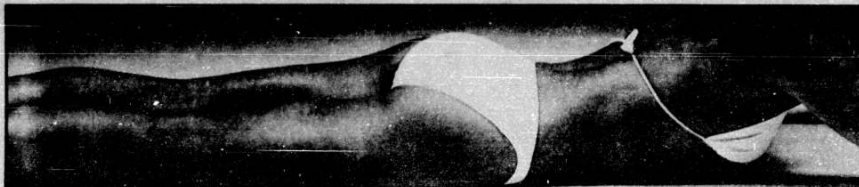
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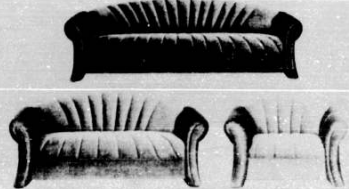
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Skin

(continued from page 24)
cells do, for example. Blood cells need more iron than nerve cells. "In the body, cells are able selectively to extract different nutrients and different amounts of the same nutrient, corresponding to their function," says Boyce. "If the cells are taken out of the body, you have to try and duplicate that unique nutritional supply." The only way to figure out the formula is to experiment empirically — that

is, try specific amounts of each nutrient and see how the cell culture grows, then change the formula and compare the results, and on and on. Even though the skin cells in Boyce's lab receive a culture medium that is the product of years of experimentation, Boyce says the medium still doesn't perfectly match the nutrients that cells get in the human body, and it may never do so.

That may not matter, if the medium is good enough to enable the cells to grow rapidly into these healthy sheets. The researchers have already learned that the sheets

of skin are sturdy enough to be peeled out of their plastic containers and handled. In fact Boyce and his team have successfully removed the skin sheets and attached them to a fabriclike material on which the outer skin has taken hold and continued to grow.

This fabriclike base material is another key element in Hansbrough and Boyce's research plan. Although another team of skin researchers in Boston has also cultured epidermal skin and has already transplanted it directly onto burn patients, Boyce says that

approach overlooks the very important inner skin, or dermis. "The drawback to this approach is that the development of the blood supply underneath the [transplanted] epidermis is highly variable.... There's a kind of chaos." Since there are problems with using a cultured dermis, Boyce instead developed a kind of substitute dermis, made out of collagen, a substance that is one of the primary ingredients of normal dermis. "Collagen is the predominant structural protein of the body. It's the framework on which most of the cells of the body

live." It's such a fundamental protein, in fact, that it can be extracted from one type of mammal and used in another. Boyce and his assistants begin with fibrous dried collagen that has been extracted from beef hides. This is made into a soupy substance that is freeze-dried into sheets and then stored in a sterile solution, submerged, the collagen sheets resemble ivory-colored pieces of chamois. The sheets of cultured epidermis are transplanted onto these collagen sheets. Once the epidermal colonies have established themselves on the manmade base, they are essentially

ready to be applied to burn wounds. Boyce declined to show off his techniques for removing the sheet-size pieces of skin from the plastic containers and transplanting them onto the collagen bases. He thinks that's part of the competitive edge his team may have over the scientific competition — those other teams of researchers in Boston and elsewhere who are racing with each other to become the first to come up with some kind of replacement skin. Although the one group in Boston has already done some epidermal transplants, Boyce says the results were mixed. While some

of the transplants worked well, others didn't take. Four or five other groups around the nation also are trying different approaches. One team in Dallas, for example, is attempting to process cadaver skin so that it won't be rejected. Several of the competing techniques could turn out to be successful, but no one has emerged as a clear winner yet — and Boyce makes it no secret he'd like to see the San Diego team do so. Besides the satisfaction such honor brings, a dramatic breakthrough can make it easier to get future research funds. "It's always nice to be the first," he says mildly.

If all goes well, Boyce says transplantation of the cultured skin should begin here later this year. At that point, burn center director Hansbrough's role in the research effort will dramatically expand; the physician will select the recipients, transplant the tissue, and monitor its ability to help burn wounds close and heal. Boyce says the first recipients will fall into two broad categories: people who have been burned over a large portion of their bodies (whose chances of survival given the current technology are not good), and those

(continued on page 28)

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Skin

(Continued from page 27)
who have suffered small but deep burns. "Motorcycle exhaust pipes are the classic cause," says Boyce. Before the trials can begin, a number of refinements of the techniques for growing and handling the skin will be worked out in the Hillcrest laboratory. For example, Boyce says a current question is how thick the sheets of skin should be grown. Thicker sheets may be easier to handle, but

they take longer to produce, and for many victims of severe burns, every day their flesh is unprotected can be critical.

Boyce's team also is looking at the ways in which the donor skin will be collected. Although to date only the skin discarded by hospitals has been used, eventually skin will have to be taken from the burn victims who will later receive the sheets of their own cultured skin. One way to take that initial skin is the way skin is now harvested for grafting — by shaving off thin sheets, leaving behind most of the dermis and the extensions of the

epidermis such as hair follicles.

However, Boyce says a less-traumatic technique now being developed will apply suction to the skin and cause a blister to form; with this method, the underlying dermis heals even more rapidly.

Once the human trials do begin here, the most obvious question they should answer is whether the cultured skin will work — whether it will enable victims to recover more quickly and with less scarring than occurs with the conventional method of harvesting the victim's own skin. But the trials also will answer other questions. For

example, Boyce says he knows that at first, skin that has been cultured from a person will be lighter than his or her normal color. That's because the culture medium was developed only with an eye toward fostering the protective cells in the epidermis. But skin color is carried not in the protective cells but in special pigment cells. "We know that some pigment cells do wind up in the cultures, but they sort of ride along as passengers, and there are fewer of them than normal," Boyce says. He says it's possible when the cultured skin is transplanted and integrated into the burn victim's

body that new pigment cells may regenerate sufficiently to enable a gradual return to a normal color. "But we don't know," Boyce says. Should the color remain light, a next research step would be to try to improve the culture medium so that it would sustain both the protective and the pigment cells in the epidermis.

A wholly different research subject to which the human trials eventually should lead is whether or not skin cultured from the cells of one person can be accepted by another person. Unlike skin that has been cut from a donor, cultured

skin doesn't include white blood cells, which are thought to trigger rejection mechanisms. Also, cultured skin could possibly be typed to match donors and recipients, just as blood donors and recipients are matched. Both of these factors could make donated cultured skin less prone to being rejected, but only experimentation will tell for sure, Boyce says.

Boyce is a methodical man, and a very cautious one, so he's not the sort to spout off wildly about what the future of human tissue culturing may bring. Yet he acknowledges it is full of the most fantastic

possibilities. Already researchers have cultured "pancreatic islet" cells, those endocrine glands that produce insulin in the body. The experimentation being done with such cells, which have been implanted internally in humans, could lead ultimately to a sophisticated cure for diabetes. Other endocrine disorders seem candidates for similar advances in the not-so-distant future.

Beyond the skin and endocrine cultures, humans may even eventually look forward to a science-fiction era in which entire organs — livers, hearts, lungs —

will be nurtured in laboratories and installed upon demand. Before that day can ever come, Boyce cautions, biological science will have to answer questions that today are almost complete mysteries: how can one type of cell be induced to produce totally different cell types, such as occurs in human embryos? How would you nourish cultured organs outside the body? If that day ever comes, Boyce says it will be well after his lifetime. "I have the feeling I could spend the rest of my life just doing this [the skin cultures] until I got to where I could do it well."

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Hoarse Opera



Kayoko Shirashi

JONATHAN SAVILLE

The Suzuki Company of Tokyo performed a play called *Clytemnestra* at UCSD's Mandel Weiss Theater last week. Tadashi Suzuki's company has been seen here before, in the Japanese director's version of *The Trojan Women*. This time, this extraordinary acting troupe presented their powerful realization of the script Suzuki has assembled from six of the ancient Greek tragedies depicting the terrible events in the family of the Homeric warrior Agamemnon.

These events consist principally of a series of criminal acts and criminal

revenge. According to the fully detailed myth, assembled from various sources, Agamemnon sacrificed his daughter Iphigenia in order to appease the offended goddess Artemis and so to enable the becalmed Greek fleet to leave Aulis for their invasion of Troy. Agamemnon's queen, Clytemnestra, motivated by desire to avenge the death of Iphigenia, by rage at Agamemnon's subsequent sexual liaison with the Trojan princess Cassandra, and by her own adulterous attachment to Agamemnon's cousin Aegisthus, slew her husband on his return from the successful Trojan expedition. Two other children of Agamemnon and Clytemnestra, Orestes

and Electra, took revenge for the murder of their father by killing their mother and her paramour. The son, Orestes, undertook this terrible act under the instructions of the god Apollo, who insisted that a murdered father must be avenged. But the young man was then pursued by the Furies, a trio of primitive goddesses who demanded that Orestes be killed as punishment for the slaying of his mother. To resolve this legal-theological problem, the goddess Athena convened a court in Athens at which Orestes was exonerated.

All of this is, of course, the essential meat of tragic drama, and there is no modern theatrical style better suited to chewing it up and devouring it than the Japanese kabuki theater, of which the Suzuki Company is an equally ferocious relative. The hieratic, ritual quality of kabuki, its distancing from the everyday by fabulous costumes out of Japan's feudal past, its prodigious stylization of gesture and speech, its magnification of all emotions to the peak of melodramatic intensity, its consummate sense of the theatrical — these make kabuki ideal for re-creating the ancient Greek tragic theater, itself hieratic, ritualistic, stylized, intense, and nonnaturalistic. Kabuki style has even been used to throw a dazzling new light on the tragic theater of Shakespeare, as in Ariane Mnouchkine's French imitation of kabuki, the *Théâtre du Soleil*.

Suzuki's company, not tied down to the traditional texts of kabuki but making full use of kabuki theatricality, and composed of first-rate artists motivated by a burning dedication to this great director's vision, has been able to bring ancient Greek tragedy theatrically alive in a way generally denied to modern Western theater, whose rhetorical style is so pervasively realistic and psychological. Witness, for example, Kayoko Shirashi's terrifying Clytemnestra in Suzuki's production. Miss Shirashi is an actress of tremendous power, concentration, and emotional energy, and she would be a

magnetic presence on any stage. But with that whitened face framed by that gaudy, elaborate costume, with that kabuki-like declamation so close to singing, and in a theatrical context reveling in the excessive, the lurid, and the sensational, Miss Shirashi can offer a Clytemnestra far more monstrous, far more vindictive, far more uncanny (to the point of appearing not human but demonic) than even the greatest Western actress brought by the relatively strain-laced conventions of modern English or American stagings of classical theater. How, in the Western theater of the Twentieth Century, can one deal effectively with Clytemnestra's apparition as a vengeful ghost, without declining in the audience's eyes from the lofty level of tragedy to the semiotic grotesqueries of spook thrillers? But kabuki offers a thoroughly classical theater, at the same time thoroughly alive in modern Japan, in which the return of ghosts crying "Revenge! Revenge!" is no corny joke but a familiar convention that can be taken with complete seriousness and valued for the same awe and terror it aroused in ancient Greece.

What may be said of Miss Shirashi may be said in comparable measure of the rest of the Japanese cast, a group of actors compelling almost hypnotic attention by their tightly controlled fusion of the vocal, the physical, and the emotional elements of their impersonations, and their total mastery of the traditional, formalized kabuki style of acting as utilized for his own purposes by Suzuki. Of course, if this style has its great theatrical strengths, it also has its weaknesses. The unrelieved intensity of utterance, with emotions always at the highest pitch, leaves little room for the rhythmic ebb and flow of passion that would create a needed variety of emotional experience in even so continuously frenzied a script. The kabuki style of vocal production — tense, constricted, hoarse (precisely the opposite of what actors in the Western theater are taught to do with their voices)

— tends not only to exhaust the listener but also to blur the differentiations of character that are so much more pronounced when the vocal instrument can freely express its own individuality without the impediment of hoarseness (which tends to make the actors sound alike). The stylization of gesture and movement, which is so successful in the immediate, overwhelming communication of idea and feelings, is less adept at the expression of subtle nuances of feeling, the sinuous, rippling motion of the inner emotional life so exquisitely rendered by the naturalistic acting styles of the West. This latter defect — if defect it be — was perhaps even more prominent in the ancient Greek theater, with its masks and its chantlike outdoor declamation, so that one can scarcely reproach the Suzuki production for reproducing so accurately one of the inherent limitations in all tragedy of this sort.

But if stylized acting is to make its full effect on its own terms, without reminding us gnawingly of what it is not and what it cannot do, it must be carried out with supreme confidence by the actors and with total stylistic unity in the production. In making the curious casting choice of American actor Thomas Hewitt as his Orestes, Suzuki intentionally undermined this principle, clearly distancing himself from kabuki (where such casting would be unthinkable), and introduced an element of the problematic that the audience was forced to contend with throughout. Hewitt is a strong actor in an entirely different tradition, and though he has evidently been trained in the Suzuki method (particularly in the balletic physical discipline that is so important a part of Suzuki's teaching), his voice, his pacing, his means of conveying emotion, and indeed his whole existence as an actor on-stage make him appear like someone who has dropped in from another universe — not to speak of the fact that he alone, of the entire cast, delivers his lines in English. This latter

fact does serve the very useful purpose of helping a non-Japanese-speaking audience to know where they are in the drama and what is happening, but Suzuki's intention cannot have been merely to use this American actor as a kind of living supertitle mechanism, for he further differentiates Hewitt from the other characters by dressing him not in stylized kabuki splendor but in naturalistic American sweat shirt and shorts.

Intentional anachronism and the juxtaposition of incongruous styles are devices of much adventurous staging of classical theater in the last few decades, from Peter Brook to Liviu Ciulei to Peter Sellars. These are — in intention, at least — theatrical devices for awakening the audience to additional, unexpected meanings in the script, bringing to light in a startling manner a suggested relevance of the play to the audience's contemporary preoccupations. Suzuki did something analogous in his *Trojan Women*, where the ancient Greek victims of the Trojan War were at the same time represented as modern Japanese wandering through the ruins of World War II. In *Clytemnestra*, he has explicitly attempted to relate the mythical events to "contemporary man who is becoming more and more isolated because he cannot help but live in a spiritually chaotic state"; in particular, he has attempted to examine "the disintegration of the family, which is considered the fundamental constituent of society." The American actor and costume of the production's Orestes are evidently signals of this underlying concern with the modern world, as are such typically avant-garde elements as the aluminum-and-canvas director's chairs in which some of the kabuki-costumed actors sit and the trash baskets decorated with Marlboro advertisements that are scattered about the stage and occasionally used as emotion-laden props.

With all due respect for Suzuki's genius as a director, I must confess myself

skeptical about the validity of these gimmicks, for although they do — in a crude way — tell the audience that the play has modern relevance, the ideas and connections suggested by them are so confused and dramatically unsubstantiated that they obscure the suggested relevance rather than illuminating it. It may very well be true that the modern family is disintegrating, but what do cigarettes have to do with that? I do not mean this as a snide remark. If Suzuki intends his *Clytemnestra* to be seen as an analysis or representation of the specific "spiritually chaotic state" of modern man, he really must show us more of the realities of modern life than a few slick references to commercially exploited vices or mere nonconnotative visual allusions (chairs, sweat shirt) to the existence of a modern world. If, on the other hand, his intention is simply to make the audience recognize that their own dilemmas of guilt, ambivalence, and moral perplexity are mirrored in those of Clytemnestra, Electra, and Orestes, then he need do only what any good director of ancient tragedy must do — namely, bring out through effective realization of the action, dialogue, and spectacle the values already inherent in the script, for the ancient authors knew perfectly well that the legendary events on-stage were meaningful only in so far as they reflected universal human concerns. Aeschylus, like Shakespeare, was a great artist who knew exactly what he was doing and did it consummately well; at no time in the subsequent history of the theater have his scripts needed Marlboro trash cans to make audiences realize "That play is about us!"

Yet it must also be pointed out that the script of *Clytemnestra* is not exactly Aeschylus. It is in fact a conglomeration of passages from Aeschylus's *Oresteia* trilogy, the *Electra* of Sophocles, and two of Euripides' several plays on the Agamemnon legend, *Electra* and *Orestes*. When a director takes on the additional function of *auteur*, he must be judged in

both his capacities, and although I revere Suzuki as one of the contemporary theater's most brilliant directors, I am sorry to say that his literary tinkering with these ancient texts has resulted in nothing less than a mess. I do not, unfortunately, understand Japanese (though I am working on it), so that the extent of the mess may be even greater than what was evident from the stage action, the synopsis in the program, and the English dialogue of the actor playing Orestes. The story I outlined at the beginning of this review is that of a legend, not of a play. The exact Greek plays that make use of this legendary material manipulate it and interpret it in their own ways, according to the moral and spiritual values and perceptions of the various playwrights. Aeschylus, Sophocles, and Euripides may all be telling the same story, but they are radically different in their depiction of the characters and in the meanings they extract from those characters' actions and destinies; Euripides, in his plays on the subject, even differs radically with himself. The *Oresteia* shows us a strong-willed Orestes, murdering his mother because justice requires it, persecuted by the Furies because justice requires that too, and rescued from this irresolvable legal dilemma by the establishment of the supreme law court of Athens, which the whole trilogy is designed to celebrate. In Sophocles, Orestes is similarly strong-willed, and his intention in killing his mother is declared to be perfectly just and right, not to be followed by guilt or by Furies. In Euripides' *Electra*, Orestes is weak and indecisive, afraid of committing matricide; he has to be urged to the deed by the embittered Electra; and once Clytemnestra's blood has been shed, in a scene of incredible melodramatic pathos, both children are consumed with guilt. In Euripides' *Orestes*, both Orestes and Electra are portrayed as thugs, morally worthless, and ultimately rewarded by the intervention of an Apollo

(continued on page 22)

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(continued from page 31)

equally indifferent to justice and decency. There is no way one can cut and paste all these texts so as to present a single coherent drama, but that is what Suzuki has attempted to do. Consequently, we are shown at one moment the whimsical, gull-ridden Orestes of Euripides' *Electra*, a few moments later the noble, heroic Orestes of Aeschylus, a few moments after that the nasty, self-eculpating Orestes of Euripides' *Orestes*, being lacerated by his outraged grandfather, and finally the sentimental, self-pitying Orestes of that same play, when he has been condemned to death by the council of Argives. This is not an interpretation of the material; it is dramatic chaos — and actor Hewitt must be forgiven for being unable to create any consistent characterization out of this hatched anthology of lines by three very different hands. I would suspect, from the way Kayoko Shirashi acted Clytemnestra, that there was a similar

equivocation in Suzuki's rendering of her character (she is not the same in Aeschylus, Sophocles, and Euripides); and from the end of Suzuki's *Clytemnestra*, with the Argive condemnation of Orestes transferred to the court of Apollo and Athens (which in the *Orestes* finds him innocent) and with Clytemnestra's return as a ghost to carry out the death sentence on her children (this is Suzuki's own invention, very much in the spirit of kabuki), one would suspect that the problem of Clytemnestra's own culpability and that of the justice of the gods, problems addressed with great precision — though different results — by the three ancient authors, are left by Suzuki's version in a state of muddle comparable to the one he plunges poor Orestes into.

The treatments of this ancient story by the three Greek tragic poets do not and should not in any way limit the efforts of subsequent playwrights to reinterpret the mythical material in light of their own

visions of reality. The twentieth-century theater is in fact filled with new masterpieces about the "disintegration" and "spiritually chaotic state" of the Agamemnon family. Giraudoux's *Electra*, von Hofmannsthal's *Electra* (set to music by Richard Strauss), O'Neill's *Mourning Becomes Electra*, Sartre's *The Flies*, Eliot's *The Family Reunion*, Martha Graham's dance-drama *Clytemnestra* — to name only the most eminent. But what is important about these plays is that they are new plays, using new language to create a new dramatic world in which the ancient characters and actions can achieve a new meaning; they are not ill-considered confections of mutually contradictory texts composed by others in different contexts and for different ends.

In spite of his tremendously imaginative direction, with his bold freedom in the addition of theatrically effective business (Electra's effortful sawing off of the dead Aegisthus' penis, the ghoulish serving up on platters of the

severed limbs of Agamemnon and his mistress Cassandra, the ghostly Clytemnestra's termination of her children's incestuous organ by plunging a carving knife through their crowded bodies — all inventions of a sensational kabuki and Seneca imagination), as a composer of a *Clytemnestra* script on which to hang these directorial inventions Suzuki has been astonishingly timid and tradition-bound. He would have done much better to stick to one ancient author — presumably Euripides, whose vision of moral confusion and disintegration is astonishingly modern to begin with — or to follow the example of his countryman Kurosawa when adapting Shakespeare, that is, to make an entirely new work of theatrical art (*Throne of Blood* or *King Lear*) shines through as from a great distance, a source of energy rather than a blueprint. Suzuki's *Clytemnestra* is extremely exciting theater. But as a play it is, alas, a big mistake.

Back to Work



Volets Are Blue

DUNCAN SHEPHERD

Well, I had the choice to spend my vacation at *Shoah* or to spend it somewhere else. I went for *Shoah*. But before I did, I saw enough of *Shoah*, and in particular its train motif, with its sardine-in metaphors and so forth, to have the decency not to disburden myself now of a list of complaints about the accommodations and services of Amtrak. Let's let that go along with, for that matter, the list of complaints about *Shoah*. What's past is past, and what's present is plenty. In fact I found myself so far in arrears upon my return that I momentarily contemplated retirement as the only solution. But I recall that that reaction occurs at the end of every vacation irrespective of the amount of work piled up. Please pass the shovel.

Volets Are Blue, the last thing I saw before I left, has already all but vanished from sight, and there would be something

to be said for taking no notice of it now at all, if not that it were so large and teeth-rattling a letdown and so worthwhile a lesson (not yet learned after umpteen teachings) not to let one's hopes get too high on the evidence of a single film — namely, in this instance, on the evidence of *Raggedy Man*. I would do well to keep that lesson in mind until the arrival of *Half Moon Street*, by the director of *La Balance* (and of nothing else that I have seen) — pretty nearly the only movie I can think of, after *Volets Are Blue*, that I had honestly and optimistically been looking forward to this year. That other film, which was on the L.A. *Times*'s release schedule for Spring, is now, I notice, nowhere to be found on their Summer update — leaving me with nothing to look forward to at all until I started seeing the coming-attractions trailer for *Alfie*, a movie I perhaps ought to have been looking forward to anyway, since it is by the director of *The Terminator* (and

again, of nothing else I have seen). But not, as *Volets* has taught me anew, too optimistically.

However all that may be, I do not take the recent letdown as any sort of auteurist ultimatum that I must now revise my opinion of *Raggedy Man* downward. With that earlier effort, you could feel that Jack Fisk wanted to make exactly that movie; with the current one, you can feel instead that he wanted just to make a movie, on other movie, any movie. Or at least any movie that had his wife, Sissy Spacek, in it.

It is of course nice — because rare — to see Sissy Spacek in a Jane Fonda or Faye Dunaway sort of role, although the Texas accent, so much at home in *Raggedy Man*, stands out like a sore thumb (or sore throat, anyway) in a story about a globe-trotting photojournalist's nostalgic return to her hometown of Ocean City, Maryland. It is also nice — because also rare — to see a screen characterization of someone who is glaringly self-centered and self-rationalizing without that being the main thing about her — or the main focus of the movie as a whole. It is only one of the things about her, and easily the best thing about the movie. Spacek, who as always seems not to have a guileful bone in her body, continues to stand by her character (or inside her, rather) long after a Fonda or Dunaway would have betrayed her to irony on Fisk's part, this suggests either the blindness of love or else a wonderfully adult alliance of perceptiveness and forbearance.

Elsewhere, as also he did with Henry Thomas in *Raggedy Man*, Fisk coaxes a fine child's performance out of Jim Standiford — which in this case, by virtue of the early-adolescent age of the child, means coaxing out a very cautious, shy, closed-in, and clamped-down performance. It won't win the boy any jobs on TV sitcoms. I do not, on the other hand, go along with the stampedede of critical enthusiasm for Bonnie Bedelia, especially when it comes at the expense of Spacek. Granted that her character is a hapless victim, and deserves sympathy; but that's no excuse to let this slop over onto the ac-

tress. One often hears in these situations something along the lines of it being unbelievable that any man with Bonnie Bedelia for a wife could be tempted away by Sissy Spacek. But one can never hear it without puzzling about the experience of life, to say nothing of the imagination, of whoever is saying it.

All that aside, the dramatic premise of the piece — the photojournalist, still unattached in his mid-thirties, takes some time off and looks up her old high school flame, now attached to a wife, a son, and the editor's desk of the local paper — never really amounts to much. It is too readily assumed, as opposed to painstakingly demonstrated, that both old flames would still be burning as high, seventeen years later. "Do you think I would have got married if I knew you were coming back?" asks the newspaperman, a trifle too rhetorically for my taste. (I am prepared to believe, but not to assume, that any man married to Bonnie Bedelia would be ready to throw her over for Sissy Spacek; but here again we may be operating in Jack Fisk's blind spot.) The misty prologue set in 1969, with Kevin Kline making a very hairy-chested high-schooler, is no help with that problem, and it soon gives way to another small problem: a truly terrible passing-time montage in which Spacek evolves from airline stewardess to commercial and fashion photographer to front-line journalist with a smudge on her nose in Northern Ireland. But the marriage problem is that, for all the semblance of being a small, intimate, somewhat Frenchified romantic drama, the movie keeps trying to substitute sailboats, dodge-em cars, ferries wheels, tilt-a-whirls, more sailboats, etc., for a genuine human interaction. Its best — and only very occasional — notion of how to be "real" and "lifelike" is to wallow for a while in a bog of small talk — very, very small talk indeed — and the inevitable soap opera diminished into a sort of soap opera.

With *Blue City* coming so hot on the heels of *8 Million Ways to Die*, and both

(continued on page 34)

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(continued from page 33)
of them hot on the heels of *Trouble in Mind*, the alert trend-spotter might be permitted to wonder whether we are entering another film noir cycle like the one we were going through (or just coming out of) ten years ago. Too soon, no doubt, to tell for certain. Too soon, too, to begin to draw comparisons. In movies as in no other art, and above all in genre movies, quantity is a close ally of quality: not that the rise of the two is remotely parallel, as it is in the sense of practice making perfect; but rather that as the one soars, the other has literally more chance of itself getting off the ground. We have not got there yet, or anyway not got very high.

Blue City is an adaptation of a very early Ross Macdonald novel, or in other words nearer the slam-bang manner of Dashiell Hammett than the surgical delicacy of later Macdonald; he wasn't yet himself in 1947. Compared with the Byzantine structures of *The Galton Case* and *The Chill*, this one would seem to have been debased of plot. Part of that effect may have been the work of the adapters (I haven't read this particular novel myself), but one of the adapters, Walter Hill, had also adapted Macdonald's *The Drowning Pool*, and with plenty of plot left in. But



Blue City

of course that was now a decade ago, and times have changed. (Not in all ways, perhaps. The old movie clip glimpsed on television at one point, if I could identify it from the oblique angle and eye-blink duration, looked to be from *Branded* — an Alan Ladd Western used also in the finest specimen of the mid-Seventies noir cycle, Robert Aldrich's *Hush*. But no sort of magic has carried over.) *Blue City* is a Ross Macdonald case set in the stamping ground of another Macdonald, John D. and the consequent geographical proximity to *Miami Vice* tends to point up the



8 Million Ways to Die

stylistic proximity as well. Perhaps too much so. The music (by Ry Cooder) is indeed relentless, and there is an amazing amount of transmodal material for a mere eighty-three minute movie, and the main bill of fare appears to be color: fried, baked, or grilled to perfection. But there is an attractively atavistic quality about it too: one foot planted firmly in the Forties. The hard-core hero enters the screen by nocturnal bus (past the "Welcome to Blue City" boundary marker), disembarks with a basketball under his arm, responds to the red-neon

invitation of Joe's Bar, provokes an immediate brawl therein, wakes up in jail and is hit with the news that his father — one-time mayor of Blue City — was murdered nine months before. His response to the news is characteristically sensitive: "Un-fucking-believable!" The callousness and abrasiveness of Budd Nelson, over and above those qualities in the role as written, are in a peculiar way an asset. On the one hand, they fit in well with the wilderness of his wisecracks, which not even a Trumpet Borgia could redeem. On the more important hand, they contribute to our lack of confidence in him, our outright mistrust of him, as any sort of detective-avenger. The fact that he gets beaten up three times in the first half-hour contributes here, too. And all of this ought to contribute to the general suspense. Somehow it doesn't.

The lack of confidence in him, more than any lack of affection for him, becomes a bit of a liability as the action rolls headlessly on and the hero mounts a guerrilla campaign against the local mobster (There is only one suspect for the murder, and the entire plot consists of trying to annoy him into a confession. The movie's only qualification as a mystery is that the actual murderer turns out to be someone

else altogether.) The red-headed David Caruso, a new face to me but also a prematurely old face, with pug nose and pretty skin, is quite likable as the hero's gimpy sidekick, but he, as any thriller fan will be quick to realize, is only in the movie (and only made to be likable) in order that he can be infuriatingly bumped off. Ally Sheedy, as the sidekick's sister and hero's eventual lover, once again displays an acting range limited to the one note she has not yet got around to in her ten or twelve roles per year: that of spoiled snotty Valley Girl, talking as if with a clothespin on her nose and a No-vocaine jaw. Did I like Ally Sheedy once, say maybe in *War Games*? If so, the same lesson about expecting too much on too little evidence must apply to actors as well as directors. Speaking of which: Michelle Manning, who is still in her twenties and who has done I don't know what to deserve this opportunity, is not a director of whom I am apt to make the mistake of expecting too much in the future.

8 Million Ways to Die is a bit better. It gets off to a start that suggests we are rather in the precinct of Joseph Wambaugh's *Police Story* than, say, a Chuck Norris film. L.A. cop shoots and kills petty drug dealer, goes on an extended

bender, loses his family, emerges months later at A.A. meetings — not the sort of post-mortem reaction permitted to a hero if, Norris-style, he is going to have to knock off thirty or forty more before movie's end. Subsequent plot developments turn out, however, even more in those of *Blue City*, to be in John D. Macdonald territory — if not geographically. A prostitute turns to the now unemployed hero as a man who "fixes things" — exactly the description applied on occasion to Travis McGee — and his assistance in helping her to escape from her pimp succeeds only, after a fairly exciting car chase on a flat tire, in getting her killed — more or less exactly the premise of *Darker Than Amber*. From there, the plot runs even thinner, if possible, than *Blue City*'s: once again only one suspect, who this time turns out in fact to be the guilty party, and not much basis for pressing on with the investigation. Not much preparation, either, for yet another prostitute, who starts out by curling her lip at the hero's loafers, to do an about-face and plunge into some "touching" interaction with him: he pays her a compliment on her appearance sure makeup, she gets sentimental over the framed photo of his daughter — "She looks like you" — and

very shortly turns on the waterworks. Even the current Charles Bronson pot-boiler, *Murphy's Law*, takes more trouble to establish a plausible relationship across the borders of the law. However, director Hal Ashby has taken some trouble with the look of the movie, hiring the excellent Stephen Burum as photographer and getting an harmonious color scheme of smoggy, seamy browns and yellows. And he has taken some trouble with stray details as well. The banana daiquiris thrown down by the paranoid prostitute, the Maalox munched by the black pimp, the artistic pretensions of the pony-tailed Latino drug king, with his priceless odors of *dirt* and his Gaudi-designed beachfront home, are no more than arbitrary I.D. marks. But the new faces of Alexandra Paul, Randy Brooks, and Andy Garcia, like that of David Caruso in *Blue City*, help to freshen up familiar roles. Paul's performance, with its veil of vampishness draped over quivering nerves, is especially well observed. Any and all of these players may hereafter go the way of Ally Sheedy. But then again: Jeff Bridges and Rosanna Arquette, the key figures here, have not yet worn out their welcomes.

With so little plot to propel the action

forward, and with only marginal dodges to provide interest, it was inevitable that there would be an air of procrastination about the movie. The first big face-off between the hero and the drug king, for example, gets nowhere. Their dialogue is all but indecipherable, is unmeaningful whenever decipherable, and the only interest of the scene is in one of those marginal doodles: the menacingly pacing henchman in the background. There and elsewhere the script has the quality of ad-libs and even of double-talk. The heavy reliance in it on the dreaded "I" word has raised much disapproving comment. I can't pretend that my own ears were burned or even mildly warmed by this, and I found that during the buildup to the climactic showdown in the warehouse, the usage reached new and salutary heights of childishness, as though its users thought that mere words might be sticks and stones after all. The well-staged shootout that erupts thereafter, when no one is struck dead by a "fuck you," and the equally well-staged sequel on a hillside tram, almost manage to bail the movie out. The epilogue, with a second A.A. testimonial and a barefoot lovers' stroll on the beach, lands it swiftly back in the clinic.

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On Her Own



Belinda Carlisle

JOHN D'AGOSTINO

Never one to shrink from major controversy, and resigned to the inevitability that Diane Sawyer, Tom Brokaw, Peter Jennings, and Dan Rather

will probably bivoac on my doorstep I am duty-bound to report it. Belinda Carlisle is *really* beautiful. This was the first impression I had of the former lead vocalist for the Go-Go's when she took the stage last Wednesday at the Belly Up Tavern for her first-ever solo concert. Carlisle has shed the baby fat that in her

Go-Go's days gave her the appearance of a chunky cheerleader and has skipped a couple of ingenue gradings to become one of the most stunningly attractive women in rock. Wearing a black, long-sleeve, turtleneck jersey, black stick pants, a stylish but very feminine haircut, and hula-hoop-size gold earrings, the woman who once looked like the pudgy younger sister in any sitcom now projects the ripe sexuality of a young Carroll Baker. Similarly, Carlisle's music has toned up and trimmed down to a lean, fisted pop-rock sound that resists the Go-Go's bongo-beach-blanket-bingo silliness, while retaining some of that group's dimpled charm.

As if I need to justify either my being taken with Carlisle's loveliness or my singletimelessness in reporting it, let me say that the singer's more nubile image is germane to any thoughtful discussion of this juncture in her career. One cannot consciously critique either Carlisle the performer or her debut solo album, *Belinda* (to be released sometime this month), without calling attention to the fact that the singer is in a critical transitional phase. Until recently, Carlisle's public image was that of a lovable bubblehead. This image, as uncultivated as it might have been (Carlisle actually was a high school cheerleader), nevertheless served her well in her role as the frontperson of the Go-Go's. That band had all the makings of high pop camp, combining the instrumental self-reliance of the Seventies-all-girl band Patti, the teen-tease precociousness of the Runaways; the chaperoned, winking, adolescent sans of early Annette Funicello; and the summer-fun Southern California partysm of early Beach Boys into an unpretentious and ultimately engaging style. Especially in the face of the spiteful, village-and-burn sound of punk that was in vogue when the all-girl band

formed in 1978, the Go-Go's came to represent a return to the days when pop had no higher ambition than to provide dance music for patio parties. And Carlisle, bobbing and swaying in performance as though being tickled all over by the Go-Go's carbonated fizz, was a sort of delowered Gidget role model for young women of the Eighties: too worldly to be genuinely innocent, but too unaware of the trap of adult stunts to want any part of it. For a generation of fans unwilling to inherit the "heaviness" of the Seventies, Carlisle and the Go-Go's embodied the car-radio escapism that pop had lacked for years.

But something peculiar happens to a band when they sell three million copies of an album, which is what resulted when the band's 1981 debut, *Beauty and the Beat*, produced two Top Twenty singles, "Our Lips Are Sealed" and "We Got the Beat." Suddenly a band's quirkiness becomes selling points; and the inventory of their appealing traits becomes the formula for a marketing strategy. The Go-Go's 1982 follow-up to their surprisingly successful first record delivered only one so-so hit—the title track "Vacation"—and the strain brought about both by the need to manufacture massive amounts of the girlish sparkle and by the pressure to reproduce the success of *Beauty and the Beat* eventually enervated the band and pulled it apart. In most cases when a group's initial gimmick is its inevitable undoing (even when the gimmick is as delightful as the Go-Go's new-wave slumber party), all that's left is an epilogue that details the members' slide into obscurity. For that reason, Carlisle's determination to move ahead with a solo career that doesn't blatantly trade on the Go-Go's legacy is as newsworthy as pop gets.

To ensure a smooth transition from post-teen pop to legitimate if still fun-loving rocker, Carlisle would have to

retrieve some of the lighthearted articles from the Go-Go's stylistic baggage, while traveling a bit heavier for her journey into maturity (she will be twenty-eight in August). That's exactly what she's done. On *Belinda*, a studio crew that includes such long-toothed rockers as guitarist David Lindley and pianist Nicky Hopkins, as well as such no-rock talents as *Dances With Wolves* guitarist Andy Taylor, the Bangles' guitarist Susanna Hoffs, and former Go-Go's guitarist/keyboardsist Charlotte Caffrey, provides the mixture of savvy and youth that makes for great rock. In concert last week, the accent was more on youth, but the result was no less impressive. Carlisle has built her live act on a rhythm section late of John Parr's band and the keyboardist and guitarist from Rick Springfield's group, and the sound they make has the bare-knuckles sock and decorative, designer-pop quality one might expect from such an aggregate. Caffrey rounds out the stage unit, filling in where needed on guitar and electric piano and generally acting as Carlisle's foil and security blanket link to her immediate past.

A tougher, punchier sound demands more of a vocalist than was required of Carlisle by the Go-Go's, and in concert the singer proved herself more than adequate. Thanks to three-week vocal lessons, Carlisle has strengthened her voice considerably, and while she might never develop the pipes or the range to rival Pat Benatar or Bonnie Raitt, Carlisle's more powerful, assured singing was one of the Belly Up gig's constant treats. On otherwise faithful renditions of the Go-Go's "We Got the Beat," "Our Lips Are Sealed," and "Less to Love" (and on a surprising cover of Freda Payne's 1970 hit, "Band of Gold"), Carlisle's improved voice and the band's potent playing turned playground ditties into crunching anthems. Still, it was Carlisle's new material that was the measure of her maturation as an artist. Together with Caffrey (who apparently had her own following present at the

show), Carlisle has penned tunes that span the gap between girlish insouciance and womanly wisdom without compromising either.

Recently married to Morgan Mason (son of actors Pamela and James) after a long and widely publicized romance with Dodger Mike Marshall, Carlisle seems determined not so much to downplay the Go-Go's girl's academy spirit as to fit it into pearls and high heels. So while songs from *Belinda* rocked harder, sounded more professionally structured, and exposed the concerns of a singer who realizes that coquetry grows unseemly with advancing years, Carlisle nevertheless exhibited the same kinetic energy that endeared her to the Go-Go's audiences. Dancing nonstop in the style that she almost singlehandedly popularized—one combining a sensuous twisting motion with the arm-swinging, hair-mussing abandon of a funky speed skater—Carlisle got an initially subdued Belly Up crowd dancing and/or clapping along throughout most of her set.

Good songwriting, singing, and playing, and a sense of the unfettered fun of rock and roll made Carlisle's gig a winner and would seem to ensure an acceleration of her career after a lengthy hiatus. With the popularity of her current single, "Mad About You," and an album that could produce a couple more, she appears poised for the solo success that has eluded refugees from similar, novelty-oriented groups (and even the Go-Go's Jane Wiedlin). And let's face it—it can't hurt that she's so damned good looking. Called back for two encores, she repeated the sentiment she had expressed several times during the show—that she couldn't describe how excited she was to be performing her first concert and how appreciative she and her band were that people had come out to hear them. And drinking in this lovely vision for the final time that night, I felt my critic's objectivity slip away, replaced by the wisdom of tenement philosopher Ed Norton: Va-va-va-voom!

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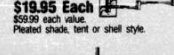
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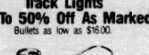
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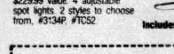
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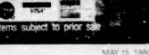
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One for the Book



Illustration by Sue Sparrow

ELEANOR WIDMER

He could easily play the role of Big Daddy in *Cat on a Hot Tin Roof*. Impassioned, tall, broad of beam, and with a swash of flesh under his chin that marks the voluptuary, he combines a commanding presence with more than a hint of his own vulnerability. And, because he went to college in the South, he can fall into southern patois at the drop of a collar green. You can just hear him roaring, "Big Mama, come here! Now!" But the illusion is quickly shattered when he remarks with an ironic shrug, "People no longer have movie stars to worship — they worship chiefs."

The speaker is Bert Greene, author of the 1984 cookbook *Greene on Greens*, which sold a quarter of a million copies not only for its recipes but because, in his own words, it was "a Garland of Greene's gossip, garden advice, culinary trivia, shopping wisdom, and stove-top logic." As he stands in front of the class at the Perfect Pan cooking school in Encinitas, he sprinkles his instruction with off-hand seasoned commentary. Holding up a flank steak that he's about to stuff, he reports that he's too impatient to cut the meat — he lets his assistant, Phillip Schultz, or the butcher do it for him. A

woman calls out that her husband invariably performs this service for her. To which Greene immediately retorts, "It's hard enough to find a husband who cuts the mustard, let alone flank steak!" But these brisk one-liners underscore only the performing side of Bert Greene. He is regarded by most who know him as an artist and an intellectual. "I always wanted to be a playwright and write plays," he told me earlier in the evening, his dewlaps quivering. "I was born in Jackson Heights, New York, in Queens, and at college I majored in art history. I was accepted at Princeton, but I was shy, the experience was horrible. I got a job at *Vogue* as assistant to the fashion editor. She kept calling all the men 'droll-cups.' It was 1947. I had to conquer my shyness. I went into therapy."

During this formative period when he advanced from being a teacher to a drool-cup at *Vogue* to art director at *Time*, Miller in New York, he also wrote original plays or adaptations from other works. His adaptation of Kafka's *The Trial* appeared off-Broadway, as did his translation of the *Lulu* plays of Frank Wedekind. This ma-

terial was hardly intended for mass audiences who enjoyed "Doris Day Buys a New Hat." Greene was consistently broke until 1966, when one of his adaptations hit it big. "I had always been drawn to Colette because of my grandmother," he explained. "My grandmother was a Colette person. She went from her native Poland to Paris and then to America. By that time she was a terrific French cook, and I would go to her house for lunch every day and stay with her as much as possible. Even though she was a mini-tyrant, she taught me everything about cooking and about life that she knew."

As homage to both his grandmother and the French writer, he adapted Colette's *La Maison de Claudine*, which appeared on NET television in 1966, starring Coleen Dewhurst, Jason Robards, and Sam Waterston. Harry Cohn of Columbia Pictures took an option on the play, for which he paid Greene \$40,000. He laughs in recollection. "It was the most money I had ever made, and for once I did something smart. I bought a house in Amagansett, Long Island, for the money. The movie was never produced, but living in Amagansett was another turning point in my life."

"I had always cooked with my grandmother, and I cooked for friends," he continued with a laugh. "My director, Denis Vaughn, told me I should run a restaurant, and when I took some classes with Dione Lucas, she said, 'Bert, you should be in the kitchen.'" He puckers his mouth at the memory. "But it seemed somewhat demeaning because I wasn't the greatest chopper, and I couldn't cut things well. Dione told me that what counted most was my ability to read a recipe and imagine what it would taste like." In 1966 he launched his career as a cook by opening a taked place in Amagansett named the Store. His cooking teacher regarded him with triumph. "At last you've found your true métier," Dione Lucas cried.

At the Store, Greene and his seven assistants made everything themselves: they baked bread, cakes, made their own jams and jellies, and hand-labeled the jars. They got rid of all the canned goods and each day would create new dishes — poached salmon, salads, meat and chicken dishes. The *Hull Street Journal* dubbed Greene "Daddy of the carry-out," because he was the first to try such an enterprise. By 1985, 27,000 gourmet take-outs dotted the American landscape, but

by that time he was no longer in the business. Having sold the Store in 1977, he began to teach cooking classes in his own kitchen, and from there he took to nationwide cooking tours the gave more than a hundred classes across the country last year. His food column appears in sixteen newspapers, including the *Los Angeles Times* and the *New York Daily News*. In addition to *Greene on Greens*, he has written *Honest American Fare*, *Kitchen Bouquet*, and *Putting Up with Greene*. And now he stands in front of a packed class, holding up a flank steak and explaining how he will transform "the cheapest and toughest meat you can buy" into a gourmet delight.

That's really the secret of Greene, his combination of sophistication and simplicity, his offhand manner wedded to fastidiousness. He's about to stuff the lovely flank steak with a pound of ground veal, fresh parsley and thyme, a half-pound of turnip greens, artichoke, and onion. He's ecstatic about the "sensational produce" he obtained that very morning at Chin's market in Rancho Santa Fe — baby artichoke and Japanese turnip greens. In New York or New Jersey, he tells the class, the turnip greens are so heavy that they must be cooked for long periods. But here he merely chops them and sautés them with the onion until they're soft. Having stirred the ground veal into the greens, he adds two eggs, salt, and pepper and spreads the mixture over the top. He rolls the flank steak, moving it from left to right, "If there's a hole in the flank steak because of careless cutting, don't worry. Just fake it. Lay a strip of bacon or ham or even a lettuce leaf over the hole, and no one will be the wiser. Always be overgenerous with your stuffing, but if you've prepared too much, just use the remainder for a meat pie." (He does exactly that.) He ties up the meat with ordinary white string, tucking the ends of the meat underneath. He then browns it on all sides in a large Dutch oven, to which has been added a tablespoon of unsalted butter, as well as equal amounts of cooking oil. When the meat is brown, he throws in two sliced onions, some baby carrots that he calls "kiddie porn," a half-cup of red wine, and a half-cup of beef stock. The pot is covered, and it cooks on top of the stove for one and a quarter hours — Greene prefers stove-top cooking to baking.

"The thing you have to remember," he tells the class, "is that neither my book

nor any cookbook is the Sermon on the Mount. You have to use your own judgment and a modicum of sense. The recipes in my first cookbook were crazy. I used ingredients that I said could feed four to six people and they could feed sixteen. Too many people cook from the book. God gave us tongues. Use them. And if you read a recipe and it doesn't seem right, don't use it, or apply your common sense to it."

He has begun to work on his eggplant soup, which he calls eggplant and red pepper potter. "I consider French men 'posers,'" he explains. "It's my inverted snobbery that I call 'x,' but 'snow' or sometimes 'frowl,' and this soup, which has British antecedents, is called a potter [which has nothing to do with the dictionary definition meaning plaque]. What you have to learn is to sauté the onions first and then add the garlic so that the garlic doesn't get acrid, and you have to place the red bell pepper and the jalapeño on forks and brown them directly over the gas flame."

He pauses and laughs ruefully. "The worst thing I ever did was to put a roasted pepper into a paper towel before it had cooled off, and it caused me fire. The other thing was cutting open a hot chili and then putting my finger into my mouth. It was like licking a Tabasco jar."

Greene removes the charred pepper and

chile, waits a moment, wraps them in paper towels, and dumps them into plastic bags to cook. Moments later, when they are cool enough to handle, he scrapes out the seeds and veins from both and advises us, "Don't scrape off all the black stuff from the outside. Leave a little on when you're chopping them by hand because the charred material gives the soup character."

Greene gazes heavenward. "Did I remember to tell you what you do when you have a lackluster tomato? Add some V-8 or tomato juice, and the tomato will perk up. If you're using the tomato in a salad, pour tomato liquid on a hour before, and drain and dry before tossing." Greene, who is extremely light on his feet, works quickly rather than compulsively and explains, "You want every dish to look good, but you don't want to be so intimidated by the looks that you're afraid to eat it. Sometimes it frightens the hell out of me when a dish is too gorgeous because I'm afraid I'll spoil the design. I feel we have to stop the excesses in our visual skills. I don't want to be bothered making a raffleslike design out of corn kernels."

The dinner he is preparing for the class consists of eggplant potter, flank steak stuffed with veal, two kinds of green beans tossed in garlic ("Add some fresh sage," he laughs, "it's an aphrodisiac, and you'll have a wild night just from a dish of

string beans"), green and gold soup bread prepared with white corn meal and peas, and Grand Marnier Flan. (All of these recipes appear in *Greene on Greens*.)

Of all the cooking classes I've attended, this proves to be the most generous meal I've had, not only in terms of the number of courses but in the size of the portions. The eggplant soup is wonderfully seasoned ("I don't like to throw a lot of sodium into things," Greene tells us), and for the first time, at the suggestion of a San Francisco chef, he's added a dollop of sour cream and fresh dill to the soup.

Although the soup was placed into a food processor until the ingredients were blended, Greene prepares the gravy for the meat by mashing the vegetables and liquid in a strainer that he works by hand. "If I put this stuff in the food processor, it wouldn't be the way I want it." In general he uses the food processor as little as he can. "Why should I use it to chop or slice an onion?" he asks. "And I whip egg whites with a whisk. I used to tell the class, 'Whip egg whites until they're stiff enough so that if you inverted the bowl they wouldn't fall on your head.' To demonstrate, I turned the bowl over my head, and of course the whole thing ran down my face."

As Greene is concluding the meal, his nose begins to run. The night before, a

student had written in her evaluation of the class that if he had to blow his nose, he should wash his hands before touching the food. He dutifully goes to the sink to do so, as Philip Schultz takes over. The soup is served, the meat is sliced, the gravy is passed around, the two types of green beans have been tossed into garlic butter, the spoon bread is as high and light as any soufflé, and the Grand Marnier Flan is extraordinary. Greene stands around grinning. Someone calls out, "It's fabulous!" and his eyes dart around the room as if he's been praised for the first time. He asks, "Who said that? Who said that?"

My one caveat with an otherwise faultless meal is that I would have preferred the spoon bread without green peas. But I would gladly make any of these dishes for their wonderful flavors and their ease in preparation. As the class closes, Greene remarks philosophically, "One serious ingredient in cooking is someone to cook for — someone you love and love to cook for. That always makes the meal." He's now sipping red wine, pleased with the evening's work. "Why do people come to cooking classes?" he asks rhetorically. "They come to be entertained or to learn a few cogent tips. I'd like people to say of me, 'He talks well, he writes well, he cooks like a dream!'" The class breaks into applause.

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Nice Move

(continued from page 4)
around and who are trying to make an honest living for their families." But the partners are looking beyond their present situation. "What is freedom?" asks Ed. "It is when you don't like what I'm doing you get the law changed?" Marty has Orwellian visions of the city's behavior. "This is a freedom issue," he says. "It's more than a truck." At first the two men, who met six years ago while working for a San Diego

moving company, thought that the fuss was started by a jealous competitor, "some wise guy who was aggravated because we thought up the idea," according to Ed. Now they blame it on people who are opposed, in general, to growth and development in the area. "This is their only opportunity to get out their resentment," he explains. But Ed has some good advice, he thinks, for all those people who are resisting the changes. "Move," he says. "And if you need a move, Ed and Marty will move you."

—B.C.

Last Page

(continued from page 4)
rather than buying the issue. And that made the whole magazine valueless." Last Christmas he decided to sell out.

Today the store looks like a shrine to the memory of print. It is empty inside, save for the stacks of Lanning's prized collection of apple pies, the faded sign over the front door and window is obscured by years of bus exhaust, and grime is winning the battle against the painted posting of Lanning's musty wares: Metaphysics, National Geographic, Science Fiction, Art Magazines, Auto Magazines, Comics, Crossword Puzzles, Collector's Items.

Lanning and her husband, Theodore, moved the business there in 1967 from East San Diego. In September of 1980, they had bought out a bookstore owned by Fred and Albertine Gronberg, located on University Avenue between Menlo Avenue and Forty-seventh Street. The Gronbergs had operated the shop downtown but moved it to the suburbs when business fell off in the 1940s. The Lannings moved it back downtown when business in the suburbs declined in the 1960s.

"San Diego is filled with people who love books and magazines," Lanning says, sitting in her book-stuffed bedroom, "but they're mostly older people now." She herself has always been "a monster for reading." Through a process of trial and error, the

Lannings discovered that *Time*, *Life*, *Newsweek*, *Sports Illustrated*, *Playboy*, and *Playhouse* would sell and resell long after their original issue dates. Any magazine having to do with chess was an instant seller, as were the horoscopes, movie fan magazines, and the comic books. She says she threw away a lot of *Esquire* magazines, and *National Geographic* "was never a rapid seller. You want to know what I absolutely could not get enough of?" she asks, her eyes brightening. "True Detective. We couldn't hang on to those for more than a few minutes." Up until the early 1970s, women's magazines such as *Ladies' Home Journal*, *Good Housekeeping*, and *McCall's* sold well, but then the women's movement changed female tastes. Skin magazines and erotic novels always sold well, but, Lanning explains, the soft-core Harlequin romance novels enjoyed only a few short years of resale popularity. "How many happy endings can you stand?" she asks.

Theodore died ten years ago, but Lanning was determined to work in the shop forever. Then, as the drivers and drag-raced and Wilson swarmed upper Broadway, moving away from the redevelopment district and the Gaslamp Quarter, "I never knew what I would find in my doorway," Lanning relates, defecating, smoking pot, hallucinating. Oh, I've seen some horrible scenes. I can't tell you how many times my

windows were broken, including once by a vodka bottle. And I was robbed several times." Even her customers began to shed toward the bizarre. "One man, a slob-looking guy, would come to the counter to pay me for magazines, and he'd pull out a container of liquid where he kept all his money. He was afraid of germs and kept his money, including the paper bills, in a soapy liquid. I'd have to dry them out on the counter. Another SOB kept his change in his mouth, and he'd spit it onto the counter when he wanted to buy something." In the end, and despite her determination to work in the shop until she died there, Lanning was beaten. "I don't ever care about my health anymore," she says, lighting up another cigarette and cradling an open book in her lap. Most like the book doesn't have a happy ending. —N.M.

Programmed

(continued from page 4)
those surveyed) during the prime-time hours of 8:00 p.m. to 11:00 p.m. Mondays through Saturdays, and 7:00 p.m. to 10:00 p.m. on Sundays. (By comparison, top-rated KMB Channel 8 was viewed by 590,000 households for that same period.)

From that point on, however, the station's ratings did not go up, as management had hoped they would. In the next ratings survey, released in July of 1985, KTTY's prime-time audience was down to 63,000 households, or eight percent. And in the survey after that, issued the following November, the station's ratings were not even reported because there were so few households watching that, according to the Nielsen report, KTTY "did not meet minimum reporting standards."

When the latest ratings came out last February, KTTY again failed to place; even three Los Angeles stations — KCOP Channel 13, KTLA Channel 5, and KTTV Channel 11 — ranked higher. By that time, says a station source who asked his name not be used, KTTY "was hurting badly, with several advertising clients canceling their accounts and various suppliers, frustrated over having to wait a month and longer to get paid, dealing with the station only on a COD basis." KTTY general manager George Stantis says that in a desperate move to retain clients, discounts of as much as fifty percent off advertising rates (which range from forty dollars to \$200 per minute) were given to certain advertisers.

KTTY president Harmon, however, insists things never got quite that bad, although he does say that "it takes three or

four years to get a new station off the ground, and after a while you get [financially] trapped." In KTTY's case, Harmon adds, that meant after the initial investment there was not enough money to buy more professional broadcast and production equipment (which would help attract new clients who wanted their advertisements produced by the station), nor could the station afford to update its programming. (Even today, the KTTY source says, the reruns that dominate KTTY's broadcast schedule are mostly the same ones with which the station first went on the air. "There was simply no money to buy newer, more popular programs," the employee says, "so after each ratings report came out, about all we could do was shift around the shows we had and hope they'd fare better in a different time slot.")

Harmon says that last fall, KTTY began an ongoing marketing study to determine what reruns and movies would help the station gain viewers. "But it was real tight," Harmon says, "and we just couldn't afford to buy the shows we wanted." So earlier this year, San Diego Television began looking for an investor who would help them assemble a ten-million-dollar financing package, which would provide them with the necessary funds to buy the new shows and equipment — and, it was hoped, lift the station out of its slump.

A month ago, they found a willing candidate in Helen Smith. Smith is no stranger either to KTTY personnel or the broadcasting field. She's Joseph Alvarez's mother, and between 1953 and 1957, she was half-owner of KFMF Channel 8 — the same time period in which first Harmon

and then KTTY general manager George Stantis worked there as program director. And, most important, Smith had plenty of money: even after the collapse of her former husband's financial empire, she managed to retain massive real estate holdings throughout the county — including an interest in 1200 acres in Sorrento Valley and more land in the Golden Triangle and Mira Mesa — as well as several oil wells and thoroughbred racehorses. The money Smith pumped into KTTY — Harmon says it was around two million or three million dollars — was enough to help San Diego Television secure a ten-million-dollar loan from Citicorp three weeks ago. "The only way to improve the ratings are to upgrade our programming and buy new equipment," Harmon says. "Through our market study, we know what programs we want — and now we finally have the funds to buy them."

—T.K.A.

Pier Music

(continued from page 5)
isn't forever." But Commissioner Louis Wolfseimer said, "These temporary policies tend to become permanent policies." Although the board has the option of changing its opinion, Wolfseimer speculated that the policy "will be there until the end of time."

Meanwhile, Haggis is hoping to appeal the decision. He says it's difficult to find a downtown location that will accommodate 10,000 people, and it's unfair to the taxpayers to allow the new terminal and

its giant parking lot to sit idle most of the time, waiting for their ships to come in. —B.C.

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

LETTERS

Prince & Pauper

I suppose I must be something of an anomaly in this mercenary day and age, but Warren Farrell has got me all wrong. When I married my husband, he was working at a part-time job that paid just above minimum wage; he had no credit, bank accounts, or property of any kind; and he drove a thirteen-year-old Volkswagen. I married him for his exceptional character (the good looks didn't hurt) and because he was a sterling companion, not because he could support me. (He couldn't.) Any woman will under the illusion that finding a

"successful" man means financial security must be unaware of the fifty-percent divorce rate (not to mention desertion and separation), the fact that most women outlive their husbands, and the possibility that the man might become unemployed (because of layoffs, disability, substance abuse, etc.). The "option" of not having to work is in fact a considerable risk and puts a woman in a financially vulnerable position. In addition to the importance of having enjoyable work (a requisite for sound mental health, in my opinion), employment eliminates the need to bank on the very slim chance of finding someone warm, stable, sensitive, helpful, and so forth, who is also willing and able to support you for the rest of your life.

Susan Fraser
Hillcrest

The Rusted Out Club

Many, many thanks for that long article about USIU and Dr. Rust ("Tales Out of School," April 24). I was the first international development director just before the chaperone from California Western to USIU. I soon learned that dreams do not substitute for money. I soon became one of the many who now constitute the "Rusted Out Club."

I am grateful to you.

Willard Johnson
Hillcrest

Cut The Bulls

For as long as I can remember reading your paper, I have seen ads promoting bullfighting.

The law of this state forbids bullfighting in this country. Why then must you advertise this cruel mistreatment of animals in other countries?

I think that money is your reason. Regardless of the cruelty issue, you can make money by running those ads as frequently as the promoters want you to. I can turn the TV spot off, but I cannot turn the pages on which there might be an article I'm reading.

For the sake of educating our citizens of all ages with kindness rather than cruelty to animals, please stop publicizing bullfighting.

L.S. Boney
Ocean Beach

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John Robert Powers has designed a special summer program to meet the self-improvement or modeling needs of teenagers. Receive substantial tuition discounts by enrolling classes now. Call for free information.

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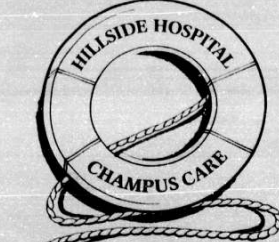
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How your family can be saved in the CHAMPUS coverage crunch.

You could go from Balboa Hospital to other big San Diego hospitals, probably wait as long, and pay a higher percentage based on higher service fees, but Hillside Hospital's CHAMPUS program can save you.

Hillside Hospital's Guarantee To You

You will be treated in our Emergency Room, within 12 minutes, or pay an ER charge. And your co-payment is applied to our low service rates. Take advantage of our dollar-saving levels of services charges for primary, urgent, or major emergency care. And CHAMPUS assignment is always accepted.

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Hillside Hospital also maintains a roster of doctors providing quality services with CHAMPUS cost savings to you. Naturally we offer billing assistance and free transport to Hillside Hospital and the offices of participating medical staff members.

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Come discover a hospital and doctor staff just 4 minutes up the Florida Canyon from Balboa Hospital where you are treated like a 4 stripper... and always have been since 1940.

Call our CHAMPUS Liaisons LUCY George Myers, SC, 1281 Bell or CRYSTIN Thompson, BA, for more information, at 297-2255 Ext. 345.



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Alliance for Mental Health provides the following services free of charge to the residents of San Diego & North County.

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Alliance for Mental Health
A no-cost professional referral service

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Meet Maxine, Dean of National University's School of Aerospace Studies congratulates Linda Goodrich, a National University Airway Science in Aircraft Systems Management major, on her acceptance with the FAA as an Aviation Safety Inspector.

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The log cabin store at Horton Plaza.
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The Troy Series

Beginning Monday, May 19, KFBSTV premieres *In Search of the Trojan War*, a six-part series on the events, history, and archaeology surrounding Troy, the ancient city of King Priam at the gates of the Dardanelles. Host/writer Michael Wood, a ten-year veteran of BBC television documentaries and author of the best-selling book (not yet released in this country) on which the series is based, combines a dramatic flair and maverick investigative

techniques that may elicit sniffs and jeers from the ranks of classical scholars and historians. But when BBC aired *In Search of the Trojan War* in England last year, London bookstores sold out of Homer's *Iliad*. The Age of Heroes, of gods and mortals and men who were the sons of gods, had been revived.

Today what is left of Troy sits atop a hill named Hisarlik, overlooking a broad plain near the mouth of the Dardanelles. Excavations there have unearthed nine "Troys," two of which came to violent ends, one by earthquake, and "Troy VIII," believed to be the city of

Homer's epic poem, was found to be a fortified village, rather than a cosmopolitan city of riches. It was small and built in a circular shape, a mere 200 yards across, and the foundations within the surrounding walls suggest primitive dwellings. Yet Homer sang of it as a center of wealth, with paved streets, grand homes, a citadel that held offerings to the gods, and a central palace—King Priam's—that held fifty sleeping chambers for his sons and twelve more for his daughters.

When German businessman Heinrich Schliemann set out to find legendary Troy in 1871, he was confident that Homer's verse descriptions would lead him there. His find was monumental, his findings pitiful and few: a single bronze arrowhead and some shards of pottery. Archaeologists and classicists ridiculed both his method and his claims that the site fit chronologically and in detail with the *Iliad*. Nor were they without cause to doubt his enthusiastic boasts: a few years earlier, following verses in the *Odyssey*, he announced he had found in Ithaca the home of Odysseus's father, Laertes, and excavation work that "very possibly" held the ashes of Penelope and Odysseus. His detractors now insisted that the excavations at Hisarlik only proved that Priam's Troy, as Homer described it, could not have existed.

Schliemann was undeterred. He traveled west to Mycenae to find the legendary palace of Agamemnon, leader of the

(continued on page 16, col. 3)

But To Achieve Clarity

Common sense tells us that somewhere in FBI headquarters lie the uncomputerized records of old and closed cases from the 1930s and 1940s, probably buried in the dust of basement archives—a sacred mausoleum that in these days of "privatization" and maximum

capital formation has probably been entrusted to the tender mercies of TRW or some other nearly governmental body. Of course, under the O'V will be an entry for Oppenheimer, Robert, a far section requiring its own stack, with subheadings for Manhattan Project, White Sands, Nuclear Fusion, Suspicious Friends (O' and who knows what else. Just before Oppenheimer's file, a shorter set will be labeled Oppen, George; Premature Anti-Fascist,

Communist Party Member, New York City Organizer of the Poor, Post. Oppen's picture file would cause the researcher to think someone has filed those of Orwell, George (no doubt he, too, has a file just a hop, skip and federal indictment away from Oppenheimer's) in the Oppen shelf by mistake. They have the same deeply sunk, small eyes, lofty brows, long noses and odd mustaches, jutting chins and skinny necks—all these anarchist Bobos look the same.

Will the Oppen file include the award in 1969 of the Pulitzer Prize for Poetry? Maybe. Just as likely, though, are entries in the computer upstairs of files on the Pulitzer judges and jurors who awarded Oppen the prize. Such have been the times, and so are they now as our leaders and opinion makers whip us into a froth of sworn over terrorists, Soviets, aliens, Nicaraguans, and people who sleep in the nude. Beginning this afternoon, Thursday, May 15, with a panel on "Oppen and Politics," featuring local and imported scholars, UCSD, which is the repository of Oppen's papers, celebrates this increasingly influential poet with a two-day conference that is mainly academic and scholarly by day but given over to the real literary event—readings during the night sessions. Of special interest will be the showing tonight and tomorrow night of Oppen on videotape during a rare public reading before his 1984 death.

Oppen belongs to the knot of poets, who called themselves, reluctantly and for lack of a better name, objectivists. Ezra Pound, Marianne Moore, William Carlos Williams, and

Standup Guy

You have to watch what you say to comedian Jay Leno, who is so naturally quick with a riposte that an unwitting inquisitor might wonder if he's somehow parachuted into one of Leno's stage routines. I learned this lesson in short order during a recent conversation with "America's favorite standup comic," who himself answered the phone call to his Reno hotel room. Not wanting to sound like just another glib, brainless journalist feigning interest in the latest showbiz buzz, I opened by telling Leno that I'd been following him for years. "Ah, kind of a *Hamlet* thing, eh?" Leno shot back with his inimitable sneer.

He had set the tone. What followed was less an interview with a patronizing celebrity than a bus-stop chat about the vicissitudes of show business and the amazing string of "ups" that has characterized his career for the last couple of years. Leno's amiability quickly dispelled any fear that, like a number of funnymen who shall remain unnamed, his jovial on-stage persona might mask a mean spirit or a half-crazed ego. On the contrary, Leno was such a "guy" that it was easy to overlook the fact that he's the country's biggest, pure standup comic, he reels in an annual salary in the high six-figures.

I saw "pure" standup because Leno maintains a reverence for the monologist's art that is rare these days. He doesn't do impressions or create elaborate, goofy characters; he doesn't use wacky props, smash watermelons, perform card tricks or magic; he doesn't resort to cheap crotch jokes or paw for easy laughs with sexist or pointedly political humor. And (thankfully), he doesn't try to sing. "Nowhere is the 'Peter Principle' more evident than in show business," said Leno. "There's nothing more dangerous than watching a comedian gravitate toward a musical instrument. I hate it when I want to see my favorite comedian and he comes out [singing]. 'If I ruled the world—And I'm thinking, What? Shut—up. Or he come out with some story, I know. My wife and I were just in Russia recently, and you know something? The Russian people are just like us. I think it's a government that divide people, and—' Oh, shut up! Just gimme a joke, will ya? That's why I'm in state in my element, to do what it is that I do best, which I think is standup comedy in front of a live audience." It's also something that Leno does better than anyone currently making the rounds.

Even self-respecting fans of standup should be now have heard the particulars of his career and lifestyle—how he worked his way into the comedy club circuit about eleven years ago; how he became an opening act for such famous stars as Jerry Seinfeld, Lenny DeVito, John Mahoney, and John DeLia; how, almost instantaneously, he

him in the headliner bracket; and how his landmark appearances on *Late Night with David Letterman* have made him a sardonic hero to a large, devoted, mostly young following. Without the benefit of a weekly television series or starring roles in movies, Leno has become the highest paid standup comedian in the business, a performer capable of filling large auditoriums solely on his ability to fracture audiences with his wisecracks at the absurdities and inconsistencies of contemporary life. This past March, Leno sold out Carnegie Hall, next month's gig at the huge Universal Amphitheatre in Los Angeles likely will sell out, as well. Not bad for a comic who just a few years ago

seemed to be lagging behind many of his peers.



Jay Leno: "I was the last of what you might call my 'inducting class' to hit it big," recalled Leno. "Freddie Frintz and I were roommates years ago when we were both struggling comics. Then he got the show [television's *Chico and the Man*], and Jimmie Walker was doing *Good Times*, and I was still plugging away in the clubs. I was the last of my group to do 'Carson' to do a lot of those things. But I kept a level head and didn't ask for outrageous amounts of money from club owners, and gradually I developed a following." To satiate that following's demand for his live act, Leno remains on the road as much as ten months out of the year, spending the remaining few weeks at his Hollywood Hills home with his wife and her prized collection of motorcycles. For all his acclaim, and especially considering his popular base, it might strike some as a little odd that Leno has no designs on bigger game, to desire, for example, to have his own sitcom. "The last thing I want to do," he said, "is write a script." (continued on page 16, col. 4)



George Oppen

Illustration by David Diaz

Illustration by Tom Leno

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a photo number for public information to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92188.

New England Contra Dancing to live music is held today, Thursday, May 15, 8 p.m., United Commercial Travelers Hall, 4560 Thorneth Street, North Park 481-1974.

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

"Dance Jam," create your own dance style in an evening of freestyle expression and recreational dancing every Friday night, 9 p.m., 3355 Fifth Avenue, Hillcrest, 239-1713.

Ballet, the American Ballet presents act 2 of Tchaikovsky's Swan Lake, as well as Stravinsky's Minutemen and Stravinsky's Sunday, May 18, noon and 3 p.m., Centro Cultural de Tijuana. The cultural center is located in

the Zona del Rio, less than a mile from the border crossing, on Paseo de los Heros. For ticket information, phone 270-9110.

"La Fiesta de la Primavera," the Hispanic Mexican Ballet of San Diego, presents "An Afternoon in the Park," featuring dances from Mexico, Spain, and Portugal, Sunday, May 18, 2 p.m. to 4 p.m., 484 Loma Historic State Park, Old Town. Free. 223-7011 or 450-1020.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2824 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details, phone 274-3235.

African Dances to live drums are taught each Sunday at 6:45 p.m., 3334 University Avenue (above Performance World) in North Park. 265-1731.

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

Faculty and Student Choreograph the works for this "Spring 1986" dance program at San Diego City College, today, Thursday, May 15, Friday, May 16, and Saturday, May 17. Performances are at 8 p.m. each day, with a 2 p.m. Saturday matinee, SDCS theater, 1313 Tenth Street, downtown. 236-2557.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonmembers' club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehi's Greenhouse, 2824 Camino del Rio South. For information on the club's weekend dance get-together, 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., no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details, phone 569-4955 or 422-5540.

Music

Symphony, music director David Ashborton conducts the orchestra in a program that features guest pianist Andre Watts; the renowned "supervirtuoso" artist performs Beethoven's Emperor Concerto (Concerto No. 5). Berlin's Symphony Fantastique is the other work on the program.

To Local Events

Concert times are today, Thursday, May 15, 7 p.m., and Friday, May 16, and Saturday, May 17, 8 p.m., Symphony Hall, 170 B Street, downtown. 699-4205 or 699-4200.

Chamber Concert, the highly acclaimed Boston Symphony Chamber Players (composed of the twelve principal players of the BSO) comes to Sherwood Auditorium for a program sponsored by the La Jolla Chamber Music Society. Works include Haydn's Trio for Flute, Cello, and Piano in G Major; Hindemith's Kleine Kammermusik, Opus 24, Nos. 2; and Schubert's Quintet in A Major for Piano and Strings ("The Trout"). The performance takes place today, Thursday, May 15, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Seating is very limited. For ticket information, phone 459-1724.

Choral Club, the San Diego Choral Club, a three-part women's chorus, hosts its annual spring concert, featuring a special tribute to the Statue of Liberty, today, Thursday, May 15, 8 p.m., San Diego Women's Club, 2557 Third Avenue, Hillcrest. 475-3454.

"Jazz in Progress," the San Diego Jazz Festival's four-part performance series opens with the McCoy Tyner Trio (quintet: McCoy Tyner, bassist Avery Sharpe, and Louis Hayes on drums), Friday, May 16, 7:30 p.m. and 10 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-1404.

Jazz, Three for the Road, with guitarist Jim Storey, bassist Dave Marr, and vocalist Lu Beasin, performs Friday, May 16, 8 p.m., the BookWorks, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 355-3735.

Works for the Electric Cello, an instrument designed by UCSD musician Jeffrey McFarland, Johnson, are performed by him,

with accompaniment by pianist Kathleen Krane and guitarist Fred Benedetti, the program features interpreted works of Hindemith, Debussy, Webern, and Villa-Lobos, Friday, May 16, 8 p.m., room B-210, Mandeville Center, UCSD. Free. 452-3229.

"Sincerely American" The Point Loma Nazarene College Choral Union presents a musical evening that's "as American as apple pie, including the pie" (refreshments will be served). Works by Berlin, Bernstein, Foster, and other American composers are performed by the 150-voice chorus, Friday, May 16, 8 p.m., in the college auditorium, 3820 Lomaland Drive, Point Loma. 222-6474 x344.

Benjo, Fiddle, and Guitar Contest, all levels of expertise are included in this afternoon of music, Saturday, May 17, 2 p.m. to 8 p.m., 764 Jamacha Boulevard (in the Long Center), El Cajon. Free. 440-2925.

The Latin American Ensemble SABIA performs vocal and instrumental numbers in a benefit concert, proceeds of which aid Salvadoran war victims, Saturday, May 17, 8 p.m., College Park Presbyterian Church, 5075 Campanile Street, College Park. For information, phone CISPES (the Committee in Solidarity with the People of El Salvador) at 231-4984.

Pianist Peter Cech performs and discusses "encores," Saturday, May 17, 8 p.m., Words and Music, 3808 Fourth Avenue, Hillcrest. 298-4211.

Discoled Jazzfest, it's a marathon event on Sunday, May 18, from 10 a.m. to 6 p.m., when the YMCA International Discoled Jazzfest hosts its annual contest. The Allotria Jazz Band from Munich, the Corner House Jazz Band from Perth, La Costa's bassist/composer Bob Haggart and his ensemble, and other California Bands are

featured. The event is held at the Del Mar Fairgrounds for ticket information, phone 942-3MCA or Ticketron. Tickets are also available at the gate.

"All-City Honor Concert," four ensembles — an elementary honor orchestra, a secondary honor choir, an elementary honor band, and a secondary honor band — are featured in concert, sponsored by the fine arts department of the San Diego Unified School District, Sunday, May 18, 1:30 p.m., Symphony Hall, 720 B Street, downtown. Free. 293-8174.

"Musicians in the Making," young winners of the San Diego Teachers Association VOICE competition are featured in a program Sunday, May 18, 1:30 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. 583-3300 x29.

"Solomon," Handel's 1749 Biblical oratorio, best known for the song "The Arrival of the

Dance

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



SUNDAY, MAY 18
FREE LECTURE SERIES
SPECIAL GUESTS
Nationally acclaimed authors
12:30 Robert Joseph "Reading Runes"
3:00 Brian Jarnett "Reincarnation"
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Admission: \$2 donation

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4-class program • Space is limited!
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Guaranteed! May 27
Barbara Lomax, Certified Hypnotherapist
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Also ask about our upcoming trips to these spectacular destinations

Prosperity Classes
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Increase your income by changing your thoughts about money.
For \$25
Tuesday, May 20 7:10 pm
Classes will be held in Forum Hall above the Great American Bank. 4211 La Jolla Village Drive. To register for classes, call the Self Healing Center at 236-1091.

SAN DIEGO MUSEUM OF ART
ARTISTS GOLD
OPEN JURED EXHIBITION
SEPTEMBER 27 - NOVEMBER 2
All San Diego area artists are invited to enter the 1986 Annual Artists Gold Exhibition at The San Diego Museum of Fine Arts.
The prospectus will be available at The Fine Arts Museum, also at local universities, colleges and art supply stores.
William Peterson, editor of ARTSPACE magazine, will serve as juror. The judging process will be conducted in two phases. The preliminary selection will be made from slides; final selection will be made from the original works of art.
Entries are due on or before July 7

country jamboree
Saturday, May 17 & Sunday, May 18, from 12-5
Money on down to Seaport Village this weekend for great country fun. Learn to square dance or just clap your hands to the Stenway Stoppers.
Sample some great foods at our country cookout and bring along your partner to the
tunes of Country Justice. Haywire, Country Casanova and Jerry Baye. Say "howdy" to the KSON personalities at the remote on Sunday from 12-5 pm. West Harbor Drive at Kettner Blvd.
Shops open daily from 10 am to 9 pm. 236-4014
Seaport Village

READER'S GUIDE TO LOCAL EVENTS

(continued from page 4)
Guitar Recital. UCSD master's candidate Lou Smith performs Gullian's Concerto for Guitar and Orchestra in A Major, accompanied by members of the La Jolla Civic University Symphony Orchestra. Tuesday, May 20, 8 p.m., Mandeville Center Recital Hall, UCSD. Free. 452-3229.

Film

"Latin American Film Festival," the UCSD series continues with *Eréndira*, the 1983 Ray Guerra film based on the character created by Gabriel Garcia Marquez. The film screens today, Thursday, May 15, 7:30 p.m., Undergraduate Science Building.

auditorium (on the east side of Revelle Plaza), UCSD. Free.

"Grand Canyon: The Hidden Secrets," three Academy Award winners—Keith Merrill, Bill Conti, and Randy Thom—contributed to the production of this thirty-three-minute Cinemascope film that takes viewers on a stunning visual trek through some of the 277-mile canyon's remote corners and depths. The film is not just meant to thrill you with scenic wonders, however; it explores "the experience of mankind in the canyon, from the native American's first descent in 2250 B.C. to the present." The work premieres Friday, May 16, at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. For show times, phone the center at 238-1233.

Space Center Film. In addition to the ongoing *Haley's Comet* Watch, *Grand Canyon*, and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park brings in a new Laserium laser-light show that features the music of Pink Floyd. Each performance is created live and projected onto the Cinemascope screen. Show times are scheduled for Fridays and Saturdays at 10:15 p.m., and on Saturdays and Sundays, a 6 p.m. show is added. For more information, phone 238-1166.

"Political Film Series," the series continues with *Before the Revolution* by Italian director Bernardo Bertolucci. The film, loosely based on Stendhal's *The Charterhouse of Parma*, screens Friday, May 16, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4726.

"Real to Real Film Series." Educating Rita is featured next in the series; the film is followed by a discussion of "values and education," sponsored by San Diego Mesa College. The film and seminar take place Friday, May 16, 7 p.m., room G-112 on the Mesa College campus. For details phone 560-2797. Free.

Museum Film. Two films: Louis Leakey's *In the Beginning and The Whales that Wounded Us*, a look at annual migration patterns of the gray whales, are featured Sunday, May 17, and Sunday.

May 18, 1 and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission. 232-3521.

Russian Film. Russian poet Yevgeny Yevtushenko, best known to Westerners for his long poem "Babi Yar," wrote and directed the 1963 film *Kindergarten*, an autobiographical study of his evacuation, at the age of nine, from wartime Moscow to Siberia and the adventures he encountered. He said of the finished work that it was not only his story but the autobiography of his generation. It screens in Russian, with English subtitles Sunday, May 18, Ken Cinema, 4061 Adams Avenue, Kensington. 283-5929.

"The Great World Cruise of the Queen Elizabeth II," the "Explorama" travel film series continues with a feature-length film, narrated by its producer, that takes viewers onboard the world's greatest ocean liner: *Queen Elizabeth II*, in Rio de Janeiro, Sri Lanka, Singapore, Bangkok, Tokyo, Hong Kong, and the Panama Canal are included, as well as behind-the-scenes glimpses of the ship's operation. Monday, May 19, 8 p.m., Civic Theatre, 202 C Street, downtown. TeleCast, the Civic Theatre box office, or 236-6510.

Travel Films that depict Austria, Yugoslavia, Australia, and New Zealand are featured in an

evening's screening Tuesday, May 20, 7 p.m., at the Radisson Hotel in Mission Valley. Obnoxious of La Mesa sponsors the free presentation and will no doubt have brochures on hand. For reservations phone 463-6638.

"Windows on Your World," the travel film series continues with *California Wilderness*, shown Tuesday, May 20, 1:30 p.m. and 7 p.m.; a prologue and fashion show are also featured at the East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Library Film. The hour-long film *Indiana* explores the natural beauty of the Midwest state, Wednesday, May 21, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

"International Film Series," the seven-film retrospective of the works of British director Nicolas Roeg continues with *Walkabout*, a story of two English children abandoned in the Australian outback and their encounters with aborigine culture; the work screens Wednesday, May 21, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

(continued on page 8)

The San Diego Symphony and 69 XTRA Gold Present



The Spinners!
 Singing their gold-record hits, "Working My Way Back to You," "Then Came You," and "I'll Be Around," the Spinners join the San Diego Symphony for one very special concert.

June 6, at 8:00 p.m.
San Diego State University's Open Air Theatre
 Tickets are \$14, \$16, and \$18 and are available at all May Company Stores, Mad Jack's, the Aztec Center Box Office and all other Ticketmaster locations.

The Spinners and the San Diego Symphony. What A Show!

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 Discussion groups and social PERSONAL ADS? May 18, 7:00pm \$10 Only one more chance to meet new people before summer break! At Seminars-by-Side Maria Village Mission Bay, Side D for more information 481-2728

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 JUNE 30-AUG. 7 6 WEEKS

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READER'S GUIDE

(continued from page 6)

Lectures

Mayoral Candidates Bill Cleator and Marten O'Connor for a representative from their campaign will discuss "What Services Should the Community Colleges Perform for the City of San Diego, and What Reforms Are Necessary to Implement and Improve These Services?" A question-and-answer session follows, Friday, May 16, 4:30 p.m., in the theater of the

Educational Cultural Complex, 4440 Ocean View Boulevard, San Diego. Free. 232-2820.

"AIDS: An Update," Mark Beck, M.D., will speak on the myths and facts of the disease in a talk sponsored by the Humana Association of San Diego, Friday, May 16, 7:30 p.m., Alhambra School, 1366 Hornblower Street, Pacific Beach. 296-9334.

"The Friendly Architecture of Sir Bruce Richards 1908 to 1983," architect Spencer Lake

speaks in a program sponsored by Friends of San Diego Architecture, Saturday, May 17, 9:30 a.m., New School of Architecture, 2252 Main Street, Chula Vista. Free. 429-6080.

"Current Challenges to the Special Relationship between Britain and the U.S.," Sir Oliver Wright, British ambassador to the United States and a strong supporter of Prime Minister Thatcher, gives a lecture on the next per meeting of the World Affairs Council of

San Diego on Monday, May 19, 8:15 a.m.; reception precedes the luncheon, which begins at noon, La Jolla Marriott Hotel, 4240 La Jolla Village Drive, La Jolla. For reservations phone 231-0111.

Soviet Dissident Andrei Sakharov is commemorated with readings of his works and speeches, as well as a demand for his release from Gorky, Monday, May 19, noon, Community Center, one plaza, Third Avenue and B Street, near the Security

Pacific fountain, downtown. Free. 296-9334.

"How Opera Survives," Ian Campbell, director of the San Diego Opera, pitches next year's season in an evening's talk, Monday, May 19, 7:30 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. For reservations phone 494-5872.

"Mothers and Daughters," the North County NOW organization sponsors a talk by Gay Swensen,

TO LOCAL EVENTS

director of Living Now and the Peace Project, Monday, May 19, 7:30 p.m., Old Town Cafe, 1404 North Highway 101, Encinitas. For information and reservations, phone Barbara Scott Bentley at 941-1791 or 756-302 x225.

"Source of the Amazon," the Pack Factory sponsors a program by explorer Emil Baryk, who in 1985 led an expedition to the river's source, their purpose: to place a commemorative plaque there in honor of National Geographic's Lauren McIntyre,

who first found the locale in 1971. The talk, which includes photos and native music, will be held Monday, May 19, 7:30 p.m., 143 South Cedros, Solana Beach. Free. 755-7662.

Local Gemologist Lister Mahan speaks about the emerald in a free talk held Tuesday, May 20, 3 p.m., Natural History Museum auditorium, Balboa Park. Enter through the west door of the museum. For details phone 232-3821.

"Game Viewing and Rafting in Africa," slides and commentary are offered by Adventure Tours, Tuesday, May 20, 7:30 p.m., Copper Skillet restaurant, Bayard and Hornblower streets in Pacific Beach. Free. 272-9660.

Radio/TV

"Godzilla 1985" Unexplained atomic explosions rock the sea depths and reawaken the scaly

belemoth and mark the beginning of yet another rampage through Tokyo while scientists try to lure him into the mouth of a fiery volcano and journalist Raymond Burr takes notes, Friday, May 16, 8 p.m., KTTV, Channel 69.

Time Trials for the 1986 Indy 500 are broadcast on "Bumping Day," Sunday, May 18, 3 p.m. to 4 p.m., KGTV, Channel 10.

"In the Name of Democracy," the 1984 elections in El Salvador are examined, as well as U.S.

reporting of the process, Sunday, May 18, 6:30 p.m., Southwestern Cable TV, Channel 15.

"Zorba the Greek," Anthony Quinn's memorable role as Nikos Kazantzakis' empancipated Hellene, who resolves to teach his young friend about life's pleasures, is broadcast Sunday, May 18, 8 p.m., XETV, Channel 6.

San Diego Rep's producer/director Sam Woodhouse, who was on-stage most recently in the Symphony's

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per person, based on double occupancy. Includes all taxes and tips. Offer good with this ad through June 15 excepting Memorial Day weekend. 3 days, 2 nights, including 5 meals and all you can drink free.

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10:00 am-5:00 pm

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Early reservations recommended

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DATE	TIME	ARTIST
JUNE 10	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 11	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 12	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 13	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 14	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 15	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 16	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 17	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 18	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 19	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 20	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 21	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 22	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 23	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 24	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 25	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 26	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 27	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 28	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 29	8:00 PM	PRINCE & THE NEW POWER GENERATION
JUNE 30	8:00 PM	PRINCE & THE NEW POWER GENERATION

PRINCE—SUMMER TOUR

WESTWOOD ONE RADIO NETWORK

BOB DYLAN WITH TOM PETTY

MON. JUNE 9, 1986 8:00 PM

WESTWOOD ONE RADIO NETWORK

BOB DYLAN WITH TOM PETTY

MON. JUNE 9, 1986 8:00 PM

UCSD University Events Office presents

AN EVENING WITH



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Author of "The Right Stuff,"

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"The Novel In an Age of Nonfiction"

May 22, Thursday, 8:00 p.m.

Mandeville Auditorium

G.A. \$8.00, St. \$5.00

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Two shows May 25

With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show

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OLD TOWN STATE PARK

May 16, 17 & 18

Art & Handcraft Show

Folklorico Dancing

Daily entertainment on stage.

High school bands, acts, singers

Performances held on the hour

10 am-3 pm Sunday

2:00 — Portuguese-American dancers

2:45 — Spanish flamenco dancers

3:15 — Hispanic-Mexican ballet dancers

Plenty of free parking

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MAY 18-25
11 AM-7 PM

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READER'S GUIDE

Ultimate in Solar is featured on Gloria Pomeroy's talk show, Monday, May 19, 6 p.m. The half-hour program repeats next Thursday, May 22, 11 p.m., and Sunday, May 24, 3 p.m., KPBS-TV, Channel 15.

"In Search of the Trojan War," a new six-part series that looks at the epic through literature, mythology, history, and archaeology, debuts Monday, May 19, 8 p.m., with *The Age of the Horse*. The hour-long program repeats Tuesday, May 20, 11 p.m.

and next Sunday, May 24, noon, KPBS-TV, Channel 15. For more details, see the "events" highlight on page one of this section.

"The Flintstones' Twenty-fifth Anniversary," Ted and Wilma Flimstone and Betty have a sabba-doo-doo time in a CBS special, shown Tuesday, May 20, 8 p.m., KFRM, Channel 8.

"Tornado!" they are among the most fascinating, unpredictable, and devastating natural

phenomena. Next explores the effects of Oklahoma's scientists to forecast their touchdowns in an hour-long segment that airs Tuesday, May 20, 8 p.m., and repeats next Friday, May 23, 2 p.m., KPBS-TV, Channel 15.

"Dynasty" Season Closes. What's Blake doing with his hands around Alex's neck? Is this the end for Mrs. Carrington Gally, Dexter? Tune in Wednesday, May 21, 9 p.m., KQTV, Channel 10.

Special

Arabian Horse Show. The twenty-fourth annual show features more than 350 horses and riders competing in a number of events, Friday, May 16, through Sunday, May 18, 8 a.m. to 7 p.m., at the Del Mar Fairgrounds. For details and information on additional classes, phone 233-6353 or 234-8131.

"Fiesta de la Primavera," the sixteenth annual "Spring

Festival" that the Kiwanis Club of San Diego sponsors, lasts from Friday, May 16, through Sunday, May 18, 10 a.m. to 7 p.m. daily, in Old Town State Historic Park. Tours through historic buildings, arts and crafts demonstrations, and performances are scheduled through the event, with highlights on Sunday that include flamenco and folklorico dance performances. Free. 286-4395.

Antique Show. The sixth annual La Jolla Antique Show and Sale, a benefit for the La Jolla High

TO LOCAL EVENTS

School Scholarship Foundation, is held Friday, May 16, and Saturday, May 17, 1 p.m. to 9 p.m., and Sunday, May 18, noon to 6 p.m., at the high school gym, 150 Naurillus Street, La Jolla. Thirty-eight dealers are featured, as are talks and a luncheon, for which ricket information may be obtained by calling 453-7150 or 456-2241.

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

"Rancho California Balloon and Wine Festival," on Saturday, May 17, and Sunday, May 18, the festival features mass balloon ascensions, wine tasting events, a

country fair with home cooking, a grape stomp, and live entertainment. The day-long activities are held at the festival grounds at Winchester and Jefferson streets in Rancho California, an hour's drive north of San Diego. 714-722-5292.

"The Art of Basketry," the Friends of Wilderness Gardens Preserve sponsor this event, during which participants will forage their own materials and learn to weave baskets. Saturday, May 17, 9 a.m. Wilderness Gardens is located forty-five miles north of San Diego, at 115, then ten miles east on Highway 76. For details phone 244-2489.

Geranium Show. The study blooms are on display and for sale in the annual show of the San Diego Geranium Society, Saturday, May 17, and Sunday,

May 18, 11 a.m. to 5 p.m. both days, room 101, Casa Del Prado, Bullock Park. Free. 422-4422 or 726-9269.

"Country Jamboree," local country bands, square dancers, and clogging groups, a barbecue, and more are featured in a two-day event held Sunday, May 17 and Sunday, May 18, noon to 5 p.m., Seaport Village, downtown. Free. 235-6569.

A Six-Mile Round-trip Hike to the waterfall area of Los Penasquitos Canyon Preserve includes a lecture on the early Indian uses of natural resources, sponsored by Friends of L.P. Penasquitos Canyon Preserve, Sunday, May 18, 9 a.m. For details on where to meet and what to bring, phone 471-6710. Free.

Naturalist Red Canyon looks a nature hike through William Howe Park, near Julian, sponsored by the Natural History Museum. The walk, held Sunday, May 18, from 10 a.m. to 2:30 p.m., will cover some four miles of varied terrain. For reservations and details on where to meet, phone 232-3821.

Book Fair, it's billed as the "greatest book fair in twenty-five years" by Friends of the Carlsbad Library, who have been collecting books all year to display and sell on their half-acre site. In addition to the thousands of books the sale starts at 1 p.m., folk singer Sam Hunter, the Carlsbad Concert Band, and a Japanese troupe entertain, there will be food booths, a cake sale, door prizes, and more. The event is held Sunday, May 18, from noon

to 5 p.m., Helicon Park, Carlsbad. 729-6385.

Coastal Piloting Course. The Coast Guard sponsors an eight-week class on charting and navigational tools, beginning Tuesday, May 20, 7 p.m., Loma Verde Recreational Center, 1420 Loma Lane, Chula Vista. 272-8130.

In Honor of the Zoo's Seventeenth 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 escort.

"Fifteenth Annual Tijuana Home Tour," Carlsbad International, a cross-border

La Jolla CIVIC SOCIETY ORCHESTRA & CHORUS ALL STRAVINSKY CONCERT ORCHESTRA AND CHORUS

Thomas Nee, Conductor
David Chase, Conductor



Photo: Sanford Roth

The Star-Spangled Banner
(arr. Stravinsky)

Concerto in D for Strings

Symphony of Psalms

Short Choral Works

Firebird Suite

Saturday, May 24, 1986, 8:00 pm • Sunday, May 25, 1986, 3:00 pm
Mandeville Auditorium, UCSD
Tickets \$5.00 and \$3.00, 452-4637

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Join us in our center courtyard every Sunday in the month of May

Free entertainment, informal modeling, surprises and weekly drawings for gift certificates good in all stores

Sunday, May 18 - 1 to 4 pm
**Peter Sprague
Jazz Quartet**



Sunday, May 25
**George Kezas
Jazz Ensemble**

These events are in support of raising donations for the

Monte Carlo Gala

To benefit Meals on Wheels and Seacoast Senior Citizens
Sponsored by the San Diego Board of Realtors
Donation \$30.00 per ticket. Information at Center Courtyard or call 481-7131.

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11:00 p.m. - BOARDING
11:30 p.m. - DEPARTURE
1:30 a.m. - RETURN

CALL 234-4111 FOR MORE INFORMATION

READER'S GUIDE

(continued from page 12)
the first boat starts at 7 p.m. For ticket information, phone 231-2711, 268-1838, 270-6550, 492-9574, or 691-0652.

Padres Baseball, a three-game series against Montreal opens Friday, May 16, with a 7:05 p.m. game at San Diego Stadium, games number two and three are held Sunday, May 17, also at 7:05 p.m., and Sunday, May 18, 12:05 p.m. After Monday's day of rest, the team hosts Philadelphia in another three-game face-off, Tuesday, May 20, and Wednesday, May 21, 7:05 p.m., and Thursday, May 22, 1:05 p.m. For ticket information phone 281-4404 or TeleSeat (281-SEAT).

Auto Racing, El Capon Speedway's next event of the

season is a night of all-classes stock car racing on Saturday, May 17. Gates open at 6 p.m., qualifying 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 Capon. 448-8000.

Scuba Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 1794 Miramar Road, San Diego. Free. 578-3483.

"Kodak Liberty Ride Festival," billed as "the largest biking event ever organized in San Diego," this three-day race (along ten, twenty-, and thirty-mile courses) begins from the Sports Arena and continues along Mission Bay and Point Loma, Sunday, May 18, 9

a.m. There is no day-of-race registration; preregister through the Sports Arena box office or Ticketmaster. For more details, phone 483-RIDE.

For Bikers, the seventy-three-mile Tecate/Menadita bike ride, which usually draws some 9000 participants, is held Sunday, May 18, leaving at 9 a.m. from the Tecate Town Square. Entertainment is featured at the end of the course. For registration details, phone 275-1384.

"Coleadero," the Charro Cerro San Miguel de San Diego host another Mexican Bull-Tail Down (coleadero) on Sunday, May 18, beginning at 1 p.m. in the charro ring outside of Jamul; take Highway 94 east toward Tecate; the ring is hard to miss, by the

steel hedge at Jamul. Los Norteños del Valle perform after the rodeo events. For more information, phone 442-3529.

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

Outdoor Soccer, the San Diego Nomads try to best the defending Western Alliance Soccer League champs, the San Jose Earthquakes, Sunday, May 18, 7:30 p.m., Balboa Stadium. For details phone 459-2436.

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-5191 or 295-8470.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

For Kids

Puppet Show, Marc Hitchcock, San Diego's official "Puppet Lash," presents her Puppet Parade, Friday, May 16, 10:30 a.m., and Saturday, May 17, and Sunday, May 18, 11 a.m. and 1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Theater, Nyrin the Sprite is the heroine in the ongoing episode.

TO LOCAL EVENTS

work, presented with Flapjack John by the Saturday Play Company, Saturday, May 17, Marquis Public Theater, 3717 India Street, downtown. For performance times and reservations, phone 296-9092.

"The Music Box," a participatory vaudeville show for youngsters is held Saturday, May 17, noon and 2 p.m., West Plaza fountain, Seaport Village. Free. 440-3084.

"Misty the Magnificent," the wonderful pony who can dance the hula or cha-cha, play cards or basketball, and much more, comes to Circumnaut Center for a show on Saturday, May 17, 3:30 p.m. The whimsical performance is free. 445-5004.

Ballet, the San Diego Civic Youth Ballet presents its annual spring show, which this year is *The Dandelion's Dream*, Saturday, May 17, 2 p.m. and 7:30 p.m., and Sunday, May 18, 2 p.m., Casa Del Prado theater, Balboa Park. 233-3060.

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

Acting and Dance Classes for Teens are held on Mondays at 4 p.m., the Studio for Performing

Art, 5735 Adams Avenue, Kensington. 383-0446.

Bodine Story Time, on Monday, May 19, the University Community Branch Library sponsors a 7 a.m. reading for preschoolers at the library, which is located at 4155 Governor Drive in Claremont. Free. 453-5722.

Original Paper Magic for children (preschool through second grade) is offered, Tuesday, May 20, 10 a.m., La Jolla Public Library, 1006 Wall Street, La Jolla. Free. 459-5174.

Preschoolers are invited to bring an adult for the half-hour story time session, Wednesday, May 21, 10 a.m., National City Public Library, 700 East Twelfth Street, National City. Free. 474-8211.

Stories for children ages three through six are told on Wednesday, May 21, 10:30 a.m., White Rabbit Children's Book Store, 7777 Grand Avenue, La Jolla. 454-5518.

Galleries

"Japanese Art Today," works by Kano Kadoyama, Yayoi Kusama, Ryuchi Majima, Kano Shiraga, and Katsuo Yoshida include mixed-media assemblages, sculpture, painted sculpture, paintings, and collages, on view

today, Thursday, May 15, through June 22. A reception is held today, Thursday, from 5 p.m. to 8 p.m., Mandeville Gallery, UCSD. Hours are noon to 5 p.m., Tuesday through Sunday. 452-2864.

"Global Taste: A Meal in Three Courses," Rutgers University associate art professor Martha Rosler (she is currently a visiting artist at UCSD) uses three related videotapes that incorporate and juxtapose "images of language production, product consumption, and the development of consumers" all for the "colonization of the self and other countries, by media and advertising." Her video installation goes on view Friday, May 16, through June 28, with an opening reception held from 7 p.m. to 9 p.m., Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 232-9915.

"Dr. Seuss from Then to Now," more than 300 drawings, illustrations, political cartoons, and books portraying your favorite Seuss characters go on view Saturday, May 17, at the San Diego Museum of Art in Balboa Park. Tickets are sold through Ticketmaster and at the door; the exhibit continues through July 13. 232-7931.

Photographs by Ansel Adams are included in a show curated by his granddaughter, Sara Adams, at

the Photography Gallery. Also on view are works by Rosalyn Winefield, entitled "Altered Landscapes." Both shows remain on until Friday, May 16. The gallery is located at 7468 Girard Avenue in La Jolla. 459-1800.

"A Man: Bark Paintings of Guerreros," if you can't get down to the Tijuana Cultural Center, where scores of stunning bark paintings are on display, then the fourteen on loan to UCSD's Grove Gallery will give you a taste of the intricate, handsome, hand-carved creations on bark paper. The works remain on view through Saturday, May 17. 452-2631.

"Scenes from the Orient," watercolor by Tan Choon Gee, as well as bark paintings, remain on view through Saturday, May 17, at the Eva Chan Gallery, 7427 Grand Avenue, La Jolla. Hours are Monday through Saturday, 10 a.m. to 5:30 p.m. 459-4343.

Figurative Works by Susan Ogilvie are on view through Saturday, May 17, Split Image Gallery, 4402 Glacier Avenue, San Diego. 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 Erfurth, August Sander, Werner

Mantz — are included in this exhibition, which continues through Sunday, May 18, at the San Diego Museum of Art in Balboa Park. 232-7931.

"Man's ouevre," large Ekstator photographs and murals of men in stereotyped roles of poses, created by Joyce Salomon, are on view through May 31 at Sushu Gallery, 851 Eighth Avenue, downtown. Hours are noon to 4 p.m., Fridays and Saturdays. 235-8466.

Dual Show, works by Amanda Farber are featured in a solo exhibit in the main exhibition space at Patsy Ande Gallery, while Rebecca Zagon's paintings are on view in the smaller gallery, Patsy Ande Gallery is located at 660 Ninth Avenue, downtown. Hours for the shows, which continue through May 31, are Wednesday through Saturday, 1 p.m. to 5 p.m. 231-9242.

"Mestizaje," design installations, panels, posters, and textiles by Ernie Gonzalez are featured through June 7, as are works in mixed media by eight other artists, Acevedo Gallery, 4010 Goldfinch, Mission Hills. 296-8748.

"Eventual Transformation: Magic," ceramics by Brian Ransom and Luis Bernades; sculptural fiber works by Gyongyi (continued on page 16)

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John F. Apodima. Please send concert information and photographs to Reader's Music Scene, P.O. Box 50803, San Diego 92138.

Despite the popularity in recent years of a number of all-female rock and roll bands, it remains much easier for a woman to be recognized for her abilities if she's the lead singer in an otherwise male lineup. Pat Benatar, Maria McKee, Katrina Leskanich, Annie Lennox, Natalie Merchant, and others receive lots of press, but when the critics finally get to the point, most of the discussion centers on the singers' male cohorts. When they band together to make their own music, women are taken less seriously or at least they have been in the past. Because rock and roll always has been a male stronghold, it is not the least bit unusual or even interesting when a bunch of guys form a band; hundreds of male groups form and/or disintegrate every day. Precisely due to that continued dominance, it's new and by when an all-girl band forms, so much so that it one surfaces in a major media center such as New York, San Francisco, or Los Angeles, the band usually receives an inordinate amount of publicity that makes it add the spotlight long before the girls are worthy of the attention or capable of living up to it. Too often, a new all-girl band exhibits just those deficiencies



THE BANGLES

that many expect of them: crude instrumental skills, a lack of cohesion, and poor or simply clichéd songwriting instincts. Such a perceived inferiority to well-rehearsed boy bands perpetuates the cycle in which girl groups are regarded as "aren't they cute" curiosities. In the most obvious example, the now-defunct Go-Gos never really escaped being cast as barely competent performers even after improving their musical skills and becoming the most successful and popular girl band in history. But thanks to such groups as the Bangles, the plight of all-female bands is undergoing a complete

overhaul. One presumption that the Bangles — guitarist Vicki Peterson and bassist Susanna Hoffs, bassist Michael "Mickey" Steele, drummer Debbie Peterson — have helped to expose as an untruth is that all-girl groups sound the same. Actually, for a time that was to an extent true. Due in large part to the new-wave trend of the late Seventies/early Eighties, which introduced the simple joys of Sixties pop to a new audience, a number of fledgling male and female bands adopted the charmingly sloppy sound of British Invasion pop and West Coast folk-rock. Easy chord

progressions, catchy melodies, sing-along harmonies, and execution that didn't require advanced technique were irresistible lures for young musicians who wanted to join in the fun of playing in a band but didn't want to work too hard. The Go-Gos and the girl bands that rode in their slipstream found a ready audience for music that emphasized style and good times over substance and sophistication. Initially, the Bangles were no threat to that rule; the group's independent debut EP, *Bangles*, and their first major-label, long-play effort, 1984's *All Over the Place*, plopped them squarely in the

middle of those bands that were mixing the Byrds, the Beatles, Beau Brummels, and Buffalo Springfield into a frothy musical idiom that sounded especially right in sun-happy Southern California. But in the last couple of years, a bevy of all-girl bands has dispelled the myth of the "girl-group sound." Indeed, the emergence of several female bands with divergent musical styles and images is the truest measure of the gains women in rock have made. Precious Metal, Screamin' Sirens, the Pandoras, American Girls, the Bangles — there is a growing list of girl bands, each of which has staked out its own stylistic territory and following. Of these, the Bangles continue to reap the lion's share of glowing notices, and with some justification. Since the Bangles' eponymous debut, which scaled new heights of engaging raggedness due to its having been rerecorded in twenty-four hours, the band has gotten stronger in nearly every area of writing and performing. At a point in their career when the pressure was on to substantiate the claims made on their behalf in the wake of *All Over the Place*, the Bangles got together with producer David Kahne. The result, *Different Light*, easily distances them not only from their nearest competition but from their own previous work, as well. Although the album boasts many of the Sixties tenets that originally

(continued on page 24)

DAVE VALENTIN & HOLLIS GENTRY

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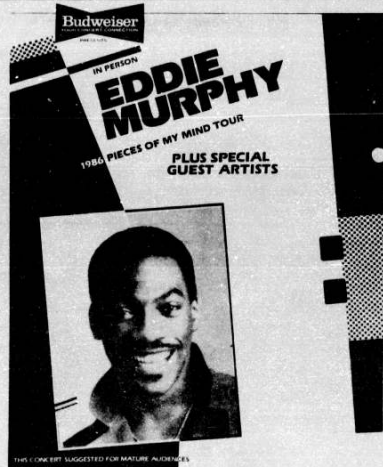
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9IX

(continued from page 22)
 endorsed the Bangles to denizens of L.A.'s so-called Paisley Underground—stacked, Mantas and Pagas harmonies that square dance around each other in multiples of two, compact hooks and complementary riffs that one can memorize after only a couple of hearings—it is no longer accurate to refer to the Bangles as a retro band without qualifying the description. Where *Different Light* most resembles the music of the Sixties is not in any such particulars as chord changes, melodies, song structures, or the like, but in the more general sense that the album offers a variety of sounds and songs. One point that too often is overlooked in discussions of Sixties music is the fact that releases by such groups as the Kinks, the Stones, the Beatles, the Lovin' Spoonful, and the Byrds were like unopened

presents under a Christmas tree—one never knew what to expect as one went from track to track because those bands pushed themselves to try new approaches with every outing. What becomes apparent with repeated listenings to *Different Light* is that the Bangles seem to have learned an important lesson from those Sixties bands: never let the listener become complacent in his ability to predict what you're going to do next. From the first through the last cut on their newest album, the Bangles demonstrate an admirable stylistic flexibility that enables them to draw out just those features of a song that make it a self-contained entity. On too many albums these days, due either to a group's lack of imagination or to a straining to establish an identifiable sound, weak individual tracks, like bowling pins, have no apparent purpose when regarded independent of the others. But

Different Light dishes up a twelve-course meal that is impressive either as a collective feast or when savored one mouth-watering bite at a time. It hasn't hurt the Bangles' chances of attracting attention both from the press and potential buyers that *Different Light* includes a song contributed by Prince (under the pseudonym "Christopher") and tunes by top-rated if underappreciated songsmiths Jules Shear and former Box Topping Star front man Alex Chilton. But while "Manic Monday," "If She Knew What She Wants," and "September Gurls" are fine songs, it is indicative of the Bangles' growth that their own efforts are at least as garbly from the cocky street strut of "Standing in the Hallway" to the jazzy-blues "Return Post" to the freewheeling rock "Go" to the mopey beauty of the mostly acoustic "Following," the

Bangles harvest the rewards of their expressive instincts and not forcing musical inspiration to conform to some notion of acceptable or expected style. Like the best bands of either gender, the Bangles prove themselves capable of touching a number of emotional or musical bases with equal authority. And like the best bands of the Sixties, they write and play as though unaware that there are rules that govern proper pop form and content. Their almost naive willingness to tackle a wide variety of material and the skill with which they bring it all off attest to the Bangles' broad vision and to their very real talents. Perhaps the greatest compliment that can be paid the Bangles, and the one that most likely underscores the new seriousness with which one must consider the current crop of all-girl bands, is that after proclaiming *Different Light* one of the most consistently delightful albums in recent memory, one is not compelled to tagline the remark with the qualifier, "for a girl band."

concert that will feature two fine guitarists, this coming Monday night at the Claremont Mesa Club. Trust me. This will be an incredibly full week of music, so hang on. Tonight, Thursday, Humphrey will kick off the new summer season of shows at Humphrey's while jazz diva Carmen McRae (who can be seen playing the young Richard Pryor's *Chinatown* in the new film *Jo Jo* and/or *Bar Life* in *California*) is performing two shows at the Atlanta Restaurant in a continuation of the "Legends of Jazz" series. War with harmonic heavy Lee Oskar will be at the Belly Up Tavern; and the *Dancing Hoods*, *Tough Subjects*, and the *Bonheads* will share the stage at the Spirit. An even hotter Friday night finds Frankie Laine at the First United Methodist Church auditorium in Mission Valley. *Specimen*, *Tell-Tale Hearts*, and *Three Guys Called Jesus*

at the North Park Lions Club; the country favorite Emmylou Harris at Humphrey's; the main McCoy Tyner at La Jolla Museum of Contemporary Art's Sherman Auditorium for two shows that should be unexceptional, as always, the great guitarist Albert Lee at the Belly Up Tavern; the Mentors, Prowler, Claude Corna, and *Snakebite* at the Spirit; and jazzman Les McCann at Bella Via in Cardiff for the first of a three-night stint. Saturday shows things down just a bit as *Madness* and the *Pandoras* join forces in L.A.'s D's Gym; and *Atomic Orange* and *Exhilarate* team for a gig at the New Generation dance club downtown. In addition to the Bangles/Hoodoo Gurus show on Sunday, the *Beach Boys* will return to San Diego Stadium for their annual post-Padres game concert. I've seen these guys so many times that I was

ho-humming the event, but as it shows closer and as the weather gets warmer, my Southern California instincts are taking over and I'm listening to a lot of Beach Boys in my car these days. Now I'm looking forward to the show, which will follow the Padres/Expos game sometime in late afternoon. While others are Bangling and Hoodooing Sunday night, Con-Funk-Shun will be playing at the Bacchanal, and Commander Cody will be having his way with the Belly Up Tavern audience. Monday's show features (read: Steve Morse and Eric Johnson at the Bacchanal this time I'm not kidding). A guitar it of a decidedly different stripe follows that tandem into the Bacchanal when Pat Travers brings his band back for a Tuesday night show, and the week finally comes to a conclusion with a performance by those road scholars, the Paladins, at the Belly Up Tavern on Wednesday.

CONCERTS
 Hiroshima: Humphrey's, tonight, Thursday, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 224-9438 or 222-0800.
 Carmen McRae: Atlanta Restaurant, tonight, Thursday, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission, 342-2400.
 War: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South College Avenue, Solana Beach, 451-9022.
 The Throbbing Goss: Touchy Subjects, and the Bonheads: Spirit, tonight, Thursday, 9 p.m., 1130 thorne, 276-7960.
 Frankie Laine: First United Methodist Church auditorium, Friday, May 16, 7:30 p.m., 2111 Camino del Rio South, Mission Valley, 297-3260 or 753-1036.
 Specimen, the Tell-Tale Hearts, and Three Guys Called Jesus: North Park Lions Club, Friday, May 16, 8 p.m., 3927 Club Street.

Emmylou Harris: Humphrey's, Friday, May 16, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 224-9438 or 222-0800.
 McCoy Tyner: Sherman 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.
 Albert Lee and Friends: Belly Up Tavern, Friday, May 16, 9 p.m., 143 South College Avenue, Solana Beach, 451-9022.
 The Mentors, Prowler, Claude Corna, and the Ivys, Mandrake, and Snakebite: Spirit, Friday, May 16, 9 p.m., 1130 thorne, 276-7960.
 Les McCann: Bella Via, Friday and Saturday, May 16-17, 8 p.m., 2241 Camino del Rio South, Mission Valley, 297-3260 or 753-1036.
 Lauer Eyes: San Diego City College, California, Saturday, May 17, 8 p.m., Fourteenth Street and Russ Boulevard, downtown, 264-2237 or 231-8722, 4 p.m. or 231-8722 after 6 p.m.

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 NEW MUSIC CDs INCLUDE:
 • Hiroshima • Pat Metheny
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 NEW 96 CD PLAYERS AT DISCOUNT PRICES:
 • PREMIER 1750, plus 100 tape to 100 cd adapters with remote \$479
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 • 800's New 10000 2 portable \$299
 SPECIAL ORDER SERVICE FOR THOSE HARD-TO-FIND DISCS
 3800 Conway Street (across from S.D. State & North San Diego), San Diego, 541-0729
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Join us in fun every Wednesday
ROCK NIGHT 2 FOR 1 DRINKS
 between 8:00 pm and 12:30 am
 Thursday through Sunday, 8:00 pm-5:00 am
 The fabulous group
CRASH
 with singer Jenny Silva
MIKE'S
 Revolution of 6th St.
 1-706-685-3534

FX SALE!
 • MP 5 Metal Pedal \$39.95
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 • PS-10 Phaser Shifter \$5.00
 • BC-9 Bi-Mode Chorus \$7.50
 • AP-9 Auto Filter \$9.95
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 Offer good with this coupon only.
 Limited to stock on hand.
 Expires 5/22/88.
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 7931 Winter Gardens Blvd.
 579-6996

The 6th SAN DIEGO JAZZ FESTIVAL
June 13
 8:00 pm
 KSDS Jazz 88 welcomes
Chick Corea Elektric Band
June 14
 7:30 pm • Tickets on sale now
Al DiMeola • **Wayne Shorter**
June 15
 7:30 & 10:00 pm
Newport Jazz Festival All-Stars
 Oliver Jackson • Sam Stewart
 Norris Turney • George Wein
 Warren Vache • Harold Ashby
 Part of the "Legends in Jazz" Series
The Atlantis Restaurant
 2595 Ingraham
 Call 226-3888 for priority seating
 with dinner reservations.
 Tickets \$18.00
The Leaders
 Chico Freeman • Arthur Blythe
 Lester Bowie • Don Maye
 Kirk Lightsey • Cecil McBee
 Sherwood Auditorium
 700 Prospect Street, La Jolla
 Special KSDS Jazz 88 kick off
 reception 6:00-7:30 pm
 Part of the "Jazz in Progress" series.
 Tickets \$11.50
Open Air Theatre
 SAN DIEGO STATE UNIVERSITY
 PRESENTS
 Purchase tickets from authorized outlets only, including May Co., Mod Jack's, Free Exchange, Plaza Music Shoppe, Special Services, and the Audio Box Office, or charge by phone (619) 232-0800. For Festival information call 486-1404.
 No bottles, cans, or alcoholic beverages permitted in or around the facility.
 Bob Hickey Productions
 \$1.50 facility fee will be added to each ticket

Open Air Theatre
 SAN DIEGO STATE UNIVERSITY
 PRESENTS
Will Ackerman • Michael Hedges • Shadowfax
Open Air Theatre
 SAN DIEGO STATE UNIVERSITY
 PRESENTS
Sunday, June 22 • 7:30 pm
 In association with **Avalon**
 Purchase tickets from authorized outlets only, including May Co., Mod Jack's, Free Exchange, Plaza Music Shoppe, Special Services, and the Audio Box Office, or charge by phone (619) 232-0800, (714) 740-2000.
 No bottles, cans, or alcoholic beverages permitted in or around the facility.
Open Air Theatre
 SAN DIEGO STATE UNIVERSITY
 PRESENTS
1/1X SIOUXSIE & THE BANSHEES
 with 44-198, QUEERS
LOVE & ROCKETS
 8 PM
 FRIDAY
 JUNE
13
Billy Crystal
 8 PM
 SATURDAY
 JUNE
28
KGB-FM
 BUDWEISER COMEDY TOUR
 PRESENTS
BILLY CRYSTAL
 8 PM
 SATURDAY
 JUNE
28
 Purchase tickets from authorized outlets only, including May Co., Mod Jack's, Free Exchange, Plaza Music Shoppe, Special Services, and the Audio Box Office, or charge by phone (619) 232-0800, (714) 740-2000.
 No bottles, cans, or alcoholic beverages permitted in or around the facility.
AVALON CONCERTLINE (213) 975-2900
THIS BUD'S FOR YOU!
Avalon

LEHR'S GREENHOUSE

TONIGHT

Thursday, May 15
KGB-FM 101 NIGHT
with guest VJ Mike Berger
Drink specials & surprises • \$1.25 Vodka drinks
1/2-price admission with KGB-FM card

ipso facto



ROCKIN' WEEKEND

Friday, May 16
JAZZ HAPPY HOUR
With guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
984 Champagne & Chablis

featuring **Fattburger**

Friday & Saturday, May 16 & 17

ipso facto

plus
WEATERS

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

SUNDAY

Sunday, May 18

SUNDAY BRUNCH



featuring **Ella Ruth Piggee**

and the **Talk of the Town Band**
Come to the Greenhouse this Sunday and enjoy our new
Cajun jazz brunch including complimentary champagne
for adults, seafood appetizer and:

Salad Bar and much, much more
Call for reservations and specify
10:30 or 12:30 seating
Also: Lehr's Ramos Fizz Sunday Brunch
served from 9:30 till 2:30

In Lehr's Cabaret, Sunday night, May 18

NO TALENT NIGHT

featuring

BLACK JACK PLUS MEDIA

Long Island Iced Teas \$1.25

TUESDAY & WEDNESDAY

Tuesday & Wednesday, May 20 & 21

THE HEROES

Tuesday, May 20

NURSES NIGHT

Hospital employees
admitted free

• 25 Tequila Drinks
• 25 Strawberry Smoothies

Wednesday, May 21

CAMPUS NIGHT

Free admission
with student I.D.

• 25 Tequila Drinks
• 25 Teach Smoothies

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

Agent Orange and Exhorte: New
Generation, Saturday, May 17,
8:30 p.m., 1025 Eleventh Avenue,
downtown, 234-0505.

The Beach Boys: San Diego
Stadium, Sunday, May 18, following
the Padres' 1993 baseball game,
Mission Valley

The Bangles and the Hoodoo
Gurus: SDSU's Montezuma Hall,
Sunday, May 18, 8 p.m., Aztec
Center, San Diego State University
campus, 265-6947.

Con-Funk-Shun: Bacchanal,
Sunday, May 18, call for time, 8022
Claremont Mesa Boulevard,
560-8022.

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

Steve Morse and Eric Johnson:
Bacchanal, Monday, May 19,
8 p.m., 8022 Claremont Mesa
Boulevard, 483-6339.

The Pat Travers Band: Bacchanal,
Tuesday, May 20, call for time, 8022
Claremont Mesa Boulevard,
560-8022.

The Paladins: Belly Up Tavern,
Wednesday, May 21, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9022.

Dick Dale and the Deltones: Belly
Up Tavern, Thursday, May 22,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

The Jerry Garcia Band Electric:
California Theatre, Friday, May 23,
8 p.m., 1122 Fourth Avenue at C
Street, downtown, 232-0800 or
483-6339.

Doc Watson and Dan Crary: La
Palma Theater, Friday, May 23,
7 p.m. and 9:30 p.m., First and D
streets, Encinitas, 436-0030.

Black Flag, Painted Willie, and
Goner: Jackie Robinson YMCA,
Friday, May 23, 8 p.m., 151
Forty-fifth Street.

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

The Electric Prunes and Electric
Ultra-Sonics: Time Machine,
Saturday and Sunday, May 24 and
25, 8 p.m. and 11:30 p.m., 302
North Midway Drive, Escondido,
743-1772.

A Flock of Seagulls: Bacchanal,
Sunday, May 25, 8 p.m., 8022
Claremont Mesa Boulevard,
560-8022.

Level 42 and R.V. and the
Shadows: Mommy's, Monday,
May 26, 9 p.m., 3592 Sports Arena
Boulevard, 223-3439.

The Fabulous Thunderbirds:
Bacchanal, Tuesday, May 27,
8 p.m., 8022 Claremont Mesa
Boulevard, 483-6339.

The Drifters and the Box Tops:
Time Machine, May 27, 8 p.m., 302
North Midway Drive, Escondido,
743-1772.

The Paul Butterfield Blues Band:
Belly Up Tavern, Thursday, May 29,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

The Lords of the New Church:
New Generation Dance Club,
Friday, May 30, 9 p.m., 1025
Eleventh Avenue, downtown,
234-0505.

Charlie Sexton: El Cortez
Convention Center, Friday, May 30,
7 p.m., 730 West Street,
San Marcos, 232-0909.

Todd: Harris, San Diego, Friday and
Saturday, May 30 and 31, 9 p.m.,
509 North Highway 101, Cardiff,
942-1487.

Rain, JBL, Whodunnit, and La Casa
and Whistle: Sports Arena.

Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022

THURSDAY, FRIDAY & SATURDAY



SATURDAY, MAY 17
KGB-FM 101 NIGHT
Hosted by John Leslie
\$1.00 OFF cover charge with KGB CARD

A SPECIAL TRIBUTE TO
THE ROLLING STONES
COURTESY OF BLUE MEANIE RECORD STORE

EVERY THURSDAY AND SATURDAY
FROM 5:00 PM TO 9:00 PM
BACCHUS DANCERS

SUNDAY, MAY 18
2 shows 8:00 pm & 10:30 pm
A dance concert with
CON FUNK SHUN

MONDAY, MAY 19
FAHN & SILVA presents
STEVE MORSE
(Formerly with Dixie Dregs)
And special guest
ERIC JOHNSON

TUESDAY, MAY 20, 8:00 PM
COMMAND
REPEAT PERFORMANCE
PAT
"BOOM BOOM,
OUT GO THE LIGHTS"
TRAVERS

SUNDAY, MAY 25
SAN DIEGO SETZER
REDUCED AND 9/10 present
A FLOCK OF SEAGULLS

TUESDAY, MAY 27
John Santos AND KGB-FM 101 present
THE FABULOUS THUNDERBIRDS

EVERY SEAT IS A GOOD SEAT!
UPCOMING CONCERTS
Sunday, June 1 **MODERN ENGLISH**
T.S.O.L.
Wednesday, June 3 **TRANSLATORS**

Friday, June 5 **THE LATTERS** and the Bacchanal
Tickets available at **TRANSLATORS**

TIME MACHINE

and American Classic Productions
present...

"The Exciting
Electric Sixties
Show"

May 24 & 25
with
The Electric Prunes

and the
Exciting Electric Ultra-Sonics

Singing "I Had Too Much to Dream", "Get Me to the World on
Time", "The Underground", and "The Mass in F Minor, Kyrie
Eleison" sound track cut from "Easy Rider" and many, many more

A select group of top touring and studio session players and
singers will also be here to entertain you!

Two shows nightly 8 pm & 11:30 pm
Advance tickets \$10 • At the door \$12.50

Bring your income, flowers and love buds. The Sixties are
happening again at the Time Machine! Coverage of this "Sixties
Happening" will take place on Extra Gold 680, KORN-FM 92,
KRG-FM 96, KSM-FM 98, and KYSO-100 AM.

The Soul Patrol
Rhythm & Blues
Appearing all evening—May 26
Tickets \$3.00

One night only—May 27
The World Famous Drifters

Singing some of their best loved hits—"On Broadway", "Tip on the
Roof", "This Magic Moment", "Under the Boardwalk" and many,
many more.

and special guests
The Bostops

Try like a funk, "The Letter" and more.
Two Shows 8 p.m. & 10 p.m. Tickets \$7.00

Live Jazz every Thursday, no cover
May 15 Rod Credit vs. Credit Union
May 22 Joe Murrell Jazz Quartet
May 29 Mr. New Sun

Also appearing Mondays, Tuesdays and Wednesdays at May
Too Much Fun
starring country, pop, rock & swing

302 N. Midway Drive, Escondido
743-1772

Saturday, May 31, 8 p.m. 232-0800.

Mimi Fariña: Old Time Café,
Saturday, May 31, 7 p.m. and
9 p.m., 1464 North Highway 101,
Leucadia, 436-4030.

Ronnie Lane: Humphrey's
Saturday, May 31, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
224-0438 or 232-0800.

Holls Gentry's Neon with Dave
Valentine: Monk's, Wednesday,
June 4, 7 p.m. and 9 p.m., 10475
San Diego Mission Road, Mission
Valley, 265-8247.

Tangerine Dream: California
Theatre, Wednesday, June 4,
8 p.m., 1122 Fourth Avenue at C
Street, downtown, 483-6339 or
232-0800.

Bob Dylan and Tom Petty and the
Heartbreakers: Sports Arena,
Monday, June 9, 8 p.m. 483-6339.

Meat Puppets, DC3, and P.S. Your
Cat Is Dead: North Park Lions
Club, Saturday, June 14, 8 p.m.,
3927 Utah Street.

CLUBS
Club listings are compiled by Ron
Jennings. If you wish to be
included, please call 265-8302
Thursday afternoon or Friday
before 5:00 p.m. The listings
are free.

North County
Barri's Ranch House, 119 East
Broadway, Vista, 724-0310. The
Nashville Express, Fifties and
Sixties rock and country rock,
Friday and Saturday.

Bella Via Restaurant and
Nightclub, 2591 Highway 101,
Cardiff, 942-1108. The Peter
Schnage Trio, jazz, Thursday, Les
McCann, jazz, Friday through
Sunday; Bruce Cameron, jazz,
Monday; the Bill Shreve Quartet
featuring vocalist Suzanne Rey,
jazz, Tuesday; Ella Ruth Piggee,
jazz and blues, Wednesday; Holly
Burke and Patrick Bermigan
perform jazz during the Sunday
brunch.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach,
481-9022. Wax funk rock and
rhythm and blues, Thursday;
Albert Lee, rock, blues and rhythm
and blues, Friday; Rebel Rockers,
Caribbean rock and roll, Saturday;
Commander Cody, rock, Sunday;
Super Jam Night with members of
the Heat Farmers, Private Domain,
King Biscuit Blues, the Paladins,
and Four Eyes, Monday; Talk
Back, reggae, Tuesday; the
Paladins, rock, Wednesday;
Afternoon Concerts: The Chicago
Six, Dasean jazz, 5:30-8 p.m.,
Friday; the Bob Long Band,
hoogie-woogie, 5-8 p.m., Saturday;
Tobacco Road, vintage jazz and
swing, 6-8:30 p.m., Wednesday.

Bookworks/Panikin
Coffeehouse, Flower Hill Center,
2670 Via de la Valle, Del Mar,
233-3735. There for the Road,
jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista
Way, Encinitas, 723-5049.
Midnight Delight, contemporary,
Tuesday through Saturday, live
music, Monday, call club for
information.

Club Mix, 140 South Sierra
Avenue, Solana Beach, 755-0733.
Roots R'n'Jazz Night
featuring the best in recorded and
live reggae music, Sunday.

Coffee-by-the-Sea, 1903 San
Diego, Cardiff-by-the-Sea, 436-1231.
Mark and Sarah Schleicher,
classical guitar, Friday; Frank
Shannon, folk, Saturday; Roberto
Roberts, classical guitar; Nathan
Newman, Dan Liberton, classical;
and jazz guitar, Sunday evening.



PROUDLY PRESENTS
TONIGHT, Thursday, May 15 9:30 pm
Tickets available at Belly Up & Ticketmaster

"Low Rider", "Spill the Wine",
"Why Can't We Be Friends",
WAR
featuring **Lee Oskar**

There are eight people in the current WAR including the four original major members: Sam Lee
Oskar, Howard Scott, Lee Oskar and Leroy Jordan. In this video, the four great rock songs
of "Low Rider", "Spill the Wine", "Why Can't We Be Friends", "Low Rider", "Summer" and more.

Friday, May 16 9:15 pm
Tickets available at Belly Up & Ticketmaster

Guided legend
ALBERT LEE

Albert Lee is a legend in rock with Eric Clapton, John Fogerty, Emmy Lou Harris, Jim
Carter, The Doobie Brothers, Bo Diddley, and Linda Ronstadt. This is a special guided tour and
concert. The album "Spill the Wine" is a collection of his greatest hits. The album "Spill the Wine" is a
collection of his greatest hits. The album "Spill the Wine" is a collection of his greatest hits.

Sunday, May 17 9:30 pm
Tickets available at Belly Up & Ticketmaster

Rock Rock
REBEL ROCKERS

Rock Rock
REBEL ROCKERS

Monday, May 19 9 pm
Tickets available at Belly Up & Ticketmaster

COMMANDER CODY

Monday, May 19 9 pm
Tickets available at Belly Up & Ticketmaster

SUPER JAM II

featuring
JERRY RANEY (Best Farmers), **CECIL PAINE** & **JACK BUTLER**
(Private Domain), **JIMMY HODGES** (KGO), **GARY WELLS** & **JOHNNY**
VOYE (King Biscuit), **DAVE GOMEZ** & **SCOTT CAMPBELL**
(Paladins), **TONY YEARLY** & **MARK SPRIGGS** (Four Eyes)

Tuesday, May 20 9:30 pm
Featured in "Pretty in Pink"
Ska/Pop/Rock
TALK BACK

Wednesday, May 21 9:15 pm
Rock R & B
THE PALADINS

Corning Thursday, May 22 9 pm
Tickets available at Belly Up & Ticketmaster

King of the Surf Guitar
DICK DALE AND THE DELTONES

Corning
Friday, May 23 **SOUL PATROL**
Saturday, May 24 **JAMES HARRAN BAND**
Sunday, May 25 **PRESTON SMITH AND THE CROCODILES**

Monday, May 26 **MARK DALE**
Tuesday, May 27 **ZILLI BEAR**
Wednesday, May 28 **PLANET 10**
Thursday, May 29 **PAUL BUTTERFIELD BLUES BAND**
Friday, May 30 **BILLY YERA AND THE BEATERS**

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:00 pm—Classical—LAKE CHICAGO BEACH
Saturday, 5:00 pm—Boogie Woogie—BOB LONG ROAD
Wednesday, 8:00 pm—Vintage Jazz—Swing—TOBACCO ROAD

CAFE • GREAT LUNCHES
MONDAY • \$1.99 SPAGHETTI DINNER
TUESDAY • \$5.99 MARGARITA
Get on the
BELLY UP MAILING LIST
Call 481-9022 or send us your name and address
to: Belly Up, 143 South Cedros Ave., Escondido, CA 92025

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

The Country Side Restaurant and Lounge, 450 Douglas Drive, Occidental, 757-0860. New Country, country, Wednesday through Sunday. Breakfast, country, Monday and Tuesday.

El Coco Loco, 3296 Mission Avenue, Occidental, 757-7757. Live Afro-Cuban and Latin music on two separate sites, 10 a.m. - 11 a.m. through Sunday. Call club for information.

El Comal, 15845 Pines Road, Fresno, 456-1010. Rock, country, contemporary, Friday through Sunday.

Fireside Lounge, 430 West Washington, Excondido 743-3031. Bobbin Bar, rock, Thursday through Saturday. The Apollo, rock, Wednesday.

The Flying Bridge, 103 North Hill Street, Occidental, 722-2903. Cal and Linda, contemporary.

Thursday through Saturday

Hank Fogarty's, 243 West El Norte, Excondido, 743-9141. Jack Johnson, country, Friday and Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Excondido, 380-0420. The Johnson Brothers, 8 p.m. 40 dance music, Tuesday through Saturday. The Johnson Brothers, 8 p.m. 40 dance music, Tuesday through Saturday.

Henry's, 264 Elm Street, Carlsbad, 726-2444. The Setai and Co., contemporary, Tuesday through Saturday, with Jack Amos, Tuesday and Wednesday. The Brian Box, vintage rock, Sunday and Monday.

Hotel Excondido, Scott's Pub, 2500 South Excondido Boulevard, Excondido, 747-5000. Mari and Charles, contemporary, Tuesday through Saturday. The Apollo, rock, Wednesday.

The Flying Bridge, 103 North Hill Street, Occidental, 722-2903. Cal and Linda, contemporary.

contemporary, Sunday and Monday

Hunter Hunter Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 969-2401. Star Winds, contemporary, Friday and Saturday.

Ireland's Own, 100 First Street, Excondido, 944-0123. Sean McVicker, Irish and contemporary, Tuesday through Saturday, with Barbara McCarty, Thursday and Paul Dunn, Friday and Saturday. The Paradise Street Band, Irish music, Sunday.

Japanese Restaurant Yae, 1636 Berna Place, Rancho Bernardo, 743-3031. Rancho Bernardo, Town Center, Rancho Bernardo, 462-0299. Larry Moore, contemporary, 4 p.m. and 7 p.m. on the piano, 1:30-9:45 p.m. Friday and Saturday.

Jolly Roger/Excondido, 1900

North Harbor Drive, Occidental, 722-1831. Fartman, contemporary, Wednesday through Saturday.

Kopying's, 927 First Street in the Lumberland Shopping Mall, Excondido, 942-8191. Live music, nightly, call club for information.

La Tapatia, 340 West Grand, Excondido, 747-8282. Live Latin music, Friday through Sunday, call club for information. The Marcha La Tapatia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-1291. The Canyon Creek Band, country, Wednesday through Sunday. Elton, JR and the Country Cold, country, Tuesday. Free clogging lessons, Monday, and country dance lessons, Tuesday through Thursday, Friday and Saturday.

Les Blanchard, 16236 San Duguth Road in the Parkside

Plaza Village Shopping Center, Rancho Santa Fe, 756-3058. The Bruce Cameron Ensemble featuring Elliot Lawrence, jazz, Thursday through Saturday.

Lu's, 1063 East Valley Parkway, Excondido, 746-7038. Red Checkers, country, Tuesday through Saturday.

Martini's, 550 Via de la Valle, Del Mar, 755-7955. Bobby Gordon, Skip LeCompte and Friends, Thursday through Saturday.

Millie Fours, 6000 Fages Delicias, Rancho Santa Fe, 756-3085. Joel Nash, jazz, show times, Wednesday through Saturday.

Mira Mar, 815 North Hill Street, Excondido, 439-6711. Fowler and Caine, contemporary, Wednesday through Friday.

Mission Inn, 502 East Mission,

San Marcos, 471-2939. The Belar Boys, vintage rock, Thursday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Excondido, 722-3474. Bill Blockett, comedy and music, Thursday through Saturday. Peter Wickham, contemporary, Wednesday.

Mulvaney's, 340 East Grand Avenue, Excondido, 741-0525. Secrets, jazz, Friday and Saturday.

The Normandy, 215 North Hill Street, Excondido, 722-4721. Messenger, rock, Thursday through Monday. Mirage, rock, Tuesday and Wednesday.

Oakvale Lodge, 18900 Oakvale Road, Excondido, 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, 755-6014. Private Domain, rock, Thursday through

Saturday; the Thompson Brothers, rock, Sunday. Patterburger, jazz, Monday and Tuesday. Notice to Approve, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Lencusa, 436-4030. Sue Palmer, rock-stompin' ragtime piano music, 7:30 p.m., Thursday; Margaret Chert, Canadian folk singer, 7 and 9 p.m., Friday. David Marchant with special guests Susan Harrison and David Block, music and comedy, 7 and 9 p.m., Saturday; the Siamas Gael Cell Trio, Irish music, 7 p.m., Sunday.

Old Time Hot Night, Tuesday; the Old Time String Band and Friends, mountain music, 7:30 p.m., Wednesday. Sunday Brunch Concert: Melissa Morgan, harp.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad, 438-0883. Countdown with Dan Popala, contemporary jazz, Tuesday through Saturday. Delene, contemporary and jazz, 6-8 p.m., Monday through Friday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135. The Savory Brothers, country, Wednesday through Saturday.

Possidon Restaurant, 1670 Coast Boulevard, Del Mar, 755-9345. Soleil, tropical jazz, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. Jack "Memphis" Tension, rock, and guests Danny and the Dogrock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. One Plus One Plus Karen Greenough, contemporary, Monday through Saturday; the Red Cradit Band, oldies music, Sunday.

Red Bird Tavern, 13950 Poway Road, Poway, 748-4616. Ron Morin, country, 5-6 p.m., Sunday.

The Red Coach Inn, 135 North Pine, Excondido, 743-9796.

Strider, rock, Thursday through Saturday. Aces Wild, rock, Sunday and Monday; the Rhythm Method, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3790 Carmel Valley 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, Bonita, 726-3762. The Crescendos, band dance music, 8-12 p.m., Friday and Saturday and 7 p.m., Sunday.

Stage Coach Inn, 1665 Vista Way, Vista, 724-9999. Alaska, country, Wednesday, Friday and Saturday.

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

Tepee Room, 1270 Main Street, Ramona, 789-3755. The Blue

Canyon Band, country, Friday and Saturday.

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

Time Machine/Cher Orleans, 302 North Midway, Excondido, 743-1772. The Red Cradit Band, contemporary, Thursday; Tierra, rock, Sunday; Two Much Fun, country, pop, rock, and swing, Monday through Wednesday.

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

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727. Freefall, jazz, Friday and Saturday; Dan Liberto, classical guitar, Sunday morning.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center.

Charles McPherson
World renowned alto sax virtuoso.
Also appearing with Charles,
pianist Mel Good, bassist Mark
Dresser and drummer Chuck
McPherson.

**Wednesday & Thursday
Starting May 21
through June 12
8 - 12 pm - No cover**

DAX
TERRACE BAR & RESTAURANT

1025 Prospect, La Jolla 454-9711
Validated underground parking

GLORIA MICHAELS
with **SPRING FEVER**
Tuesday-Saturday, 8:30 pm
LEI'D BACK JAZZ
Sunday & Monday

THE ISLANDS
LOUNGE

1st main Hotel
Hanaie Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

Bacchanal
8022 CLAIREMONT MESA BLVD. 560-8022

Command repeat performance
KGS-FM 101 welcomes

STEVE MORSE
frontman of The Frank Tovey

With special guest
ERIC JOHNSON

PAT
"Boom Boom, Out Go The Lights"

TRAVERS
MAY 20 - 8 PM

FAHN & SILVA & KGS-FM 101
welcome

FLOCK OF SEAGULLS
MAY 25 - 8 PM

THE FABULOUS THUNDERBIRDS
featuring Jimmie Vaughan
MAY 27 - 8 PM

Tickets available at the Bacchanal and TicketMaster

Bella Via
ITALIAN RESTAURANT AND NIGHTCLUB

North County's finest
new Italian Restaurant
and nightclub, and
San Diego's hottest
new jazz nightclub

Friday, Saturday & Sunday,
May 14, 17 & 18

Les McCann
Jazz musician
at Ticketmaster
Thursday, May 15 & 16 Peter Sprague

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

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. Live music. Thursday through Saturday, call club for information.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Full coverage, contemporary, Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-3903. Tacho Subjects, rock, two sets, the Dancing Hoods, rock, and the Homeheads, rock. Thursday: the Mentors, rock. Fowler, rock. Claude Coma and the IV's, rock. Mandrake, rock, and Snakebite, rock. Friday: Eleventh Hour, rock, the Accessories, rock, the Limit, rock. Sven-Erik and the E Ticket. Rollers, rock, and Souls in Exile, rock. Saturday: the Reverend Jim Call presents Sacramental Taboo, rock, and Idiot Savant, soft rascals. Thursday, Little Jimmy and Open



McCoy Tyner, Friday, La Bolla Museum of Contemporary Art

Fire, rock, City on Edge, rock, and the Shurps, rock, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa.

565-2272: Jo Theano, piano bar, Wednesday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511.

Coral Room: Passion, contemporary, Tuesday through Saturday; the Dick Loper Trio, swing, contemporary, and vocals, Sunday and Monday. Crane Room:

Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. The Hisside Brass Band, blues and rhythm and blues. Thursday through Saturday: Greg Glover and Company, keyboards and vocals performing everything from standards to contemporary. Sunday and Monday: Kicks, rock. Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 286-9944. Dusty Best, contemporary, Tuesday through Thursday. First Effort, contemporary, Friday and Saturday. Frank Dexter, contemporary, Sunday and Monday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677. Ray and Laine Corra with Ed Nixon on drums, swing, pop, nostalgia, and contemporary dance music. Thursday through Saturday: Jo Theano, piano variety. Sunday: Peter Jay, contemporary, Monday through Wednesday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steve Cray, 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 Saturday.

Anthony's Harborside, 1355 North Harbor Drive, Downtown, 252-6158. Shine It On, contemporary, Wednesday through Sunday, New Show, jazz, Tuesday.

Artex Bowl, Targuino Room, 4356 Thirtieth Street, North Park, 283-3135. Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882. Richard Sawyer, classical guitarist, 6-10 p.m., Friday and Saturday evening.

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. Tuesday and Saturday: Movia plays jazz on the rooftop garden, Sunday.

Cafe del Rey More, 1549 El Prado, Balboa Park, 234-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday and Saturday. Caravaggio's, 1119 Sixth Avenue,



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downtown, 232-2747. Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours. The Coe-Coe Club, 4383

University Avenue, 283-8231. Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Oh! Ridge, comedy and music, Tuesday through Saturday.

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

Droway Magg's, Thirty-first and University, North Park, 298-8584. The Linda Chase Quartet, classical jazz and blues, Thursday. Chris Norris with pianist Gordon Wilson, early jazz and vintage blues, Friday: the Paradise Street Band, Irish music, Saturday; Pao Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time Hoot Night, Monday; Mary Adams-Rathbun, Irish, international, and folk music on harp accompanied by vocals, Tuesday; Cathy Curtis, guitarist-singer, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. John and Nathan, contemporary jazz, and show tunes, Thursday through Saturday; Barbara Caxler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 532-9086. Harvey and the 52nd Street Five, jazz, Wednesday through Saturday.

Gabriel's Grill, 2825 Fifth Avenue, Hillcrest, 291-4779. Mike Lamy, sing your favorite show tunes and requests, 9 p.m. until closing, Wednesday through Saturday.

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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, 224-3377. Piano Bar: Rick Rutt, Tuesday through Friday, happy hour, Michael Rarsh, Wednesday through Saturday, evenings, indoor stage: Ella Ruth Pague, jazz and blues, Sunday; the Most Valuable Players, jazz,

Monday, Hiroshima, new age music based on traditional Japanese music, Thursday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3325. Wayne Jure, live jazz, Tuesday through Saturday with the Imperial House Opera.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. The Jacks, rock, and the Outriders, rock, Thursday, King Hiscuit Blues, blues and rhythm and blues, Friday and Saturday; the Windows, jazz, Tuesday and Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 238-1377. Peter Robb, pianist, Tuesday through Saturday.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, 296-8220. Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Forecast, jazz and rhythm and blues, Wednesday through Saturday.

La Maison/Cafe 5, 3681 Fifth Avenue, Hillcrest, 298-0119. Live music, Saturday, call club for information.

Our Place Pub at Milken's, 2424 Fifth Avenue, Hillcrest, 232-1773. The Hal Crook Trio, jazz, Thursday; Ron Satterfield with Tripp Sprague, jazz, Friday and Saturday; the Jaime Valle Quartet, jazz, Sunday.

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. Pro and Exobiota, rock, Saturday.

O'Malley's, 2547 San Diego Avenue, Old Town, 298-0133. Ron Wheeler, contemporary, Thursday and Saturday.

Red Castle, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Slaties and Seventies hits, Friday and Saturday; the Aubrey Pay Quintet featuring Fran Lusk, jazz, Tuesday and Wednesday.

Brigham's Preservation Band, Disneyland jazz, early evening Thursday, P.M., contemporary Friday and Saturday; the Aubrey Pay Quintet featuring Fran Lusk, jazz, Tuesday and Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown, 234-2300. Mr. Nice Guy, jazz, Friday and Saturday.

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.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181. The Al Thomas Orchestra, big band swing, Friday and Saturday; Pogo Maitre with the Jimmy Corsaro Trio, jazz, 8 p.m., Sunday; La Boheme, Diego Corrie, classical guitar, 6:30 p.m., Tuesday through Sunday.

Tron Horse, 6179 University Avenue, East San Diego, 582-1070. The Blitz Brothers, rock, Thursday through Saturday; Down to Earth, rock, Sunday and Wednesday.

Tuba Man's No. 1, 2551 University Avenue, North Park, 295-9026. The West Coast Band, rock, Friday; Rick Garland and the Woodstockers, blues and rock, Saturday.

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

Upton's, 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, 284-5310. Live music, Thursday through Saturday, call club for information.

East County
Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9927.

Carlson Oaks Country Club, 5000 Inland Drive, San Marcos, 448-4242. Joy and the Striders, contemporary, Friday and Saturday.

Carlos Murphy's Crossmont Center, 5590 Grossmont Center Drive, La Mesa, 698-9757. Chuck Showalter, contemporary, Wednesday through Saturday; the Star Party, recorded music and video audience participation presentation, Sunday and Monday; hypnotist Marshall Syler presents the Hypnotic Revue, Tuesday night at 9 and 11 p.m.

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Crown Room, North Second Street and Oadale Avenue, El Cajon. 447-0456. Lee Whittingham, contemporary. Wednesday through Saturday; 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, 13221 Business Highway Eight at Los Coches, El Cajon. 443-2444. Elton J.R. and the Country Gold, country. Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-4533. Starfire, Fifth and Sixth, 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; Gerri Adams, piano and vocals. Friday and Saturday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757. The Vandersons, vintage rock. Friday; Buck Issue, vintage rock. Saturday.

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

Kelly's Pub, 6344 El Cajon Boulevard, college area. 448-7072. Elton J.R., contemporary. Thursday and Saturday; Featherstone, contemporary. Friday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9501. Ron Mann, country. Wednesday and Thursday; Swingin' Amis, country. Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine. 445-5545. Craig Jones, sing-along; jazz, 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, El Cajon. 442-9696. Alibi, contemporary. Tuesday through Saturday; Joy and the Stingrays, contemporary. Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, Santee. 448-6550. Automatics, rock. Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854. The Bass Straps, Top 40 dance music. Thursday through Saturday; Braze, contemporary. Sunday through Wednesday.

On the Water Wheel, 8645 Mission Gorge Road, Santee. 449-6240. Martin Eddy and Country Breze, country. Thursday through Saturday; and comedy is featured at 10 p.m. and midnight. Thursday beginning at 6 p.m., Sunday.

The Outpost, 652 Grand Avenue,

Spring Valley. 464-9007. Laredo, country. Friday and Saturday.

The On Bow Inn, 9816 Campo Road, Spring Valley. 469-9616. Dan and Terry, contemporary. Tuesday through Thursday, Alton and the On Bow Country Lads, country. Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 446-4111. Street Choir, rock. Thursday through Saturday; Scar, rock. Sunday and Monday; Top, rock. Tuesday and Wednesday. Hypnotist Dr. James Downs performs Monday evening and comedy is featured at 10 p.m. and midnight. Thursday beginning at 6 p.m., Sunday.

Pelican Pub, 7828 Broadway,

Lemon Grove. 464-9284. Open jam session. Thursday and Sunday; live music. Friday and Saturday; call club for information; Tommy Ray, country. Monday and Wednesday; One Jazz, country swing. Tuesday.

Pizza Plus, 764 Jamacha Boulevard, El Cajon. 444-3300. The Hi-Beams, vintage rock. Friday.

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

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0960. Crossfire, country rock. Friday and Saturday.

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

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700. Circles, rock. Thursday through Saturday; Bruce Cameron, jazz. Sunday.


China Five Restaurant, 569 H Street, Chula Vista. 426-5951. Juan Rables, contemporary. Thursday; the Palm Trio,

contemporary. Friday and Saturday; East Coast, contemporary. Sunday and Monday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. White Horse, country. Tuesday through Saturday; live country music. Sunday and Monday; call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. The Reflectors, rock. Thursday through Saturday; Even Star, rock. Sunday; Crystal, rock. Monday through Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880. The Family, Top



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Wednesday: Nu Release \$1.25 wells
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Monday-Friday: Happy Hour 5-8 pm

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S.D. Charger
Trumaine Johnson**

Thursday, May 15, 5:00-7:00 p.m. We are featuring margaritas as our special. \$1.50 until 8:00 p.m. And 25¢ of that goes to multiple sclerosis.

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Join us for lunch & enjoy the show: 11:30 am-1:00 pm

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Filled with COMPLIMENTARY gourmet hot and cold hors d'oeuvres. Monday-Friday 4:00-8:00 pm.

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May 15, 16, 17

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KICKS
Tuesday & Wednesday
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Piano & Food Bar

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

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MON. CARVED ROAST BEEF SANDWICHES
TUES. PEEL YOUR OWN SHRIMP
WED. 50¢ SEAFOOD BAR
THUR. TACO BAR WITH ALL THE FIXIN'S
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Prime Time at Humphrey's a great way to end the afternoon or begin an evening.

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JAZZ CONCERT:
ELLA RUTH PIGGEE Sun. 8:00-midnight
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2241 Shelter Island Drive • 224-3677

HUMPHREY'S



40 dance music, Thursday through Sunday; live music, Monday through Wednesday; club for information, Jan. 1989, 2:30-7 p.m., Sunday.

Duck's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Diane Gillman, contemporary, Wednesday and Thursday, Wayne Gore, country, oldies, and contemporary, Friday and Saturday; live music, Monday and Tuesday; club for information.

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

Joe's, 415 Broadway, Chula Vista, 420-4828. Louie and Louise Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

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

Landmark & Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7333. Four Star Country, country, Friday and Saturday, 2:30-7 p.m., Sunday.

The Lantern, 1322 Third Avenue, Chula Vista, 422-1566. Eze, rock, Friday and Saturday.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 423-3754 or 424-3755. Live or recorded ballroom dance music on San Diego's largest dance floor, Friday through Sunday; club for information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045. Los Lapes, Mexican cumbia music, Thursday, Friday, Saturday, Sunday; salsa and Cumbia music, Sunday evening, with Los Lapes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Grifone West, country, Thursday through Sunday; live country music, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. L.A., rock, Wednesday through Saturday; the Sugar Trio, jazz, 6-10 p.m., Sunday; the Ducktail Revue, vintage rock, Tuesday.

Zorilla's, 601 Palomar Street, Chula Vista, 425-1626. La Rapalla, Latin music, Tuesday through Sunday.

PERFORMERS

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 free.

Rock & Roll

The Accessories, Spirit Aces Wild, Red Couch Inn Agent Orange, New Generation Dance Club.

The Agents, Fireside Lounge, Vista Entertainment Center.

Automattics, Magnolia Mulaney's Jack Issues, Happy Days Car Hop Club.

The Belair Boys, Henry's, the Mission Inn-San Marcos.

The Belairs, Circle D Corral, Bitch and the Boys, Nargio Inn.

The Blizz Brothers, Trojan Horse, Bolton Dallas, Carlos.

Murphy's La Jolla, The Boneducks, Spirit.

Bones, Catamaran Hotel, Circles, Joan Murphy's, Bonita Casa Restaurant.

City on Edge, Spirit, The Claxtons, Horseshoe Tavern.

Claude Coma and the IV's, Spirit, The Claxtons, Horseshoe Tavern.

Commander Cody, Belly Up Tavern, Crystal, Whiskey Flats, Dance.

The Dancing Hoods, Spirit, Danny and the Dogs, Ralph and Eddie's.

Down to Earth, Trojan Horse, Harbor Island, Old Bonita Steve Restaurant.

Eleven Sons, New Generation, Mirage, The Normandy.

Steve Morris, Bacchanal, The Nashville Express, Barr-N-Ramen House.

The Nomads, Win Cody's, Spirit.

Even Stars, Dance Machine, Exobiotia, New Generation Dance Club.

Fiorelli, Bacchanal, Four Eyes, Paradise Bay.

Frankie, Paradise Bay, Money, Private Domain, Old Del Mar Cafe.

The Procrastinators, Banbury's, Procrastinators, Belly Up Tavern.

The Rebel Rockers, Belly Up Tavern, The Reflectors, Dance Machine.

The Rhythmic Method, Red Couch Inn, Robin Bann, Fireside Lounge.

Rockola, Sheraton Harbor Island, Seat Park Place, Nargio Inn.

The Siers Brothers, Jive, Murphy's.

The Surps, Spirit, Snakebite, Spirit, Souls in Exile, Spirit.

The Stand, New Generation, Dance Club, Starfire, Dave's West.

Storm's Eye, The Lantern, Street Choir, Park Place.

Striders, Red Couch Inn, Sven-Erik and the E Ticket, Rollers, Spirit.

Ta Mias, Carriage House, Taxi, Hologram.

Televis, Club Chalet, Memphis Tension, Ralph and Eddie's.

The Thompson Brothers, Old Del Mar Cafe.

Notice to Appear, Old Pacific, Beach and Del Mar Cafe.

The Outriders, Mandolin Wind, The Paladins, Belly Up Tavern.

Pearls Before Swine, P.N., New Generation Dance Club.

Pranks, Paradise Bay, Money, Private Domain, Old Del Mar Cafe.

The Procrastinators, Banbury's, Procrastinators, Belly Up Tavern.

The Rebel Rockers, Belly Up Tavern, The Reflectors, Dance Machine.

The Rhythmic Method, Red Couch Inn, Robin Bann, Fireside Lounge.

Rockola, Sheraton Harbor Island, Seat Park Place, Nargio Inn.

The Siers Brothers, Jive, Murphy's.

The Surps, Spirit, Snakebite, Spirit, Souls in Exile, Spirit.

The Stand, New Generation, Dance Club, Starfire, Dave's West.

Storm's Eye, The Lantern, Street Choir, Park Place.

Striders, Red Couch Inn, Sven-Erik and the E Ticket, Rollers, Spirit.

Ta Mias, Carriage House, Taxi, Hologram.

Televis, Club Chalet, Memphis Tension, Ralph and Eddie's.

The Thompson Brothers, Old Del Mar Cafe.

Touchy Subjects, Spirit, Toys, Strong Strong's Park Place.

The Pat Travers Band, Bacchanal, Uncommon Ground, Hologram.

The Wanderers, Catamaran Hotel, Happy Days Car Hop.

The West Coast Band, Tibia, Man's No. 1, Coaster Saloon.

The Procrastinators, Banbury's, Procrastinators, Belly Up Tavern.

The Rebel Rockers, Belly Up Tavern, The Reflectors, Dance Machine.

The Rhythmic Method, Red Couch Inn, Robin Bann, Fireside Lounge.

Rockola, Sheraton Harbor Island, Seat Park Place, Nargio Inn.

The Siers Brothers, Jive, Murphy's.

The Surps, Spirit, Snakebite, Spirit, Souls in Exile, Spirit.

The Stand, New Generation, Dance Club, Starfire, Dave's West.

Storm's Eye, The Lantern, Street Choir, Park Place.

Striders, Red Couch Inn, Sven-Erik and the E Ticket, Rollers, Spirit.

Ta Mias, Carriage House, Taxi, Hologram.

Televis, Club Chalet, Memphis Tension, Ralph and Eddie's.

The Thompson Brothers, Old Del Mar Cafe.

Donna Coter, Tom Ham's, Lighthouse, Carol Crawford, Dock's Landing.

Tom Cunningham, Jolly, Ropes/Seawater Village, Dard Daniel and Flashback, La.

Hickenda Cantina, Jesse Davis, Atlantis, Delaney, Five Soap, Anderson's.

Frank Dexter, Tom Leo's/Mission, George.

July Deprie and Deborah, Riders Imperial House, Double Trouble, Hotel Escondido.

Dusty and Melissa, Tom Ham's, Lighthouse, East Coast, La Maza, China Five.

Restaurant, The Elements, Vacation Village, Hotel.

Ed Ellis and Tapestry, Sandtrap, Lounge.

Rich Evans and Bob Wade, Riders Imperial House, The Rich Evans Trio, McP's.

Pantano, Jolly Roger/Oceanside, Featherstone, Kelly's Pub, First Effort, The Leo's/Mission.

George, Flashback, Live Oak Springs, Forward Motion, Monk's.

Fowler and Caine, Mira Mar, Restaurant.

Contemporary, Top 40

Alibi, Lorenz's, July Ames, Henry's, Dean Atkinson, Mexican Village.

The B Street Band, the "Smolder".

The Baja Strings, Nite Owl, Fast Randy Beecher, Mexican Village.

Dusty Best, Jitters's, Nargio Inn, The Leo's/Mission, George.

Bones, Hotel Escondido, Brent Bowers, Kelly's Pub.

Brang Nite, Club Fun, Jerry Burchard, Boneducks.

Restaurant, George Joe's, Callahan and Callahan, Best of Friends, Blue Bayou Lounge.

Tony Carmones, Kelly's Cocktail Lounge, El Corral.

Chains, Restaurant, Bull and Bear, City Lights, Joey's.

Norman Clifford and Frankie, Ferlini, Victor's.

Roy and Laila Correa, with Ed Nison, The Wellhouse.

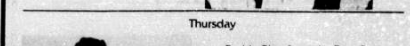
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Sunday & Wednesday, May 18 & 21
DOWN TO EARTH

Thursday-Saturday, May 22, 23, 24
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Tuesday & Wednesday
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AGENT ORANGE
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KOR NITE
Major host
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May 31
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Casanova: Rancho Hernandez
Inn
The Palm Tree: China Five
Restaurant
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Bruce Robbins: Cafe La Mesa
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Sharon: Gourmet Lounge/Town
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Shine It On: Anthony's
Harborside
Chuck Shallowater: Carlos
Murphy's Restaurant/Casino
Tony Soraci and Company:
Henry's
Sound Investment: Purillon
Lounge
Southwind: Hyatt Islandia Hotel
Starwinds: Hungary
Hawthorne by Bernardo
Don Tension: Sunset Lounge
Bert Tension: Starburst Hotel
Triple Play: Hilton Hotel
Two Much Fun: Time
Machin' Lee: Orleans
Two Paces: Red Gosh
David Watson and the
Gathering: San Diego Harbor
Excursion
Ron Wheeler: O'Hangry's
Brian Whitaker: Tuba Man's Nite
2 Year Place
Lee Whittingham: Crown Room
Peter Wickersham: Monterey
Bay Camera

Country/ Country Rock

Alaska: Moonlight, Stage Coach
Inn
Alton and the Ox Bow Country
Lulu: Ox Bow Inn
Jerry Raze and a Touch of
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Big Sky: Film Springs Inn
The Blue Canyon Band: Teepee
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Bramble: Abilene Country Saloon
Buckshot: Country Side

Restaurant and Lounge
Red Checkers: Lu's Little Bit
of Country
Country Casanova: Circle D
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Tommy Ray: Pelican Pub
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Duo Tension, Sunset Lane Lounge
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Folk/Ethnic

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Bluegrass Etc.: That Pizza Place
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Brian Connolly: Blarney Stone
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La Bapalia: Zoralla's
Latin Five: Le Sainto Maxine
Los Lopes: Marshall
Golden West: Oasis Bar
Chad Hart: Rodeo Room
Hawkeye: Wrangler's Room
High Steppin': Valley Center Inn
Saloon
Hot Shot with Ron Bell: Valley
Fest Restaurant, 1st & Little Bit
of Country
Jack Johnson: Hank Fogarty's
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Whiskey Creek
Red Lane: Rudi's Hidden Acres
Lanes: Outpost
Call Lee and Go for Broke:
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Lone Star Country: Country Side
Restaurant and Lounge
Ron Morin: Red Bird Tavern,
Wooden Nickel, Lakeside Hotel
North Forty: Cabriolet Lodge
Tommy Ray: Pelican Pub
The Saverly Brothers: Pomerado
Club
Steer Crazy: Wrangler's Room
Swingin': Amica Lakeside Hotel
Duo Tension, Sunset Lane Lounge
White Horse: Country Bumpkin

Blues/R&B/ Reggae

The Blonde Bruce Band: The
Lone Star Country
Big City Blues Beach Club:
Tom "Cat" Courtney Spirit,
Rosa O'Grady's
Ed Ellis and Tapestry: Sandtrap
Lounge
**Rick Garland and the Voodoo
Barracudas:** Tuba Man's No. 1
King Biscuit Blues: Mandolin
Wind, Old Pacific Beach Cafe
Albert Lee: Belly Up Tavern
Ella Ruth Piggies: Old Pacific
Beach Cafe, Humphrey's, Bella
Via Restaurant and Nightclub
The Rebel Rockers: Belly Up
Tavern
Slow Freight with Hal Maynard:
Bookworks/Punkin
Coffeehouse
Tah Backs: Belly Up Tavern
War Belly Up Tavern

Jazz

The Joe Azarelli Trio: U.S.
Grant Hotel
**Fro Brigham's Preservation
Band:** Pat Joey's Oasis Club,
Patrick's II
Bruce and Steve: Mike Flours
II Street Rages Vine and Stein
Belly Burke and Patrick
Berroglam: Bella Via
Restaurant
The Bruce Cameron Ensemble
featuring Elliot Lawrence:
Las Alamos, Bonita Casa
Restaurant, Bella Via
Restaurant
**Linda Chase and Roger
Demsey:** Drowsy Maggie's
The Linda Chase Quartet:
Drowsy Maggie's
Cheatham's Jazz Quartet: Bonita
Hotel
The Chicago Six: Belly Up
Tavern
Countdown with Dan Papalia:
Fox Soup Anderson's
The Hal Creek Trio: Our Place
Pub at Mikita's

Ed Ellis and Tapestry: Sandtrap
Lounge
Fathead: Let's Greenhouse,
Time Machine/Chez Orleans,
Rancho Bernardo Inn
The Aubrey Fay Trio: San Diego
Harbor Excursion
The Aubrey Fay Quartet:
Chuck's Steak House
The Aubrey Fay Quintet:
featuring Fran Lenkotta:
Patrick's II
Forecast: Rusty Pelican, Jolly
Rogers/Seaport Village
Freefall: Instant Crow and
Company/Solana Beach
Mark Gerson: Elario's
The Mark Gerson Quartet: (with
Kevin Lettun): Elario's
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flute, and guitar chamber
music and jazz standards, U.S.
Grant Hotel
Hill Brackets: comedy and music,
Monterey Bay Cannery
Ray and Laine Correa: with Ed
Nixon: swing, jazz, modern
and contemporary dance
music, the Wellhouse

The Bob Long Band: Belly Up
Tavern
The Joe Marilla Quartet:
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CURRENT MOVIES

schoolgirl, the other with a guilty of vandalism horror camp inmate. They meet at an improbable mixer — reminiscent of the Suzanne Pleshette episode of NEVADA SMITH — and burn out of control. (Actually they had already met in the forest, when the girl was in the act of photographing herself as Miss Ophelia — misidentified by the boy and apparently the screenwriters, as Impressionism.) Runs and a shotgun toting Southern-drawling prison guard keep flying, without success, to those men. For deeply paranoid — and overwroughtly sappy — teenagers only. Virginia Madsen. Craig Shaffer, directed by Duncan Gibbins. 1986.

• (Center 3 Cinemas, Flower Hill Cinemas, Grosvenor Mall, Rancho Bernardo 6, Sanite Drive in Sanite Village 6, Sports Arena 6, Sweetwater 6, UA Escondido 8, University Towne Centre)

Gung Ho — In the previous movie by this name, the American attitude toward the Japanese (and Japanese Scott showing the way) favored assimilation. This one, forty-one years later, about a Japanese takeover of an American auto plant, inclines toward compromise. Which is not to say that the face-off between Japanese regimentation and American roadysm won't produce plenty of xenophobic postshots at a people who use chopsticks, eat seaweed, bathe in the nude, do jumping jacks before work, and are mystified by such a word as American idiom. "Is a frog is as waterlight?" There is a modest amount of crew to be eaten by Americans as well (the movie's bravest moment). But in the end, 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 Cecelia Wetherill, directed by Ron Howard. 1986.

• (Mesa Cinemas, South Bay Drive In, Strand, from 5/16, Vineyard Tavern)



Is Jo Dancer, Your Life Is Calling

Hannah and Her Sisters — It runs an hour and forty-five minutes, rather long for a Woody Allen film, in fact the first of his films whose running time has stretched all the way to three figures. One might hope going into it that this would be a reflection of the larger population of dramatics and personal and the greater depth of the relationships between them. But a MIDSUMMER NIGHT'S SEX COMEDY which also treated of multiple couples rather than the more customary single couple or even couple or possibly triadic, needed only eighty-eight minutes. And here MANHATTAN, his previous record-holder in length, and the previous film of his which HANNAH is apt to

be seen as most like, used up just ninety-five. The prime area of innovation in this one, beyond it being generally more difficult in focus, is that while Woody Allen himself is in it, he is not the center of it. No one is. But as in MANHATTAN, Allen's character seems to be the only member of the group who is capable of, or is permitted to be, capable of a joke. (Could his current low sperm count be a result of past excessive masturbation? "You gonna start knocking my hobbies?" — that sort of thing.) And his intermittent presence, though it lightens and ties the texture of the piece, inevitably hogs the spotlight and overshadows the "straights" or

"straights." Michael Caine, Mia Farrow, Barbara Hershey, Dianne Wiest. 1986.

• (Mesa Cinemas)

Jo Jo Dancer, Your Life Is Calling — Richard Pryor's pseudonymous autobiography, drugs, liquor, multiple marriages, boyhood in a brothel — all that. It begins with his infamous free-base accident (well, first it begins with an R&B vocal charting excessive masturbation? "You gonna start knocking my hobbies?" — that sort of thing.) And his intermittent presence, though it lightens and ties the texture of the piece, inevitably hogs the spotlight and overshadows the "straights" or

CHRISTMAS CAROL, to walk through his life (or really, also through his life) in order to find out why he has ended up that way. But Pryor the director and co-screenwriter has transformed his unconventional life into a panorama of conventionalized "Lippie" episodes — one way, certainly, to come to terms with life or at least to deaden his pain. Answers, however, are nowhere to be found — made that's why the "Rosebud" sled from CITIZEN KANE is mounted on the wall at one point — and the accumulated evidence is never as revealing as the stand-up routines of his concert films. The best section encompasses his first struggles as a professional comic, and in particular the performance of Paula Kelly as the benevolent queen of a very tiny municipality, the Shamrock strip club in Cleveland. With Billy Eckstine and Debbie Allen. 1986.

• (Carousell Cinema 6, Flower Hill Cinemas, Grosvenor Mall, Plaza Bonita, Plaza Cinemas, Rancho Bernardo 6, University Towne Centre)

Just Between Friends — A sitcom striving to be a soap opera, two women become friends before they find out that one of them is the mistress of the other one's husband. Certainly the scene is outrageous in other movies, and the nutty hero's suicidal entry into the athletic arena turns this would-be Woody Allen into a juvenile Jerry Lewis. The lead that can be said is that he is not a success in this arena, a commendable restraint even though there is nothing restrained or remotely respectful of the rules of the game, about the actual disaster that befalls him (with further recourse to slow-motion). Even at that, the movie finds a way to end on a freeze-frame of him with his arms raised above his head. (And the crowd, of course, goes wild.) Cony Ham, Ken Green, Charlie Sheen, written and directed by David Setzer. 1986.

• (UA Cinema 3)

The Money Pit — Getting off on the right foot is vital to a comedy, much

Lucas — The initial situation is quite ironic, grounded as it is in something so nearly universal as the Pygmalion impulse. A fourteen-year-old must-academically accelerated — a devotee of classical music, a connoisseur but not a collector of insects — is the first person to lay eyes on the new girl in town (in her tennis togs, and of course in slow motion, she's a smasher). The meeting 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 his bias against the "superficial" (a key concept with him) and his catchphrase, "Keep an open mind," particularly applicable, for example, to older woman-younger man relationships (he got like the rest of the hero's classmates, is sixteen). But sure enough, once school is back in session and she is let loose in society at large, she turns out to think that something as "superficial" as cheerleading sounds like it might be "fun," as well as a good way to meet new people and be accepted. One of the people she meets and is accepted by is a football player. The football turn of events is not nearly so funny as it seems, and having been thoroughly purged in other movies, and the nutty hero's suicidal entry into the athletic arena turns this would-be Woody Allen into a juvenile Jerry Lewis. The lead that can be said is that he is not a success in this arena, a commendable restraint even though there is nothing restrained or remotely respectful of the rules of the game, about the actual disaster that befalls him (with further recourse to slow-motion). Even at that, the movie finds a way to end on a freeze-frame of him with his arms raised above his head. (And the crowd, of course, goes wild.) Cony Ham, Ken Green, Charlie Sheen, written and directed by David Setzer. 1986.

• (UA Cinema 3)

The Money Pit — Getting off on the right foot is vital to a comedy, much



The Untouchables

more so than to a tragedy, which can afford to put off making you "feel miserable." This one — a comedy, one business, about a young couple's travels in fixing up a million-dollar dream house — starts off aggressively unfunny and eventually escalates to the acapellatally unfunny, which is to say it starts off with stuff like the mattress sinking through the bed frame, the foot door falling off its hinges, the starry collapsing, the taps in the bathtub spewing out mud, etc., and moves on to over-dramatized car reaction gags in the van of Steven

Spiegelberg's 1941 (Spiegelberg was one of the executive producers here, Richard Benjamin directed.) There is perhaps one shot — in the entire movie — which seems pretty clever, or at any rate pretty uningenuous, the extreme long shot through a second-story window of someone lighting off some invisible insects. But by that point the jaw is apt to be only faintly set. Tom Hanks, Shelley Long. 1986.

• (Century Twin, from 5/16, Plaza Cinemas, Sanite Village 6, Sweetwater 6, Vineyard Tavern, Wegand Plaza 6)

Murphy's Law — No doubt you have heard "Anything that can go wrong, will go wrong." But perhaps you have not heard the new amendment: "Don't fuck with Jack Murphy." Then again, perhaps you have heard something quite similar, Charles Bronson, who has seen better days, would seem to be following along in the path of Clint Eastwood — the steady presence in TIGHTROPE (his wife has left him to dance at Madame Tong's strip club, he garbles what's first thing in the morning as well as swallowing great quantities of it throughout the

day), the revenge-seeking woman, from SUDDEN IMPACT (played by the actress from FLEETING), and the loud-mouthed female companion from THE GAUNTLET (whose epithets range from "scoundrel cheeks" to "buffalo shit"). The familiarity of the route, together with the experience of the key participants, allows speed to be maintained throughout. Carrie Snodgrass, Robert F. Lyons, and Kathleen Winslow, directed by J. Lee Thompson. 1966.

• (Studio 3 Cinemas, from 5/16)

Murphy's Law — The lighter side of Martin Ritt, a romantic comedy set in the sort of Western small town where everyone knows everyone else and where the lone movie theater — "the Spur" — is open Tuesday through Sunday only. The screenplay by the husband-wife team of Irving Ravitch and Harriet Frank, who worked with Ritt on HUD, HOMER, CONNACK, etc., is constructed out of perfectly thin material stretched out to hold opening lengths, and it is stretched out that way for no conceivable reason other than to allow time for an intimate bond to develop between the characters and the audience. This hardly seems necessary when the characters in question are as unconvincingly and unentertainingly lovable as these a pucky divorcee with an only son, a bombastic talent for horses, and just a touch of common-sense liberalism. ("You mean to tell me if there were a fly in these pants instead of a dog, I'd get the town?") And older widower and natural-born liberalarian who owns the local drugstore makes himself handy around the house, plays a bit of fiddle at the weekend dances, and drives a 1927 Model A whose window, and bumper stickers give mule expression to the director's otherwise well-stopped liberalism. "No Nukes." "Rebel America." "Stop Stop Mining." For all its firmness, there is a lot to be said for a movie that attempts to be as

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1. Inspect spring pads or install rear brake shoes	5. Bleed entire brake system
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4. Spark plugs	8. Check & replace oil filter & oil level	12. Check & replace oil filter & oil level
5. Distributor points	9. Check & replace oil filter & oil level	13. Check & replace oil filter & oil level
6. Condensers	10. Check & replace oil filter & oil level	14. Check & replace oil filter & oil level
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Automotive Repairs

Offer good through May 22, 1986

Towing & rental car available

Hours: Monday-Friday 7:30 am-6:00 pm

Closed Sunday

8008 Miramar Blvd 695-1990

Call for appointment

TOYOTA DATSUN VOLKS

Clutch Job Special \$174

(Brand new parts)

Extra for cars newer than 1981 (reg. \$225) Models: Toyota, Datsun (incl. 2 models) and Volks type 1, 2, 3

1. Transmission input shaft seal (except Hondas)	4. Thrust bearing	7. Road test
2. Pressure plate	5. New transmission oil	
3. Duct disc	6. Check test for leaks	

Minor Tune-Up Special \$35 / \$40

Our tune-up includes a lot more than others. It includes:

1. Spark plugs	5. Adjust dwell angle	8. Check lights
2. Distributor points	6. Check & replace oil filter & oil level	9. Check & replace oil filter & oil level
3. Condensers	7. Check & replace oil filter & oil level	10. Check & replace oil filter & oil level
4. Adjust timing	8. Check & replace oil filter & oil level	11. Check & replace oil filter & oil level

Brake Job Special \$38

Front or rear (reg. \$80) Brake job includes:

1. Inspect spring pads or install rear brake shoes	5. Bleed entire brake system
2. Clean old brake fluid	6. Adjust front (if equipped) and rear shoes
3. Inspect complete hydraulic system	7. Replace front rotor shoes (if rotor bars)
4. Refill hydraulic fluid	8. Road test

Note: Hydraulic parts not included

Major Service Special \$74

(20 points)

Extra for fuel injected (reg. \$130) Our major tune-up includes:

1. Compression test	5. Use filter and	9. Check lights
2. Valve adjustment	6. Check & replace oil filter & oil level	10. Check & replace oil filter & oil level
3. Distributor points	7. Check & replace oil filter & oil level	11. Check & replace oil filter & oil level
4. Spark plugs	8. Check & replace oil filter & oil level	12. Check & replace oil filter & oil level
5. Distributor points	9. Check & replace oil filter & oil level	13. Check & replace oil filter & oil level
6. Condensers	10. Check & replace oil filter & oil level	14. Check & replace oil filter & oil level
7. Air filter	11. Check & replace oil filter & oil level	15. Check & replace oil filter & oil level
8. Check & replace oil filter & oil level	12. Check & replace oil filter & oil level	16. Check & replace oil filter & oil level
9. Check & replace oil filter & oil level	13. Check & replace oil filter & oil level	17. Check & replace oil filter & oil level
10. Check & replace oil filter & oil level	14. Check & replace oil filter & oil level	18. Check & replace oil filter & oil level
11. Check & replace oil filter & oil level	15. Check & replace oil filter & oil level	19. Check & replace oil filter & oil level
12. Check & replace oil filter & oil level	16. Check & replace oil filter & oil level	20. Check & replace oil filter & oil level

Note: 1. For 6-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 2. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 3. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 4. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 5. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 6. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 7. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 8. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 9. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 10. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 11. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 12. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 13. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 14. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 15. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 16. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 17. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 18. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 19. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs. 20. For 4-cylinder cars, and Buicks, Oldsmobiles, and Pontiacs.

Brand new parts. Ask about our special rates for engine overhauls.

* Special engine cleaning & degreasing only \$10

All our work has a 2-year or 20,000 miles limited warranty

Longest warranty in town—actual hours, which have a 6-month guarantee. Appliances made during the life of the ads will still be good afterwards. We can give you excellent references from our satisfied customers. Please call for further information & appointments.

This special is good only for the cars mentioned above.

All prices include parts & labor • Open Saturday 9:00 am-4:00 pm

overseas

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(20 points)

Extra for fuel injected (reg. \$130) Our major tune-up includes:

1. Compression test	5. Use filter and	9. Check lights
2. Valve adjustment	6. Check & replace oil filter & oil level	10. Check & replace oil filter & oil level
3. Distributor points	7. Check & replace oil filter & oil level	11. Check & replace oil filter & oil level
4. Spark plugs	8. Check & replace oil filter & oil level	12. Check & replace oil filter & oil level
5. Distributor points	9. Check & replace oil filter & oil level	13. Check & replace oil filter & oil level
6. Condensers	10. Check & replace oil filter & oil level	14. Check & replace oil filter & oil level
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12. Check & replace oil filter & oil level	16. Check & replace oil filter & oil level	20. Check & replace oil filter & oil level

MAY 15, 1996 MAY 15, 1996

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Early fiction, satirical
Gardner, Edmondson,
celebrity "horror" stories
to share 2000
nationally unique reader
response, soon after Super
to share 2000
nationally unique reader
response, soon after Super

Illustrated by Mike Kelley, 1986

place with yard needs
professional. \$280
very nice. 223-4087
are 2 bedroom apart-
ment, neat, clean and
rental total with \$200

to share 2 bedroom
to smoke. 1290 per
E. Available for June

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158

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|--------|-------|
| LLI P2 | |
| 11.2 | \$79 |
| 11.3 | \$87 |
| 11.5 | \$125 |

110	\$180
115	\$182
120	\$225
125	\$230
130	\$245
135	\$248
140	\$250

- | | |
|-----|---------|
| 100 | \$1,000 |
| 200 | \$1,000 |
| 300 | \$1,000 |
| 400 | \$1,000 |

WVW 11.5	\$501
WVW 10.5	\$1,179
WVW 10.0	\$1,139
WVW 9.5	\$1,417
WVW 9.0	\$1,518

... or mesh
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... colors. Call

Feb. 10, 1986 31

10

ACROSS THE STREET THE TWINS SAID THE
ONE "FUDGE, FUDGE" DURING JUMP ROPE.






THE HIGH SCHOOL WHERE THE PLAYGROUND MONITOR COULDN'T BE YOU WAS THE ONE OF 'HIGH-HO SILVER' BUT IF YOU GOT CAUGHT, YOU HAD TO GO TO THE OFFICE. WE ONLY DID THAT ONE ABOUT 3 MILLION TIMES.

HIGH-HO SILVER HOW 'BOUT A DATE? MEET YOU AT THE CORNER HALF PAST EIGHT! I CAN DO THE RUMBA! I CAN DO THE TWIST! I CAN PUL MY DRESS UP HIGHER THAN MY...

[illegible]

TOMOTIVE

			
	BMW 7.7	BMW 5-9	BMW 5-10
1st	13A	15A 16B	15B
2nd	14B	16A 17B	16B
3rd	17B	16B 18B	19B
4th	18B	17B 19B	20B
5th	20B	18B 21B	20B
6th		19B 22B	21B

YONAHAMA		ADP12		PIRELLI P7	
	ADDP		ADDP		ADDP
75-70R13C3	\$612	105-70R13C3	\$649	175-50R13C3	\$774
85-70R13C3	\$671	105-70R13C4	\$665	185-50R13C3	\$817
90-70R13C3	\$689	105-70R14C3	\$713	195-50R13C3	\$1,025
90-70R13C4	\$695	105-70R14C4	\$734	205-50R13C3	\$1,040
90-70R14C3	\$695	205-70R14C3	\$817	225-50R13C3	\$1,182
				265-50R13C3	\$1,374

Year	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100
1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	

[illegible]

May 19, 1996 31

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[illegible]

LEASE EXTENDED TO
MAY 31, THAT'S IT!!

GOING OUT OF BUSINESS!

BUY BELOW COST!!
MARK THE SHARK CLOSES FOREVER

EVERYTHING MUST GO

THIS IS IT!! WE ARE NOT REOPENING ELSEWHERE, FINAL DAYS!!

NAME BRANDS:
MARANTZ • PIONEER • CLARION • SANYO • CROWN • GRUNDIG •
MIDLAND • PANASONIC • PHONEMATE • SHARP • SHERWOOD • MGT • JVC
• AND MANY MORE!!

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AM/FM CAR STEREO CASSETTES FROM \$18.50 • DIGITAL CAR STEREO BY
MAJESTIC, AM/FM CASSETTE WITH 12-STATION PRESETS, SEEK, SCAN,
LOCKING FAST FORWARD AND REWIND, REG. \$175 NOW \$55 • AM/FM
JOGGING-STYLE RADIOS FROM \$6 • TELEPHONES \$5 • UNIDEN CORDLESS
PHONE \$46 • AM/FM STEREO PORTABLES \$15 • STEREO BLASTERS FROM
\$25 • AM/FM WITH TV BAND PORTABLE RADIO, AC/DC \$12 • CREDIT CARD
CALCULATORS \$2.50 • 9 VOLT BATTERIES \$34 • POWER ANTENNAS \$12 •
REGULAR ANTENNAS FROM \$4 • LCD WATCHES \$1 • CAR ALARMS \$3 •
AM/FM WALKMAN-STYLE STEREO WITH HEADPHONES \$8 • MEMOREX
BLANK TAPES \$1 • AA BATTERIES 154 EACH • C BATTERIES 254 EACH • 5" TV
AC/DC \$44 • 200-WATT SEPARATE CAR AMPLIFIER \$44 • CB 40-CHANNEL
\$39 • STEREO HEADPHONES \$1.99 • CB ANTENNAS \$8 • 7-BAND
EQUALIZER \$18

THERE'S MORE!!

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3-WAY CAR SPEAKERS \$57 PAIR • CLARION DIGITAL CAR STEREO 8100 \$95
• PIONEER DIGITAL CAR STEREO \$125 • SHERWOOD MINI CAR STEREO \$60
• CLARION SUPER-MINI AM/FM CASSETTE AUTO-REVERSE CAR STEREO \$55
• BOX SPEAKERS \$7.50 EACH • TELEPHONE ANSWERING MACHINES FROM
\$23 • BINOCULARS \$21 • CLOCK RADIO 10-MEMORY PHONES \$47 •
SANYO MINI IN-DASH HIGH-POWER AUTO-REVERSE CAR STEREO \$65 •
PIONEER SPEAKERS \$10 EACH • JVC SPEAKERS \$11 EACH • CAR FANS \$3 •
ECHO KEY CHAINS \$2 • POLYPROPYLENE SPEAKERS, 2-WAY \$16 EACH • HI-
PERFORMANCE, SOFT-DOME TWEETERS \$9 EACH • CLAMP-A-LAMP \$6 EACH
• 2-PIECE TOUCH TONE TELEPHONES \$9

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QUALITY IBM PC-XT
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• 2 1/2" height DSDD disc drives
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