



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

can still recall the date, May 19, 1977, because that was Ho Chi Minh's birthday. The entire camp ■Minh's birthday. The entire camp was taken out to the fields to clear away the elephant grass — in "compete with cach other for Uncle Ho's birthday."

The grass grow head-tall alongside themain road. As we due up the ground with our picks, we could watch the villagers go by and see the Lambretta bus on its way from Long Khahi to Cam My and Cam Duong, south of Saigon. Saigon.

I deliberately made my way to the

grass right by the road where the bus passed because I know that this was the day my wife. Thus, was coming to see me. I had learned this the week before through a letter simuggled in a bag brought to me by friends who had come to visit the resolucation camp Campmage other 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.

each other and pass along a little food.

By Duong Phuc With Vu Thanh Thuy and Neal Matthews

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Danish **Occasional Chairs** Functional Danish design. Elegant

and comfortable

Tweed 1339 value Velour 1339 value Leather \$429 value Now \$169 Now \$169 Soul Food

What a pleasant surprise to open up the May 8 Reader and discover the superwarm smile of judy-the-Beauty-on-Duty as she stands behind the counter of the Big Kitchen, her eatery, where smiles come and go easily ("The Big Kitchen Crowd").

not only is Judy's Big Kitchen unique, but so is Golden Hill, the community in which it stands.

America's melting pot was
emptied in Golden Hill, it seems emptied in Golden Hill, it seems. Along its streets there flows a remarkable conglomeration of people — haves and have nots, blue-collar workers, white-collar workers, ring-around-the-collar workers, laid-off workers, military folk, gays, lesbians, straights— people representing the rainbow of human colors, people harboring milets, say its proper to the proper proper to the pro-ting of the property of the property of the pro-ting of the proting of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the proting of the pro-ting of the proting of the proting of the pro-ting of the proting of the proting of the pro-ting of the proting of the proting of the pro-ting of the proting of the proting of the proting of the pro-ting of the proting of the proting of the proting of the pro-ting of the proting of the pro-ting of the proting of the pro-ting of the proting of the proting of the beliefs and views ranging from the left of Mao to the right of Rambo.

where one can recover from everything one should or could recover from. Human beings all hand we feel bucky to have, a bucky to have, a bucky to have a beautiful when a beautiful when a beautiful and a buck of the seed of Golden Hill

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803. San Diego, 92138. Please include

A List Of Twenty

Thave a suggestion for Dave Dawson ("City Lights," May 8). If spending fourteen days talking to twenty people in the Soviet Union can so broaden his mind and humanize his perspective, perhaps he should spend fourteen days in a library reading twenty books and finish the job oi giving himself a "liberal" education. For most gentlemen, reading comes before travel, but since Mr. Dawson is a desperately mode, perhaps, we travel, but since Mr. Dawson is a desperately needy opsimath, we can make an exception in his case: I will gladly provide a list of twenty mind broadening books guaranteed to eradicate Mr. Dawson's ignorant ipsedixitism, and make arrangements with library authorities so the won't have to stand in line to get a library earth.

Charles H. Eister Kensington

Her Honor?

Once again Paul Krueger has done some excellent investigati joernalism ("Inside Story" May 8). All this conflict of

May 8). All this centification interest crap about O'Comor Winen or where will useful in a grand just hearing?

5 the "easen Maureen"

6 the The Shallot because it would reduce the profit her husband flob Piterson would reduce the profit her husband flob Piterson would reduce as co-owner of the Grand Horsel in Anahem (a city that constructed a rather huge convention center)

Anahemi (a city that constructed a rather lunge convention center several years agos? What really should concern the voters of San Diego is that their probable future major is more busy with her husband's projects in Mendosine as a developer than the was as a selection of the construction of the control o

can help her friends get their development projects approve city hall.

Note From

I would like to thank Steve orensen for his article abou Bombay Beach ("Bury My Bait at Bombay Beach," May 1). Being as far removed as we are from the racial tensions and general proccupation with materialism found in large cities, we need to be reminded occasionally of how

reminded occasionally of how fortunate we are. Next time you're sitting in rush-hour traffic on the freeway, plan a weekend in Bombay and see for yourself. Everyone is welcome

Bikini

Straights From The Heart

Hea Canders street view with Wastern Farrell ("Warten the Laberated," May 1 reministers who fortunate I am to be friends with many wenderful, sensitive, and aupportive men who all are go. "Ye never found straight ment to be capable of true friendship, which includes sharing feelings, being vulnerable, and showing an interest in nother person," life. women is to be "successful, but also warm and sensitive" sound from roles. May be the straight community should look at the

in New York and Paris, and so she

The Beach

Beach Party

There are people in my office who won't look at your paper because it's too "liberal." So saw Diego's fuli-page ad for Cinc de Mayo. (Is this really 1980 or 1956?) A bikini-clad woman in

1956/3 A bitant-clad sweam in high heels replie with sombirers, builets, and smoking gain. My first fraction was dispart and anger. You doubt Diego; paud and anger. You doubt and anger anger anger. Anger and anger and anger and anger and anger anger

countring like this?

How long will weren he used and exploited as sex objects, to seel everything from carbretors to hoppy hours? As long as the media buys this method of advertising and spoon-feels it to the public I also the countries of the

interest in another person's life Warren's comment that his way of making himself attractive to like he's putting on a mask rather than being timself. I thought the idea of liberation was to break free community should look at the relationships between women both lesbian and straight and gay men to find a better way to break down the barriers men and women continually come up

Escape! From Saigon to San Diego: a tale of survival.

By Duong Phuc, with Vu Than Thuy and Neal Matthews Letters

City Lights A move by two movers, a savior for Channel 69, the close of Lanning's Book Shop, to save a canyon, and some B Street Pier pressure

Straight from the Hip Matthew Alice researches money.

The Inside Story Voter registration fraud, and checking rut more library studies. By Paul Krueger The Skin Culture San Diego scientists have developed a way to cultivate sheets of new skin. By Jeannette DeWyze

Theater Tadashi Suzuki's production of Clytemneura.

Movies Duncan Shepherd digs into the growing pile of movies Violets Are Blue, Blue City, 8 Million Ways to Die Music Going to an ex-Go-Go's girl's concert.

By John D'Agostino Restaurants Eleanor Widmer attends a cooking class given by

Quarter Notes Naugata ensemble To-On-Kai at UCSD.



Highlights of Upcoming Events A two-day conference on poet and activist George Oppen. In Search of the Trojan War on KPBS-TV, and the king-of-the-club-comics. Jay Leno, at UCSD

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City Lights

Nice Move. You Guys

Ed Fontane and Marty Fay are just a coupla guys from w York who want to move your furniture. Last October they sta ted their own company called Ed and Marty Will Move X.1. 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

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 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



Oceanside. "You can't miss it. Everybody we know sees our

But there are those who think the moving truck is an aesthetic crime against nature. "Ed and Marty have become a

That inventory, which at one time numbered as many as 125,000 titles, evenly split between used books and

spokeswoman from the city 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 diredged 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 Marth, brings them manager's office in Oceanside.
Citizens have complained, she says, that the truck blots 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." because Marty brings them bread. The only phone calls

monthly meeting of various law and code enforcers in Oceanside. The moving truck Oceanside. The moving truck had already been discussed "on several levels" at city hall. Dana Whitson says, but no violations could be found. on that road states that

it from the freeway, the

partners claim, adding

Marty was a topic of

What to do about Ed and

discussion last week at a

(The only parking restriction 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

continued on page 42

the company has received about the truck have been 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 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 to serious; instead, he says, the multimillion-dollar investment by Smith — the estranged wife of fallen financier C. Arholt Smith—will simply help the station ungrade its programming. upgrade its programming, purchase new broadcastin equipment, and in general
"help us implement all the
things we've been meaning to

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 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,
memory and penotiations the mergers, and negotiations, tha



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 grants. consisting mostly of reruns like The Fugitive and Please Don't Eat the Daisies, as well as some old movies and original programming, including a cooking show and two-minute newscasts.
(Around this time, Harm states, the other partners bought out the Llewellyn group.) In its first Nielser ngs survey, released in ruary of 1985, KTTY

Ed thinks the lagoon looks

to take a large vehicle down that street," 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 nicking on a counla guys who

understand why the city is picking on a coupla guys who don't bang your furniture

number was down to four: a group of businessmen headed by former San Diego City Councilman Tom Hom and his brothers: black entrepreneur Bruce Llewellyn and several other East Coast businessmer

other East Coast businessmen; a local Hispanic group headed by contractor Gil Contrares and his brother, Saut; 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 onlines the ECC.

made an admirable debu reaching an estimated 76,000 households (or ten percent of 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 slapping 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

eek. The action came about because of a request from Rob Hagey, organizer of the Michelob Street Scene '87. Hagey wanted to hold the oor musical festival - the outdoor musical testival — in 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 which oversees the use of the pier and other state-owned bayfront property. Hagey's proposal led the commission cussion of who should use pier and its colorful cruis ship terminal, painted grotto blue, pink dust, Sierra green, and salmon. The \$2.5 million 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 state 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 Jazz Festival, a nonprofit organization that promotes musical events. But the second restriction thwarted 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. "It's definitely changed the course of [the pier's] use." Port commissioner Louis Wolfsheimer agreed that the Street Scene was perhans not

Wolfsheimer 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 wolfsheimer. (Hagey said he gave that figure because it was the capacity of the pier. as consulant. A, more accurate attendance estimate is 10,000. according to Hagey. Previous Street Scenes were held on Fifth Avenue, between I and K streets, and attracted upward streets, and attracted upward of 6000 people.) Wolfsheime 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?"

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

district engineer, says every group withdrew their offer when they learned how much the purchase would cost. So Meade is buoyed by the

steade is buoyed by the financial commitment of Johnson and his neighbors, and he's not as worried as Wolfsheimer about the potential liability problems. He notes, for example, that the canyon is included on a city

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 extraordinar

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 \$1500 a day, plus additional charges for set-up and breakdown 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 politicans and others will be evaluated and decided on a case-by-case basis by Bill Garrett, the manager of marine operation for the port. Garrett said that the district will not want some nonprofit organizations pier but will be open to profitable organizations holding awards dinners or other charitable functions. There may be some confusio 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 de has been set for a reevaluation. Commissioner Phi Creaser said, "The policy can change at any time."
Commissioner Raymond Burk said, "An ordinance like this



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

nanzanita and scrub oak racoons, owls, and gray fox It's a bargain all around: Johnson and his Muirlands neighbors save their sere 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 muck 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 Wolfsheimer, a land-use lawyer schooled to see the down side of every deal. "The legal liability is what really worries Abbe," says a Wolfsheimer aide. And because Wolfsheimer represents the La Jolla area, her council colleagues are

inclined to defer to her somber judgment.
It's a minor miracle that the

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 buildozer, Johnson has submitted to the city willing to form an assessmen district and buy the canyon adjacent to Muirlands Drive and Camino del Teatro. Under this plan, Johnson and his neighbors would purchase land with bonds issued by the city easury. They would then red 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 liability. I think this purchase purchased through neighborhood assessment districts in the 1970s. But as can succeed."

But if the deal falls through. districts in the 1970s. But as-land salues spraied, homeowners could no longer afford to buy campo parceis. Twelve neighborhood groups have inquired about forming such assessment districts in the past five years, but Tom Meade, the city's assessment district entires, save every

Johnson and his neighbors may soon see a 10,000-square foot house rising from the canyon floor. The property's current owners, pror land-use attorneys Paul Peterson and John Thelan, 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 they'll seek out a willing to buy the parcel — P.K.

storefront beneath the Weeden Hotet at 927 Breadway. Lanning's Book Shop ceased operation. "Chalk it up to the time." sight Lanning, sitting where she spends most of her days now, beside her bed upstain in her large Lake Murray-area home. "I'd planned on working in my store until they carried me out whe feet. I loved my store. It loved my store. It loved my store. It

The Last Page

Seventy-three-year-old Marquerite Lanning merits more than a footone 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

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 magazines, and 8000 hardbacks for \$3,000 to a book dealer in Escondido.

between used books and magazines, had been dwindling for the two years stince Lanning's nervous breaddown. "The area on the early the stince Lanning that the undesirables being pisted up that way." Lanning explains in her deep, strong voice, drawing on a cignrette. "A lot of my temale customers to the shop, and impact eventually became cared of going in. And it caused my eventually became scared of going in. And it caused my nervous breakdown."

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 husteness could have 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 Wahrenbrock'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 rip downtown, where 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

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 Lifes were my pride and joy," Lanning says. "But in the Eighties, people started tearing out the articles they wanted,

STRAIGHT FROM THE HIP By Matthew Alice

Dear Maithew Alice. You know on the back of a dollar bill how there is the symbol of a pyramid, and above it there is an eye inside a triangle with some it there is an eye inside a triangle with some mysterious aura coming from it? Well, I heard that this symbol is somehow con-nected 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 the all-knowing praint; a numbal prain (very large, of course), surrounded by rays ex-pressing omniscience, floating high above the earth. So it's a sang 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 It's not true that all but four U.S. pressuems were members of the Firee and Accepted Masons, as they are properly called. Four-teen of our chief executives, have been Freemasons, including the first, George Score, were Monton, Jackson, Polik, Buchnann, Andrew Johnson, Garfield, Suchnann, Andrew Johnson, Garfield, McKinley, Peddy Rososwelt, Tall, Harding, Franklin Rossevelt, Truman, and Fordy, You might notice that two of them, Garfield and McKinley, were assussinated in office. Deflates the Masonic enspiracy theory a bit, doesn't it's more control of the were members of the Free and Accepted



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 boildesigned the reverse of the seal, William Barton, was a Mason. Perhaps he was. Barton, was a Mason. Perhaps he was. Regardless, it's an interesting design he Regardless, it's an interesting design he came up with. The motto above the eye, "Annuit Coeptis," means "He [God] has smilled on our undertakings", below the pyramid is written "Novus Ordo Sectorum," 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 dates carved in the base of the pyramid—and if you don't know, it's back to high school history class for you.

stoneworkers more than 220 years ago is a sory as comoulted as a caudition of boiling spaghent. I'll spare you the details. It's enough to note that there are a lot of Masons running around (one entimate is that one of every sixteen sulf. Americans out it 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 inwent the symbol of the all-seeing exits in many cultures around the word. It's a universal human trait to believe the service of the ser

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 — ap-peared on some twenty-Jollar bills. So if you're truly a conspiracy fanatic, look out for other symbols the Masons employ: beehives, pots of incense, hourglasses, 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 symbotic
celationship between sailors and tuttooists.

relationship between sailors and tattooists. it's not true that all sailors go under the needle. JFK was a hero in the navy, I sup-pose, but he was no Popeye — he didn't have anchors tattooed on his forearms, PT 109 emblazoned on his chest, or any other 109 emblazoned on his chest, or any other symbols, nautical or otherwise. Tattoists 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 He'use, and Hyannis Port and in the White He'use, and to says he never saw a tattoo on the president. Of course, that leaves some of JFK's anatomy a myster, Now I may be incredibly well informed. Harry, but I may be known wy limitations — I couldn't think of anyone who would be willing to disclose to me what saw underneath those swimming trunks. Being a historian is a frustrating business at times.



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

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THE INSIDE STORY

MORE THAN 90,000 SAN DIEGANS HAVE 1984, swelling voter rolls and tipping the halance 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 paid thousands or donars 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 code prohibits carwassers from refusing to register a voter who chooses another party. Carwassers want to make money, so they may monetime ask the unsuspecting new voter his party preference, have him sign the affalowit, but later fill in the name of the party for voter insists on writing the party preference himself, some carwassers have simply cristed that selection and entered the name of the party ed 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 Roepke on April 13. Ortiz was so angered by the suspected fraud and forgery that he took the unprecedent step of temporarily revoking canvassing privileges of the firm that employed the petitio 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

registration fraud, Oritz wants prosecutors to pursue the case. "I hope the district attorney hangs these guys in public," says Oriz. The New York-born Roepke is a lifetong liberal who had guored electronal politics since more there in roll. But he more than the case of this town was starting to overwhelm me, and since you can't set up on a soaphox and can't set up on a soaphox and overwhelm me, and since you can't get up on a souphox and yell about it," he decided to re-register last month when a camouser approached him on the boardwalk in Pacific telling the camouser he was a Democrat and watching as the proper designation was marked. Ten days later, he received an official notice of registration showing he was a Republican.

Repthe was furious. When Repthe was furious. When

Edward Roenke Ray Ortiz with a until the district attorney

Islams Roceke, Rey Cetts with run he phoned the county registrar of voters to complain, he was told the mist-up was "a simple mistake." Unhappy with that response, he went to the registrar's office and reviewed the affidavit submitted by the tracking the submitted by the registration carnasser. He saw that the "Republican" hos that the "Republican" hos that the "Republican" hos signed in Pacific Beach, leading Roceke and registrar Orize to conclude that the carnasser had simply articles and the submitted of the signed a second affidavit marked "Denocora" and same and second affidavit marked "Republican" in order to collect payment from American Pettion

Consultants, which works for the Republican Party. A handwriting expert in the district attorney's office later confirmed that the signature

investigation is completed. Arno says all canvassers hired by his firm attend two-hour

confirmed that the signature was a forgery.
Worried that the suspected fraud perpetrated on Koepke could "start a whole new wave" of similar forgeries. Ortiz on April 30 refused to issue are blank registration cards to American Petition Consultants. Ortiz allowed the firm to resume canvassing May, Safer he was given May, Safer he was given you would more closely supervise its canwassers.

by his firm attend two-hour training sexions and sign forms acknowledging that it is a folony to submit phony affidavits. And he says he's previously fired "bad apples" suspected of altering affidavits in their quest for bigger paychecks. (American Pettiton 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.) Michael Arno, who runs American Petition's local office, says the suspect 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 affidevits, 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 he "We've fought this system but we can't win. The politica

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 assisted several downlown property owners who submitted a proposal to build the library downtown. The city paid another researcher \$10,000 to determine the extent of fundraising potential for the estimated \$44 million library construction project. Though

Another interesting study

the city manager's office had assured the city council that the report would gauge donations regardless o location, a summary of the problems should the library be built outside downtown.

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

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 busine 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 Magness, 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," Magness charged. Library administrator Carol Young says the report wasn't released to 'he 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' executive board "wasn't thrilled" with the survey

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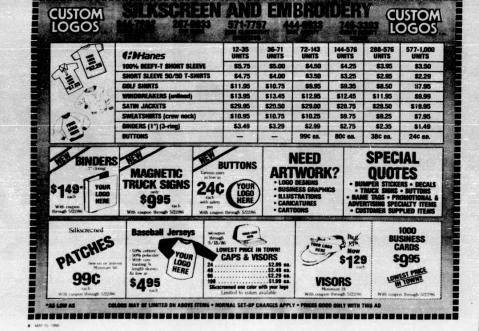
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It was about noon then, and the sun was hot. A bus from Long Khanh stopped at the Cam Duong crossroads just in front of a small shop that sold drinks. Some of the passengers got off. Although they were a good distance away, I could make out Thuy in a brown shirt with a small basket in her hand. Even though I had known beforehand that she was coming, the feelings that rushed through me stopped me in my tracks and made me numb.

Thuy walked next to the trench dug beside the road during the war years. Her eyes searched the fields, and I knew she wouldn't be able to pick me out from among the many men chopping grass there. I turned to look for helmet standing on a small mound overlooking the prisoners. With my pick trailing behind me, I crossed a little clearing and headed in Thuy's direc-

notice by the guard on the hill.

When I reached a place near her, with only a short stretch of grass be-

with only a short stretch of grass between us, she finally recognized me. She froz, and we simply stared at each other, too deeply touched to say or do anything, though it had been two years now that we had been separated. A look of alarm came into her eyes. I turned around to see the guard coming down from his hill. Tossing my pick aside, I ran up to Thuy, leaping into the trench below her. Thuy sat down on the case of the histowe. Mee like moved is the control of t edge of the highway. Her lips moved as she tried to speak. Once more she glanced fearfully up behind me. "Here's some food for you," she said

finally.

She pushed a burlap bag down into the trench. Then she took a package of

When you stop

They locked me in a metal box that was just bia enouals for one person to lie down in. I stayed in that miserable box for nine days.

Vam Co brand cigarettes from her pocket. One cigarette in particular she pulled out, saying very quickly, "There's an important letter in this one.

I shoved the cigarettes into my pocket, asking, "How's the girl?" "Fine," she nodded.

I reached up and touched her hand.
"How about Mama? You okay? Try to keep going."
"Don't worry," she smiled. "We're

all right. We have everything we need.

My parents send us things from

America. But you need to take care of yourself."

Just then there was a noise behind

Just then there was a noise behind me. A friend from the labor unit whispered, "Quick! The guard!"
Thuy stood up. "I'll come back," she promised, moving hastily across the road back toward the crossing.
I took the bag of footl and was about to skip into the tall grass when I heard

e guard shout.
"Get'up! Give me that bag!" I stood up and carefully climbed out of the trench. The guard grabbed the bag, his eyes bulging. "Who gave you permission?"
Then he emptied out the bag before

us. Two small cans and some plastic sacks with lump sugar, salt, and sesame seeds fell to the ground. Glancing around, I could see that all my friends had stopped working and were watching everything that happened. From far off, Cadre Binn, the commander of the camp guards, was running over. As soon as he reached me, he lashed out and slugged me in the face. I crumple to the ground and received a hard kick

"Get up!" he barked. "Take off your

"Get up!" he barked. "Take off your clothes and empty your pockets!" I struggled to my feet, pretending to be in great pain. As I slowly stood up, I tried to think of a way to get rid of the eigarette that Thuy had showed me. I took my time removing my shirt. Carbe Binh turned to the guard. "See if there's anything in the bag!" he ortered

The guard opened the cans and dumped out their contents of dried meat, and he ripped open the bag of salt. While they were engaged in their search, I slipped the eigarette from my

pocket and tossed it as far behind me as I could

I removed my clothes and left them on the ground. Binh picked them up and checked them carefully along the hems and in the pockets. He found the Vam Co cigarettes. Just then, I heard another guard call from behind me. "Hey, Binh! Look at this!"

"Hey, Binh! Look at hist"
The guard bent down to pick up the
cigarette! had thrown away and which
he had broken by stepping on. From inside the cigarette he pulled out a thin
piece of paper. Binh stomped over to
him, snatched the paper from his hands,
and read it. I grew anxious, thinking
omyself, "What did Thuy write?"
Binh came back to me, his eyes wide
in anner and amazement and his lins

in anger and amazement and his lips trembling furiously. Grabbing the gun from the guard, he pointed it at my chest, shouting, "You plot against the

I thought fast. It would not have made sense for him to shoot me right then and there, so I set myself up in a defensive

Binh approached me and slammed the rifle butt in my face. I jerked out of the way, and it hit me in the shoulder,

knocking me to the ground.

I heard Binh tell the others, "Tie him

up and take him back to camp!"

One of the guards pulled me up by the hair, made me dress, then thrust my hands behind my back and tied them together with electrical wire. "Move!"

together with electrical wire. "Movel" he shouted.
He secorted me back to camp just as the gong sounded to mark the end of morning labor. The guard showed me down beside the hog pen as he stepped into the barracks, which served as the camp director's office. A mount later, Tuat, the squad's political commissar, came out to me. The lab Deady eyes and a dark face, but this time it was pale with rage. Without saying a word, he un-























tied the wire that bound my hands and handcuffed me to the hog pen, then he

My campmates were returning from their labor detail. I recognized my friends from the secret meetings we held daily: Ky, Nyhia, Nguyen, Ta Anh, and Luu Khuong were all looking at me fearfully. Ta paused by the barbed wire and made a meaningless

Long after lunchtime, I was still standing there hungry and in pain Nobody came to bother me. Probably they were working out the best way to deal with me. I tried to stay calm, closing my eyes and trying not to think, to prepare myself for what was to come.

Suddenly I remembered that Thuy had promised to meet me later in the field. I felt a sharp pain in my stomach that spread to my whole body. A nausea gripped me from fear and anxiety. If Thuy came back, the cadres would surely catch her. I was not aware of exactly what she had written in her note. but apparently it had been serious or they would not have treated me as they

as already considered a very angerous prisoner. The Com-nunists divided the prisoners into groups according to how dangerous to the revolution they were considered to be. I had been a journalist, both as a civilian for Saigon radio and as an ar-my officer for the government. I was part of the "political war," which included the propaganda machine that the North Vietnamese so hated. Therefore, I was considered most resistant to re-education and would inevitably be moved to a prison in the north for long-

The commissar told me. "The Revolution has cracked tougher nuts than you. Wait until we take you 'to the field.' Then you'll be on vour knees."

As afternoon labor time approached, I saw Cadre Binh coming through the compound gate with Ta Anh following behind carrying a large backpack. I recognized my bag containing my blanket and personal items. Ta Anh used to sleep next to me, so it was likely that they had "volunteered" him to bring out my things for the search. They walked over in my direction. "Lay out the blanket," ordered Binh,

'and spread everything out on it."

Ta Anh pulled out each item and set

everything out on the blanket. Among my belongings were pictures of my family and the letters Thuy had sent me

family and the letters Thuy had sent me over the past two years. Binh went off some distance to talk with Commissar Tuat. Ta Anh con-tinued his task of exposing my belong-ings. Without looking at me, he whispered, "Back at the field, Binh called the team together and read your wife's note aloud. She told you to get ready to escape. She has made connections with a boat that will be leaving next month. The false papers and a hiding place are ready for you in Saigon.

He looked over at the two cadres who were still busy talking, then turned back to me. "It's dangerous for you now. Try and get out. They're going to give it to you like they did to Ngo Nghia." I knew that Ngo Nghia had been a prisoner who was caught while trying to escape from another camp the year before. He was executed in front of all the prisoners at the camp as a warning to any others who might attempt an

As he got up. I said quickly, "My wife told me she was coming back this after-noon. When you go out there, try to warn her to get away before they catch

"It'll be bad if she should come back," Ta Anh mumbled in agreement.
"I'll do what I can. You must keep cool." He turned back to the two cadres and showed them my belongings, then headed back to camp.

Binh and Tuat inspected each item on the blanket. When they were finished, they took the pictures and letters and

They left me standing beside the hog pen until evening. When the afternoon

labor time was over. Tuat came and unlocked my handcuffs, then took me to the office. The camp leader was already there. On the desk in front of him was my file from the time I first

The camp leader questioned me about my past history. I repeated the same story I did every time I'd been in-terrogated: I was a journalist, then a lieutenant in the army who worked as a war reporter for the South Vietnamese a war reporter for the south victualizes government. I had worked in Laos and Cambodia, and I had participated as part of the first delegation from the South to enter the North and receive prisoners of war at the Hanoi Hilton in 1973. I didn't have to repeat the fact that our delegation had co-written a popular book, One Day in Hanoi, about our treatment in the North. It had skewered the Hanoi regime. That was in my file.

In the end, the camp leader handed me a blank piece of paper and a pen. "Write down your entire scheme to escape from here," he commanded. "If ou are honest, we will be lenient with you are honest, we will be lenient with you. But if you lie, the revolution will deal with you accordingly. Do you understand?" I wrote enough to fill up three pages, neither admitting to the "opposing the revolution" nor denying it.

Afterward they locked me into a metal conex box next to the fence where they dried their food. The box was old and rusted, a relic from the war that was used by American soldiers for shipping equipment. These boxes were used as jail cells by both sides. There was only enough room for one person to lie down. It had no actual lock but was held shut by a stiff wire threaded through two holes and twisted on the outside, then locked by a metal ring passed between the twisted wire. The floor of the conex box was wet, filthy, and cold. I stayed in that miserable box







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. That 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 cadies. That stood at attention. Reporting commade" to barked, and prouptly 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 be picked up

an old board spiked with rusty nails and with it on the back and

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 the 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 diz zv and lowered my eyes so the cadre would not see my outrage and to keep myself from laying into him.

Commissar Toat came in and took me back to the conex 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 Thuy in some squalid jail with no one to look after our daughter, little An. I like to think am 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, Total said to me. "The Revolution has cracked tougher nuts than you. Wait un til we take you 'to the field.' Then you'll

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 they 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 1 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 cag it rained hard and my box was flooded I was drenched and sat up shivering all

when the guard opened the door for 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 conex 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

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 pound-ing 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 an proached. I opened the door of my boy and stepped outside. Lying close to the

About Duong Phuc

Much more than distance and time separates Duong Phuc's home in peaceful Much more than distance and time separates Duong Phuc's home in peaceful Mira Mesa from his former home in South Victenam. 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 Victenamese boat people, survival is the ultimate triumph. When Phue 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: "Phue recalls." I'm hore 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 tike 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 as a news assistant at the soil Diego Onlow, and Princ has held a series of social service jobs— their neal 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 Pluc's trip to Singapore, where he will meet up with the Cap Auamar II., a transport

tship ontgagoes where we mile to the word of the state of both people. A group of French physicians. Medicine Du Monde, and a West German humaniarian organization, Cap Anamur, began operating the ship in April of 1985. The San Diego-based Bour People S.O. Committee, which Phuc and Thuy became actively involved in shortly after their arrival in the U.S., has provided financially the state of t acid assistance for the rescue efforts. Hundreds of refugees have been rescued and resettled in the United States and Europe. But, Phu, 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 by thirty-six different ships. Now I want to be on the rescue ship. It is very meanineful to me and to all of us

ground. I crawled for a short distance past the meeting rooms of the camp commander. When I reached the manioc fields. I got up and ran, bent low between two furrows of manioc. 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 anx-

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 Grao. 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 ar-

rived 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 peth 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 Kharh 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. 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

"I don't know, is there a bus that runs

"I dor: 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. Flow 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

"I have no money, Aunt. Could you

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 in-conspicuous and waved down a pass-ing bus. It stopped a little farther down the road. I ran and jumped on board, sitting down beside a woman without



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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!

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. Bolding up, I sprinted back to the hamlet, jumping through a barbed wire fence and slip ping into someone's garden. The occu-pant 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." 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

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 front 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 sur-rounded. 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

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

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

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

1 ran forward, glancing briefly at the

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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 fur-nished 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

cassock. 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 joudly, 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."

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He was an old man, perhaps over eighty. His face was lined and his voice and Ha caid 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 earching the area. The church would likely be the first place they would con-sider. I decided to look for a hiding place more secure than the empty room I was in: I gazed carefully at the closet, which stood tailer 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-age woman and showed no surprise at my appearance. Perhaps Father had told her about me

asked. "Take my bed and rest."

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

ome 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

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

The maid brought me a big bowl of rice and some hot vegetable soup. When I finished eating, I went back inwhen I finished earing, I went back in-side 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. 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

They never referred to me during the course of their meal. Perhaps the young 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 late with his bowl and chopsticks. The maid returned, and the three of us discussed my escape. The pastor sug-gested that early the next morning I leave on the five o'clock Lambretta to



Lould 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

The church bell woke me the next The church cell woke me tue heat 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

It wasn't long before I saw the bus coming. But I could see the heads of 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

"I'm an escaped prisoner. I've been hiding the priest's room since yester-day." 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 feel-ing tired and asked the person to drive him to the hospital in Ho Nai the next

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 oung priest talked about working with the parishoners, 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 concise-ly, 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

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, re-mained 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 oc-curred 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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ne 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 same es 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 harf of the Seventies, some attention shifted to improving the culture medium - the nutritional mixture in which the skin celis 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

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"

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



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 vestel; that nourishes both

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 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

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, wide. Next she piaced ail 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 balf.

hour and a half.

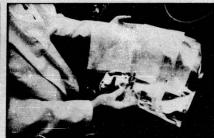
As they soaked, Boyce ran a quick computation on his pocket calculator. Each one of the neonatal foreskins probably contained close to a million individual skin cells, he to a million individual skin cells, ne estimated. But only a fraction of all those cells could be used to grow new skin cells. Boyce 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 huma 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 resembles 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

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 dish of dermises 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. Bovce's laboratory assistant siphons off the liquid in which the outer skin strips have been disintegrating. Though invisible to the unassisted 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.



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 wast, out all the

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

Skin

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



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

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 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

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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 such 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

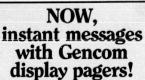
That may not matter, it the medium is good enough to enable the cells to grow rapidly into these healthy sheets. The researchers have already learned that the sheets

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

ontinued 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



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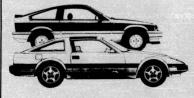
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live." It's such a fundamental protein, in fact, that it can be extracted from one type of mammal and used in another. Boyce and his assistants begin with fibrous dried collagen that has been extracted from beef hides. This is made into a soupy substance that is freezedried 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 sheetsize 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 Datlas, 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 a clear winner yet and Boyce makes it no secret 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.

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f all goes well. Boxce says skin should begin here later this 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



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Skin

who have suffered small but deep burns. "Motorcycle exhaust pipes are the classic case," 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 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 lesstraumatic 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 han 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 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 cultivated skin is transplanted and megrated 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." Boece 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 epiderma.

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

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

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 etype of cell be induced to produce totally different cell types, such as occurs in human fetuses? How would you noursh cuitured organs outside the body? If that day ever comes, Boyce says is will be well after his lifetime. "I have the feeling I could spend the rest of my life just doing this [he skin cultures] until I got to where I could do it well."

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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

JONATHAN SAVILLE

The Suzuki Company of Toga 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 prescript 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

her paramour. The son, Orestes, undertook this terrible act under the instructions of the god Apollo, who nsisted 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 Athene convened a ourt in Athens at which Orestes was

and Electra, took revenge for the murder

of their father by killing their mother and

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 habuki, 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 Rabuki syle 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 traditional texts of katolici 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 the modern Western theater, whose rhetorical style is so percessively, wellster, and psychological. pervasively realistic and psychological. Witness, for example, Kayoko Shiraishi's terrifying Clytemnestra in Suzuki's production. Miss Shiraishi is an actress of 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 Shiraishi 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 bound by the relatively strait-laced conventions of modern English or American stagings of classical theater. How, in the West 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 semicomic grotesqueries of spook thrillers? But kabuki offers a thoroughly classical ghosts crying "Revenge! Revenge!" is no corny joke but a familiar convention that can be taken with complete seriou.ness and valued for the same awe and terror aroused in ancient Greece.

What may be said of Miss Shiraishi 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 word, the physical, and the emotional elements of their impersonations, and their total mastery of the traditional, 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 unrelived intensity of uterance, with emotions always at the highest pitch, leaves little room for the would create a needed variety of emotional experience in even so would cleate a increase an 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 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 communica-tion 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 declamation, so that one can scarcely reproach the Suzuki production for reproducing so accurately one of the inherent limitations in all tragedy of this

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 Hewit as his Orestes, Suzuki intentionally undermined this principle, clearly distanced himself from kabuki (where distanced 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. Hewit is a strong actor in an entirely different tradition, and though he has evidently been trained in the Suzukin method (particularly in the ballette, physical discipline that is so that the summary of Suzuki traceling) of the proposed 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

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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 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 contemporary preoccupations. Surviki 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 Cytemnestra, has explicitly attempted to relate the mythical events to "contemporary, ware who is becoming." "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 accent 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

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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 unsubstan-tiated 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 Clytennestra, 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 Mariboro 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 an sorry to say that his literary tinke 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 extant 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 the extract from those characters' actions and destinies; Euripides, in his plays on the subject, even differs radically with himself. The Oresteia shows us a strongwilled Orestes, murdering his mother because justice requires it, persecuted by the Furies because justice requires that the Piths Secand process of the Control of the Cont too, and rescued from this unresolvable guilt. In Euripides' Orestes, both Orestes and Electra are portrayed as thugs morally worthless, and ultimately rewarded by the intervention of an Apollo





(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 wimpish guilt-ridden Orestes of Euripides Electru, a few moments later the noble, heroic Orestes of Aeschylus, a few moments after that the nasty, self-exculpating Orestes, being berated by his outraged grandfather, and finally the sentimental, self-pitying Orestes of that same play, when he has been condemned to death by Electra, a few moments later the noble council of Argives. This is not ar dramatic chaos - and actor Hewitt mus be forgiven for being unable to create any consistent characterization out of this consistent characterization out of this botched anthology of lines by three very different hands. I would suspect, from the way Kayoko Shiraishi acted

equivocation in Suzuki's rendering of her 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 Athene (which in the Oresteia 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

attate 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

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 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 conflations of mutually contradictory texts composed by others in different contexts and for different ends.

In spite of his tremendously imaginative direction, with its bold freedom in the addition of theatrically effective business (Electra's effortful sawing off of the dead Aegisthus' nenis

severed limbs of Agamemnon and his mistress Cassandra, the ghostly Clytemnestra's termination of her children's incestuous orgasm by plunging a carving knife through their entwined bodies — all inventions of a sensational kabukian and Senecan imagination), as a composer of a Clytemnestra script on which to hang these directorial inventions 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 Ran) in which the original (Macbeth or King Lear) shines through as from a great distance, a source of energy rather than a blueprint. Suzuki's Clytemnestra is nely exciting theater. But as a play

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DUNCAN SHEPHERD

Well, I had the choice to spend my vacation at Shoah or to spend it someplace else. I went for else. But before I did, I saw enough of Shoah, and in particular its train motif, with its sardine-tin meta-phors 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 compaints about *Shoats*. 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.

Violets 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 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 Bolance (and of nothing else that I have seen) – pretty nearly the only movie I can think of, after Violets Are Blue, that I had honestly and optimistically been looking forward to this year. That other lim, which was on the L.A. Time's refilm, which was on the L.A. Time's release schedule for Spring, is now, I notice, nowhere to be found on their Sun mer update - leaving me with nothing to look forward to at all until I started seein the coming-attractions trailer for Alie:s, 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 Violets has taught me anew, too optimistically.

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, an 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 Rangedy
Man, stands out like a sore thumb (or sore
throat, anyway) in a story about a glebetrotting photoingradish, or sold in particular the production of th

trotting photojournalist's nostalgic return to her hometown of Ocean City, Mary-land. 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 be-trayed her to irony On Fisk's part, this suggests either the blindness of love or else a wonderfully adult alliance of per-

ceptiveness 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 hard, go along with the stampede of critical enthuwhen 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 un-believable that any man with Bonnie Be-delia 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 saving it.

All that aside, the dramatic premise of the piece — the photojournalist, still un-attached in her 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 painstak-ingly demonstrated, that both old flames ingly demonstrated, that both out trames 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 pre-pared to believe, but not to assume, that any man married to Bonnie Bedelia would be ready to throw her over for Sissy Spa-cek; but here again we may be operating in Jack Fisk's blind spot.) The misty prologue set in 1969, with Kevin Kline mak ing 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 stew-ardess to commercial and fashion photographer to front-line journalist with a smudge on her nose in Northern Ireland But the major problem is that, for all the semblance of being a small, intimist, somewhat Frenchified romantic drama, the movie keeps trying to substitute sail-boats, dodge-em cars, ferris wheels, tilt-a-whirls, more sailboats, etc., for any 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 inevita ble result is a very, very small movie: soap opera diminuendoed into a sort of

soap hum.
With Blue City coming so hot on the

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continued from page 33) of them hot on the heels of Trouble in Mind, the aiert trend-spotter might be permitted to wonder whether we are enering another film noir cycle like the one we were going through (or just coming out of) ten years ago. 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 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 deboned 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

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have changed. (Not in all ways, per haps. The old-movie clip glimpsed on telrevision at one point, if I could identify it from the oblique angle and eye-blink du-ration, looked to be from *Brunded* — an Alan Ladd Western used also in the finest specimen of the mid-Seventies noir cycle, Robert Aldrich's *Hustle*. 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



stylistic proximity as well. Perhaps too much so. The music (by Ry Cooder) is in-deed relentless, and there is an amazing amount of transitional material for a mere ighty-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-case hero enters the screen by nocturnal bus (past the "Welcome to Blue City" bour marker), disembarks with a basketball under his arm, responds to the red-neon

invitation of Joe's Bar, provokes an imme-diate brawl therein, wakes up in jail and is hit with the news that his father — onetime mayor of Blue City — was murdered nine months before. His response to the news is characteristically sensitive: "Unfucking-believable!" The callowness and fucking-believable!" The callowness and abrasiveness of Judd Nelson, over and above those qualities in the role as writ-ten, are in a peculiar way an asset. On the one hand, they fit in well with the wit-lessness of his wisceracks, which not even a Humphrey Bogart could reseem. On the more important hand, they contribute to more important hand, they contribute to our lack of confidence in him, our out-right 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, be-comes a bit of a liability as the action rolls heedlessly on and the hero mounts a guer rilla campaign against the local mobster (There is only one suspect for the murder, and the entire plot consists of trying to annov 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 else altogether.) The red-headed David Carusc, a new face to me but also a pre-maturely old face, with pug nose and putty 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 or-der that he can be infuriatingly bumped off. Ally Sheedy, as the sidekick's sister and hero's eventual lover, once again dis-plays an acting range limited to the one role 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 Novacained 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 de serve 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 Wannbaugh's Police Story than, say, a Chuck Norris film. L.A. cop shoots and kills petty drug dealer, goes on an extended

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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 develop-ments turn out, however, even more than those of *Blue City*, to be in John D. Mac-Donald 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 to Iravis McCee — and his assistance in helping her to escape from her pimp suc-ceeds 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 sans 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 ome trouble with the look of the movie, hiring the excellent Stephen Burum as photographer and getting an harmonious color scheme of smoggy, sewery browns and yellows. And ne has taken some trouble with stray details as well. The banana diaquiris thrown door h by the paranoid prostitute, the Maalox munched by the black pirm, the artisks pretensions of the pony-tailed Latino drug king, with his priceless objects d'aur and his Gaudi-designed beachfront home, are no mortine than arbitrary 1.D marks. But the new faces of Alexandra Paul, Randy Brooks, and the control of the ble with stray details as well. The banana familiar roles. Paul's performance, with its veil of vampishness draped over quiv-ering nerves, is especially well observed. Any and all of these players may hereaf-ter go the way of Ally Sheedy. But filen again: Jeff Bridges and Rosanna Ar-quette, the key figures here, have not yet worn out their welcomes. worn out their welcomes.

With so little plot to propel the action

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forward, and with only marginal doodles to provide interest, it was inevitable that there would be an air of procrastination about the movie. The first big face-off be tween the hero and the drug king, for ex-ample, gets nowhere. Their dialogue is all but indecipherable, is unmeaningful whenever decipherable, and the only in whenever decipherable, and the only in-terest of the scene is in one of those mar-ginal doodles: the menacingly pacing benchman 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 "f" 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 sec-ond A.A. testimonial and a barefool lov-ers' stroll on the beach, lands it swiftly back in the clink









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On Her Own



JOHN D'AGOSTINO

to shrink from major and resigned to the inevitability that Diane Sawyer, Tom Brokaw Peter Jennings, and Dan Rather

will probably bivouac 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.

Go-Go's days gave her the appearance of a chunky cheerleader and has skipped a couple of ingenue grades to become one of the most stunningly attractive women in rock. Wearing a black, long-sleeve, turtieneck jersey, black stretch 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 poprock sound that resists the Go-Go's bongo-beach-blanket-bingo silliness, while retaining some of that group's

As if I need to justify either my being taken with Carlisle's loveliness or my singlemindedness in reporting it, let me say that the singer's more nubile image is say that the singer's more motive triage is germane to any thoughtful discussion of this juncture in her career. One cannot conscionably critique either Carlisle the performer or her debut solo album. 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 war a high school with the control of the control o high pop camp, combining the instrumental self-reliance of the Seventies instrumental self-reliance of the Seventies all-girl band Fanny; the teen-tease precociousness of the Runaways; the thaperoned, winking, adolescent sass of early Annette Funicello; and the summer-fun Southern California partyism of early Beach Boys into an unpretentious and ultimately engaging style. Especially in the face of the spiteful, pillage-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 deflowered Gidget role model for young women of the Eighties: too worldly to be genuinely innocent, but too unaware of the trap of adult suavity 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

the Seventies, Carlisle and the Go-Go's embodied the car-radio escapsim 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 quirks become selling points, and the inventory of their annealing traits becomes the formula for manufacture. 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 first record delivered only one so-so htt-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 proceed, included, simulation, the healthful 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 blatanily trade on the Go-Go's legacy is as newsworthy as pop

post-teen popper 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 August). That's exactly what she's done on Belindi, a studio crew that includes such long-toothed rockers as guitarist David Lindley and pianist Nicky Hopkins, as well as such nu-rock talents as Duan Duan guitarist Anyl Toplon, the Bangles' guitarist Susanna Hoffs, and former Go. Go's guitarist/keyboardist Charlotte Caffey, provides the mixture of savy and youth that makes for great rock. In concert last week, the accord was more on waith, but the result was on less 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 Part'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 enginess of the section of the properties of one might expect from such an aggregate. Caffey 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 pass.

A tougher, punchier sound demands more of a vocalist that was required of Carlisle by the Go-Go's, and in concert he singer proved herself more than adequate. Thanks to three-a-week vocal elessons, Carlise has strengthened her voice considerably, and while the might elessons, Carlise has strengthened her voice considerably, and while the might will be a support of the considerably, and while the might will be supported by the considerably, and while the might was one of the Bell by Big six constant treats. On otherwise fairful are faithful renditions of the Go-Go's "We Got the Beat," "Our Lips Are Seated," and "Less to Love" (and on a surprising cower of Frederick and on a surprising cower of Frederick and on a surprising cower of Frederick and the surprising cower Together with Caffey (who apparently had her own following present at the

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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, Cariisle seems determined not so much to downplay the Go-Go's girl's academy esprit as to fit in into pearls and high heels. So while songs from Belinda rocked harder, sounded from Belinda rocked harder, sounded more professionally structured, and espoused 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-Gos audiences. Dancing nonstop in the style that she almost sinchendrelly 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 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, novelly-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



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One for the Book



ELEANOR WIDMER

He could easily play the role of Big Daddy in Cat on a Hot Tin Roof. Imposingly tall, broad of beam, and with a swath of flesh under his chin that marks the voluptuary, he combines a command the voluptuary, he combines a command-ing 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 collard 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 chefs."

The speaker is Bert Greene, author of the 1994 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 logic. As he stands in front of the class at the Perfect Pan cooking school in Encini-tas, 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 able assistant, Phillip Schulz, 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!"

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. Its descriptions of the control of the contro his dewiaps 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 afraid that if I went there, I would be afraid that if I went there, I would be tempted to go home every weekend, so I ended up at William and Mary, When I graduated, I taught high school, and that lasted exactly one week. I was shy, the ex-perience was horrible. I got a job at Vigue as assistant to the fashion editor. She kept calling all the men "drool-cups." It was 1002, I beat of the short of the short of the short of the 1002 beat of the short of the short of the short of the 1002 beat of the short of the short of the short of the 1002 beat of the short of the short of the short of the 1002 beat of the short of the short of the short of the short of the 1002 beat of the short of the short of the short of the short of the 1002 beat of the short 1947. I had to conquer my shyness. I went

1947.1 has two onguer my styness: sweet me therapy:
During this formative period when he advanced from being a teacher to a droot-cup at them to art director at 1. Miller in New York, he also worke original plays are supported to the state of Kaffas' The Trial appeared off. Headway, 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 Coette 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, star-ring 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 pro-duced, but living in Amagansett was an-

duced, but Irlyng in Amagansett was an-other turning point in my life.

"I had always cooked with my grand-mother, and I cooked for friends," he con-tinued with a laugh. "My director, Denis Vaugha, told me I should run a restau-Vaught, told me I should run a restati-rant, 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 carera as a cook by opening a takeout olage in Amacook by opening a takeout place in Ama-gansett named the Store. His cooking teacher regarded him with triumph. "At last you've found your true métier," Dione

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 Wall Street Journal dubbed Greene "Daddy of the carry-out," because he was the first to try such an en-terprise. 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 (he gave more than a wide cooking tours (ne 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 ex-plaining 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 sim-plicity, his offhand manner wedded to fastidiousness. He's about to stuff the lowly flank steak with a pound of ground veal, fresh parsley and thyme, a half-pound of turnip greens, argula, and an onion. He's ecstatic about the "sensa-tional produce" he obtained that very morning at Chino's market in Rancho Santa Fe — baby argula and Japanese tur-nip greens. In New York or New Jersey, he tells the class, the turnip greens are so heavy that they must be cooked for long heavy that they must be cooked for long periods. But here he merely chops them and sautes 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 veal. He rolls the flank steak nowing it from left to right. "If there's a hole in the flank steak because of careless cutting, don't overy. Just fake it. Lay a strip of bacon or ham or even a lettuce leaf over the hole, and no one will be the leaf over the hole, and no one will be the 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 veal meat loaf" (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 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 bred stock. The pot is cowered, 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 than neither my book

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nor any cookbook is the Sermon on the Mount. You have to use your own judgment and a modicum of sense. The rec-ipes in my first cookbook were crazy, used ingredients that I said could fee 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 pother. "I consider French names 'posey,' as in poseur," he explains. "It's my inverted snobbery that I call so bet 'snow' or sometimes 'frost,' and this snow or sometimes 'frost,' and this soup, which has British antecedents, is called a pother (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 rea bell pepper and the alapeño on forks and brown them di-

rectly 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 a fire. The other thing was cutting open a hot chile 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 cool. Moments later, when they are cool enough to handle, he scrapes out the seeds and veins from both and advisos 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 Greene gazes heavenward. "Did I re-

member 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 ex-plains, "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 rattlesnake design out of corn kernels."

The dinner he is preparing for the class consists of eggplant pother, 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 spoon 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 gener-ous meal I've had, not only in terms of the number of courses but in the size of the portions. The eggplant soup is wonder-fully 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

a San Francisco chef., he's added a dollop of sour cream and fresh diall 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 not this stuff in the food processor, it "If I put this stuff in the food processor, it wouldn't be thin the way I want it." In general he uses the food processor as lit-tle as he can. "Why should I use it to chop or slice an onion?" he asks. "And I whip egg whites with a wisk. 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

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 Phillip Schulz 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 ight as any souffic, and the Grand Mar nier 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

less 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 seriou-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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Auditorium. Nagauta (the word means "long songs") are vocal and instrumental pieces

traditionally or theoretically used to accompany performances in the kabuki

theater, especially dance

musicians appearing at

classical musicians who

drama, but now performed on their own by such groups as To-On-Kai. The thirteen

Mandeville are part of a much larger group of Japanese

perform this traditional music

To-On-Kai was established in

1957 by Shotaro Yamada, a professor at Tokyo University

and a virtuoso player of the shamisen, the three-stringed

banjo-like instrument that provides the fundamental

melodic base of nagauta

music. One of the founder's

either along with theatrical performances or in independent concerts.

TO-ON-KAI Everywhere Japan — in high-fidelity stores, in camera shops, on the freeways, on dining tables, in sushi bars, koi shows, ikebana lessons, bonsai displays, kyogen performances, the Grand Kabuki, Sankai Juku, the Suzuki Company of Toga, Suzuki (a different one) violin students. Suzuki (still another one) books on Zen paper folders, flower arrangers, sopranos. conductors, composers, Ozawa, Takemitsu, Yuasa movie makers, dancers, computer designers, businessmen, tourists. Midwest American family eats tempura on imari plates. watches Nakasone on their Toshiba television, then gets ato their Honda to go to a Kurosawa movie, and finishes off the day with a glass of

Kirin as they listen on their local radio station to a own pieces was in fact performed by this group of his disciples and students, for although much nagauta music belongs to the past (the two performance of nagauta. What's that last? Nagauta well, that's the only nonrealistic element in this other major works on the order major works on the program date from the 1760s), poets and composers continue to create new works in the genre. The Mandeville concert description of the Nipponification of American culture, and in fact it is only ar exaggeration, for last week the nagauta ensemble To-On-Kai from Tokyo did indeed come to thus gave San Diegans who might know all about sushi, Yamaha, Nissan, and Sony the San Diego, performing at

chance to become acquainted with another valuable contribution by those fecund isles to the world's store of efficient and beautiful things.
The ensemble consisted of four shamisen players, four

drummers (performing on

drums of different sizes and

timbres), a flute player (playing both the black noh flute and the golden-colored bamboo flute), and four male singers. The centers of this music are the shamisen and the voice, the shamisen with its pungent twang and rhythmic drive, the voice with its claborate melismas and shakes and its lyrical declamation of the poetic texts to which the nagauta are set. These texts are themselves of great beauty. sometimes pathetic, sometimes humorous, wonderfully evocative of place and mood, often dramatic, and always fascinating. Such, for example, is the text of Sagi-Musume ("The Heron Maiden"), which ordinarily accompanies a famous dance solo in the kabuki. This is the lyric effusion of a woman abandoned by her lover and possessed by the spirit of a white heron, so that she has the emotional experiences of the woman and the physical attributes of the bird, both of which call forth delicate and



affecting imagery. "My heart, filled with longing, darkens in the sadness of dusk/The heron stands, dampened and despondent yet lovely." The music through which the text expresses itself is discreetly expressive and illustrative though as in most Japanese ar the means of expression and illustration are less literal and realistic than suggestive and symbolical. This is most notable in the vocal part, where the expression of the most intense emotion is framed within the formal restraints of the traditional vocal devices. the faces of the singers remaining impassive, and their voices not embodying the emotions directly, as though

them, but rather presenting them in an austere impersonal, but no less deeply moving manner. Sagi-Musume is dramatic in its structure, and even without the dance it belongs to, one could follow the succession of dramatic images: the heron alone and sad in the dusk, the twirling of the umbrella that comes to symbolize the changing fortunes of love, and finally the frantic vision of the torments of Hell, experienced in her imagination by the unhappy voman whose "heart, lost in love, endures the pain of

This is not music that can

meaning to the uninitiated Because its expression is formal and symbolic, a listener can not intuitively understand it, as is the case with many other kinds of music. But with the explanations given by a charming announcer (Junko Berberich) and the English texts of the songs printed in the program, it was possible to discern the relationship between text and music, to appreciate the ways in which the voices and instruments underlined the feelings and thoughts embodied in the poetry, and after a while to be authentically moved. This Ame-No-Shiki ("The Seasons of Rain"), the modern piece by Shotaro Yamada, in which

Tokyo rainfall in the four watch a summer shower over the bridges of Tokyo and their seasons of the year is depicted The instruments imitated the bustline crowds: in autumn we sounds of various kinds of see a boat fading into the mist rain, not so that one would identify the sounds as rain if 'As autumn rains fall/The boat bound for Kisarazu/Slowly fades from one did not know what they were supposed to represent but in such a way that, sight/Thus, too, a scene/From the Bridge of the Eight knowing it was a formalized Views"); and the spirit of winter is evoked by poignant sound effects, by the sober imitation of rain one was hearing, one could unmistakably visualize the phenomenon itself, with the melismas of the voices, and by the exquisite poetry ("In a hurry again today?/Travelers are up early/Even footfalls on the bridge boards,/Chill the suggestive sounds given precise focus by the sung text. So we, along with the musicians, experience a spring bones,/Cold as winter rain") mist on a festival day, with The final piece on this food-sellers hawking their wares ("Tangerine from Arita in Kishu/Tsugaru apple.

magnificent program was Yoshiwara Suzume ("The Sparrows of Yoshiwara"), which conveys the sounds of

eighteenth-century Edo (Tokyo). The text is made up of snatches of dialogue, as though one were taking a leisurely stroll through the district on a busy night and picking up scraps of conversation from the doors and windows of the bordellos: "Come in, come in. Do you have any previous engagement? Why don't you leave your Amigasa straw hat there too? Which room on the second floor should I go to? To the right or to the left? Go further to the back. They've already brought sake cups Welcome to my bed. I was thrilled by her voice of greeting. I cannot forget you, sleeping or awake. I am sorry to cause you grief. Not at all, I

am serious about you. I cannot read your heart. . . ." The music too has this fragmented, ressionistic quality, with h lively vocal acting on the part of the singers. As in all these nagauta pieces, the musical form is not a structure imposed from without but one that arises, moment by moment, from the dramatic events the music purports to accompany — a bit like movie music. Just as it is possible to listen to a good movie score independently of the film it was composed for, so — as last week's concert proved - one may get immense pleasure from kabuki music divorced from its context, if it is played and sung in such a master!

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City Lights

Nice Move

make an honest living for their families." But the partners are looking beyond their present situation. "What is freedom?" asks Ed. "Is it 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

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 Fed has some good advice, he thinks, for all those people who are resisting the changes. "Move," he says. "And if you need a mover, Ed and Marty

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Last Page

rather than buying the issue.

And that made the whole magazine valueless." Last Christmas she decided to sell

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 boxes. 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 Geographics, Science Fiction Art Magazines, Auto Magazines, Comics, Crossword Puzzles, Collector's Items. Lanning and her husband,

Theodore, moved the business there in 1963 from East San Diego. In September of 1950, 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 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 hersel 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 Penthouse would sell and resell long after their original issue dates. Any magazine having to do with chess was an instant seller, as were the hot-rod magazines, movie fan magazines, and the comic books. She says she threw hooks. She says she infew away a lot of Esquire magazines, and National Geographic "was never a rabid 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 : Ladies' Home Journal, G 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

Theodore died ten years ago, but Lanning was determined to work in the determined to work in the shop forever. Then, as the drifters and drug-dazed and lifelorn swarmed upper Broadway, moving away from the Gaslamp Quarter, "I never knew what I would find in my doctors." I unping relates doorway," Lanning relates.
"People were urinating, defecating, smoking pot, hallucinating. Oh, I've seen some horrible scenes. I can't

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on her acceptance with the IAA

National University

windows were broken. including once by a vodka bottle. And I was robbed several times." Even her customers began to shade 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 ther Lanning was beaten. "I don't even care about my health anymore," she says, lighting up another eigarette and cradling an open book in her lap. Most likely, the book

Programmed

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-ranked KFMB Channel 8 was viewed by 590,000 households

doesn't have a happy ending.

- N.M.

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 primetime 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, 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 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

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 not enough money to buy more professional broadcas 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

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 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

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 een 1953 and 1957 she was half-owner of KFMB
Channel 8 — the same time
period in which first Harmon

and then KTTY general manager George Stantis worked there as program director. And, more 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 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 isn't forever." But Commissioner Louis

Wolfsheimer said, "These
temporary policies tend to
become permanent policies.
Although the board has the option of changing its mind,
Wolfsheimer speculated that
the policy "will be there until
the end of time."
Meanwhile, Hagey 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

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

LETTERS

(continued from page 3) 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 married my husband, he was working at a partitine job hat paid just above minimum wage, he had no credit, has accounts, or property of any kind; and he drove at the control of the contro

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

mention desertion and separation the fact that most women outlive their busbands, and the possibility that the man might become unemployable (because of layoff, disability, substance abuse, et cetral). 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 position. In addition to the importance of having enjoyable work (a requisite for sound menta 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.

successful" man means financial

ion desertion and separar

security must be unaware of the fifty-percent divorce rate (not to

Susan Fraser

The Rusted

Out Club Many, many thanks for that long article about USIU and Dr. Rust article about USIU and Dr. Rust ("Tales Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 Circles Out of School," April 24 Circles Out of School, "April 24 C

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The law of this state forbids

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

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 inculcating ou For the sake of incucating o citizens of all ages with kindne rather than cruelly to animals, please stop publicizing builfighting! L.S. Kincey Ocean Beach



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The Trov Series

Beginning Monday, May 19, KPBS-TV premieres in Search of the Trojan War, a six-part series on the parties, history, and archaeology surrounding Tros archaeology surrounding Iroy, the ancient city of King Priam; the gates of the Dardanelles. Host/writer Michael Wood, a ten-year veteran of BBC 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

But To Achieve

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

Clarity

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 rieroes, of gods and mortals and men who were the sons of gods, had been revived. Today what is left of Troy sits

loday what is left of Iroy sits atop a hill named Hissarlik, overlooking a broad plain near the mouth of the Dardanelle. Excavations there have unearthed nine "Troy," two of which came to violent ends, one by earthquake; and "Troy Vlla," believed to be the city of

daughters. When German businessman Heinrich Schliemann set out to and few: a single bronze arrowhead and some shards of site fit chronologically and in detail with the Iliad. Nor were

find the legendary palace of Agamemnon, leader of the (continued on page 16, col, 3)

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 home a citadel that held offerings to the gods, and a central palace King Priams — that held fifty sleeping chambers for his sons and twelve more for his

Heinrich Schliemann set out to find legendary Inoy in 1871, he was confident that Homer's verse descriptions would lead him there. His find was monumental, his findings pitiful pottery. Archaeologists and classicists ridiculed both his method and his claims that the detail with the liada. Not 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 Odysecus's father, Laertes, and cremation urns that "very possibly" held the ashes of Penelope and Odysseus. His detractors now insisted that the excavations at Hissarlik only proved that Priam's Troy, as Homer described it, could not have existed.

Schliemann was undeterned. He traveled west to Mycenae to find the legendary palace of

capital formation has probably been entrusted to the tender mencies of TRW or some other nearly governmental body. Of course, under the O's will be an entry for Oppenheimer, Robert: a far section requiring is own stack, with subheadings for Manhattan Project, White Statub, Naclear Fasson, 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, Poet. 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 Compenheimer's), in the and federal indictment away from Oppenheimer's) in the Oppen shelf by mistuke. The have the same deeply sunk, small eyes, lofty brows, long noses and odd mustaches, jutting chins and skinny necks — all these anarchist Bohos look

will the Oppen file include the award in 1969 of the Pultrer Prite for Detry? Maybe, Just as likely, though, are entries in the computers upstains of files on the Pultrer prize for Detry? Maybe, Just as likely, though, are entries in the computers upstains of files on the Pultrer judges and jurons who awarded Oppen she prize. Such have been the times, and so are opinion makers wing us into a footh of worst over terrorists, Soviets, aliens, Nicaraganas, and orth of worst over terrorists, Soviets, aliens, Nicaraganas, and orthough with the separation of Oppen and Politics, and the separation of Oppen and Politics, and the separation of Oppen and Politics, and the separation of Oppen and Politics, the separation of Oppen and Politics in creasingly influential poet with a two-day online metal that is mainly

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 right sessions. Of special interest will be the showing tonight and tomorrow night of Oppen on videorape during a rare public reading before his 1984 death. Oppen belongs to the knot of

poets who called themselves eluctantly and for lack of a better name objectivots. Erra Bound, 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

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 gristle-brained journalist feigning interest in the latest showbeb bur.; I opened by telling Leno that I'd been following him for you." "Ab following him for years. "Ah, kind of a Hinckley thing, eh? Leng shot back with his inimitable snee He had set the tone. What followed was less an interview with a patronizin celebrity than a bus-stop chat about

business and the arr quickly dispelled any fears that, like a numb of furnymen who shall remain unnamed, his jo on-stage persona might mask a mean spirit or : mask a mean spirit or a ballconed ego. On the contrary, Leno was such a "guy" that it was easy to overlook the fact that as the country's biggest, pure standup comic, he reels in an annual salary

reels in an annual salary in the high six-figures. I say "pure 'vandup because Leno maintains a reverence for the monologist's art that is rare these days. He doesn't do impressions or create elaborate, goofs charactets; he doesn't we wacks props, smash watermelons, perfor call tricks or major, he smash watermelons per card tricks or magic, he doesn't resort to cheap crotch jokes or paw for easy laughs with sexist or pointedly political humor. And

humor And thankfully), he doesn't try to sing. "Nowhere is the Peter Principle' more eudent than in show business," said Leno. "There's nothing more dangerous than watching a comedian gravitate toward a musical instrument. I have it when I wait to see my favorite comedian and he comes out [singing]. If I ruled the world— And I'm thinking, What: Shut— - up. Or they come out with some stort, y know, My wife and I were just in Russia recently.

I were just in Russia recently, and you know something. The Russian people are just like as I think it's government that divide people, and — Oh, shat up' Just groune a toke, will ya! That's why Litry to stay in my element, to do what it is that I do best, which I think as a choice of the litry in the stay of the stay. think is straid promedy in front of a live audience." It's also something that Leno does better than ancone corrently making the rounds.

Every self-respecting fair or standing should be now have heard the particulars of his concer and lifestyle — how he chile circuit about eleven years ago how he became an opening act for such casino stars as Petro Come. Tom lones. Edurity Matths, and John Denver, how

im in the headliner brack and how his landmark appearances on Late Night with David Letterman have made him a sardonic hero to a large. 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 nighest paid standard comedian in the business, a performer capable of filling large auditoriums solely on his ability to fracture audiences with his swipes 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



might call my 'graduating class to hit it big," recalled Leno "Freddie Printe and I were nommates sear as when we were both struggling comics. Then he got the show [Feleviston Coho and the Man], and Jimme Walker was doing Tood Trees, and I was still plugging away in the class. I was the last of my group to do. Casens, to do a lot of those through the last of my group to the case of the cohomologist of the cohomo roommates years ago when we developed a following. It constitutes that following demands in the low act, Lenn remains on the node as much a serimental out of the west spending the remaining few weeks at the Hollowood Fillishman with extending the remaining few weeks at the Hollowood Fillishman out and the non-creeks. For fall his action, and especially considering his popular base, it might strike some as a lartie odd that Lennham of the serimental series of the series

Twas the last of what you



41.0

READER'S GUIDE

Contributions to READER Contributions to READER
EVENTS must be received by mail
no later than the Friday preceding
to later than the Friday preceding
the Thirsday issue in order to the
considered for publication. Do not
phone. The Events Lister reserves
the tright to old all material. Send
complete information, including a
decorption of the event, the date and
decorption of the event, the date and
address where it to be held, a
contact phone number, and a phone
interface to the contribution to
number for public information to. READER EVENTS EDITOR,

Dance

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

live music is held today. Thursday, May 15, 8 p.m., United Commercial Travelets Hall, 4569 Thirtieth Street, North Park, 481-1974.

"La Fiesta de la Primavera," the Hispanic Mexican Ballet of San Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Homblend Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m. 7776 Eads Avenue, La Jolla. For more information, phone 454-5191. Diego presents "An Afternoon in the Park," featuring dances from Mexico, Spain, and Portugal, Sunday, May 18, 2 p.m. to 4

The San Diego Swing Dance Club meets each Sand "Dance Jam," create your own dance style in an evening of freeform expression and recreational dancing every Friday night, 9 p.r., 3255 Fifth Avenue, Hillerest, 239-1713. Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235. Ballet, the American Ballet presents act 2 of Tchaikovsky's Suan Lake, as well as Stratensky Miniatros and Stratistana, Sunday, May 18, noon and 5 p.m., Centro Cultural de Tijuan The cultural center is located in

African Dances to live drums are taught each Sunday at 6:45 p.m., 5554 University Avenue (above Performance World) in North Park. 265-1731.

the Zona del Rio, less than a mile

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 Dogo City College, teday
16, and Saturday, May 17.
Performances are at 9 pm. each
day, with a 2 pm. Saturday
mattine, SDCC theater, 1313
Twelfith Street, downtown.
230-2707

Contemporary and Ballroom Dancing sponsored by the Health's Set single nonsmoken's club takes place every Wednesslay from 5 p.m. to 8:30 p.m., at Lehr's Greenhouse, 282 E. Camino del Rio South, For information on the club's weekend dance get-togethers, phone 292-7406.

Co-ed, Improvisational Dance Classes are held ever, 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

n a program that features guest pianist André Watts; the prantis Andre wates, the renowned "supervirtuoso" artist performs Beethoven's Emporer Concerto (Concerto No. 5). Berliou's Symphome Fantastique is the other work on the program.



SUNDAY, MAY 18 FREE PSYCHIC LECTURE SERIES SPECIAL GUESTS

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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, 770 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 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, No. 2; and Schubert's Quintet in A Major for Piano and Strings ("The Troot"). The serformance takes place today. Strings (The Front). The performance takes place today, Thursday, May 15, 8 p.m., La Jolla Museum d Contemporary Art, 700 Prospect Street, La Jolla. Seating is very limited. For ticket information, phone 459-3724.

Choral Concert, 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. 475-2454.

"Jazz in Progress," the San Diego Jazz Festival's four-part performance series opens with the McCoy Tyner Trio (pianis)" McCoy Tyner, bassist Avery Sharpe, and Louis Hays on drums), Friday, May 16, 730 p.m. and 10 p.m., Ebolia, Museum of Cov..., appeara, Ar., 700 Prospect Street, La Join., 459-1404.

Jazz, Three for the Road, with Jazz, I free for the Road, with guitarist Jim Storey, bassist Dave Marr, and vocalist Ltz Bessin, performs Friday, May 16, 8 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

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

with accompaniment by pianist Kathleen Kranz 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.

"Strictly Americant" The Point Loma Nazarene College Choral Union presents a musical evening Union presents a musical evening including the pie" (tefreshments will be served). Works by Berlin, Bernstein, Foster, and other American composers are chrous, Friday, May 16, 8 p.m., in the college auditorum, 3000 Lomaland Drive, Point Loma. 222-6474 x345.

Banjo, Fiddle, and Guitar Contest, all levels of expertise are included in this aftermoon of music, Saturday, May 17, 2 p.m. to 8 p.m., 764 Jamacha Boulevard (in the Long Center), El Cajon. Free. 440-2928.

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 pm., College Park, Presbyterian Church, 5075 Campanile Street, College Park, For information phone CISPES the Committee in Salidating

(the Committee in Solidarity with the People of El Salvador) at 231-4984. Pianist Peter Gach performs and discusses "encores," Saturday, May 17, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011.

Dixieland Jazzfest, it's a marathon event on Sunday, May i8, from i0 a.m. to 6 p.m., when the YMCA International Dixieland Jazzafair hosts its annual concert. The Allotria Jazz annual concert. The Altorria 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-YMCA or Ticketron. Tickets are also available at the gate.

"All-City Honor Concert," four band, and a secondary honor band — are featured in concert,

"Musicians in the Making," "Musicians in the Making," young winners of the San Diego Teachers Association VOCE competition are featured in a program Sunday, May 18, 130 p.m., Jewish Community Center, 4079 Fifty-fourth Streer, East San Diego, 583-3300 x29.

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

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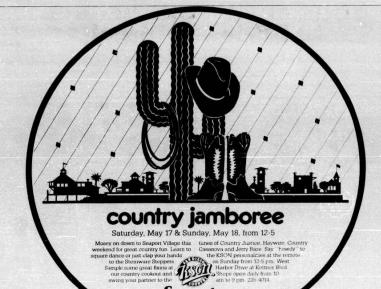
Classes will be held in Forum Hall above the Great American Bank, 4315 La Jolla Village Dr. To register for classes, call the Self Healing Center at 236-1091.

ARTISTS

SEPTEMBER 27 - NOVEMBER 2

I San Diego area artists are invited to enter a 1986 Annual Artists Guild Exhibition at The San Diego Museum of Fine Arts San Diego Museum of Fine Arts
The prospectus will be available at The Fine
Arts Museum; also at local universities,
colleges and an support Arts Arts
colleges and an support Arts
and an advantage of the support Arts
magazine, will serve as juror. The judging
process will be conducted in two phases, the
preliminary selection will be made from the
sides, final selection, will be made from the

Entries are due on or before July 7



Seaport Village

READER'S GUIDE TO LOCAL EVENTS

Methodist Church, with soloists Ann Chase, Connie Venti, Sarah Lopez, Nita Wilson, Dennis Jackson, and William Eichorn, Sunday, May 18, 3 p.m., at the church, located at 333 Encinitas Boulevard, Encinitas, 753-6582.

Piano Recital, the UCSD Piano Recital, the UCSD
"Bosendorfte Piano Series"
continues with pianist Cecil Lytle
and violinist Jianos Negyesy
performing a program that
includes Beethoven's Sonata No.
J in A Major and his Sonata No.
J in G Major, Sunday, May 18, 3
p.m., Mandeville Auditorium,
UCSD, 452-3229.

Benefit Concert, the San Diego Youth Symphony, hopeful of raising funds for a summer concert tour to England, performs on Sunday, May 18, 3-30 p.m., in the Terrace Room of the Westgate Hotel, downtown. For reservations phone 298-6377.

choral concert of the Southwestern College Concert Choir and Chamber Singers, held Sunday, May 18, 4 p.m., Mayan Hall on campus, 900 Oray Lakes Road, Chula Vista. Free. 421-6700.

The San Diego Concert Band, The San Diego Concert Band, under the direction of Don Marshall, perform: a program of works that range from classical selections to pop tunes, Sunday, May 18, 430 p.m., in the amphitheater of the Bast County Performing Arts Center, 210 East Man Street, El Cajon, Bring a picnic supper to eat while you listen to this free concert. 466-6666.

Tunes are performed by the Stamsa Gael Celli Band on Utllean pipes, fiddle, flute, banjo, and piano, Sunday, May 18, 7 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

"A German Requiem," Johanne Brahm's seven-movement work (which is a Protestant composition, not recembling a composition, not recembling a composition, not recembling a composition of the composition of

1846 dramatic oratorio is staged by the Westminster Choir and Soloists, with guest baritone Douglas Lawrence, Sunday, May 18, 7:30 p.m., First Presbyterian Church, 220 Date Street, downtown, 232-7513.

Bassist/Composer Mark Dresser performs original acoustic and electro-acoustic music for his master's recital, Sunday, May 18, 8 p.m., room B-210, Mandeville Center, UCSD. Free, 452-3229. Popular and Classic Works are presented by the twenty-member Mastersingers and SDCC Chorus; sacred works and a short revue called On Broadway are featured Monday, May 19, 7:30 p.m., San

Classical Guitarist Pene Romero tabascal Guitarist Pepe Romercis the guest soloist in the upcoming Monteverdi Chamber Orchestra concert; the program includes Beethoven's Symphony No. 7 and Ocho por radio by Mexican composer Silvestre Revuelras, Monday, May 19, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 232-0800.

"Spring Choral Concert," the combined voices of the Crossmont College Concert Chora and the Concert Chora and the Concert Chora and the Concert Chora duting the Concert Chora duting from the Renaissance of the present. Tuesday, May 20, 8 and 10 an



Saturday, May 17 11:00 am-6:00 pm • FREE • FREE • FREE •

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Choral Concert, the Pacific Chamber Ensemble, under the direction of Ethan Duisky and guest artist Cleve Gentlinger, performs Mahler's Adagietto fo

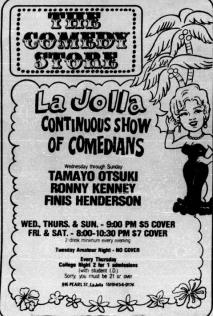
guest artist cleve collamnes, performs Mahler's Adagletto for Strings and Ernest Bloch's "Sacred Service," a Jewist liturgical work for orchestra and sixtv-voice chans. The care is held Sunday, May 18, 5 pn. Congregation Beth El, 8660. Gilman Drive, La Jolla. 222-4166 or 222-4236.

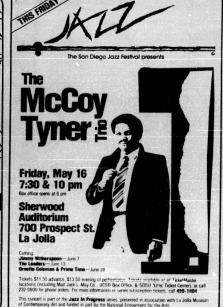
"A Potpourri of Musical

"A Potpourt of Musical Entertainment," vocabits Carolee Thomburgh, Nancy Jones, Daniel Leal, and Edward Badrak perform jazz, opera, and musical comedy works Sunday, May 18, 8 pm., First United Methodist Church, 2111 Camindel Rio South, Mission Valley, 297-4366.

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E Art Gallery
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7:30 p.m. And we recommend you arrive at least one hour early if you plan to dine before the concert. Free shuttle service from the Dana Inn parking lot is available

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A Cabaret on the Bay

READER'S GUIDE TO LOCAL EVENTS

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

Film

"Latin American Film Festival," the UCSD series continues with Marque: The film screens today, Thursday, May 15, 7:30 p.m., Undergraduate Science Building

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

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Space Center Film, in addition to the ongoing Halley's Comet Watch Grand Conyon, and other programs, the Reuben II. Fleet Space Theater and Science Center in Balboa Park brings in a Reveile Flaza), UCSD Free.
"Grand Canwon The Hidden
Sectors," three Academs Academs
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Sectors, three Academs Academs
Sectors and Randy Thom —
contributed to the production of Continuation of the Production of Continuation of Continuation of the Production of Continuation of the 277 mile cannon's
termote comes and depth. The content of Continuation of the Production of the Production of the Sector of the Production Center in Balboa Park brings in a new Laseium laser-light show that features the music of Pink Flowf. Each performance is created live and projected onto the Omnimas screen. Show times are scheduled for Firdays and Sarudays at 10:15 p.m., and on Sarudays and Sundays, a 6 p.m. show is added. For more information, phone 238-1168.

"Political Film Series," the series continues with Before the Revolution by Italian director Bernardo Bertoluca: The film, loosely based on Stendahl's The Chatterhouse of Parma, sevens Friday, May 16, 7 p.m., noom 107. Third Lecture Hall, UCSD Free, 452-2016 or 452-4726.

"Reel 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 Wouldn't Die, a look

admission, 212-3521.

Russian Elim, Russian poet Yeegeny Yevushenko, best known to Westerners for his long poem: "Babl Yar," wrote and Kndergoren, an surchiorgraphical study of his executation, at the age of nine, from warrune Moscow to Sheetia and the absenced to the finished work that it was not only his story, but the autohography of his generation, it stores from the finished work that it was not only his story, but the autohography of his generation, it storees fundamentally and the store of the store

Kensington, 28:5599.

"The Great World Cruise of the Queen Elizabeth II," the "Eaplerama" reveal film sense continues with a feature-length film, narrated by its producer, that takes visceen onboard they seem that the visceen onboard they film, narrated by its producer, that takes visceen onboard they film, narrated by its producer, that takes visceen onboard they film, narrated they film, narrated film, nar Street, downtown. TeleSeat, 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 Misston Valley. Othicutur of La Meia sponson 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 hadiana explores the natural beauty of the Midwest state, Wednesday, May 21, 1 p.m., National Cit y Public Library, 200 East Twelfth Street, National City, Free, 336-4280.

"International Film Series," the seven-film retropective of the works of British directer Nicolas Rong continues with Waladons, a story of two English children abundoned in the Australian outback and their encounters with aberigne culture the work sevens Wechneldy, May 21, 730 cerem Wechneldy, May 21, 730 Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 434-2267. [continued on page 8]



MERICAN HOLISTIC CHURCH

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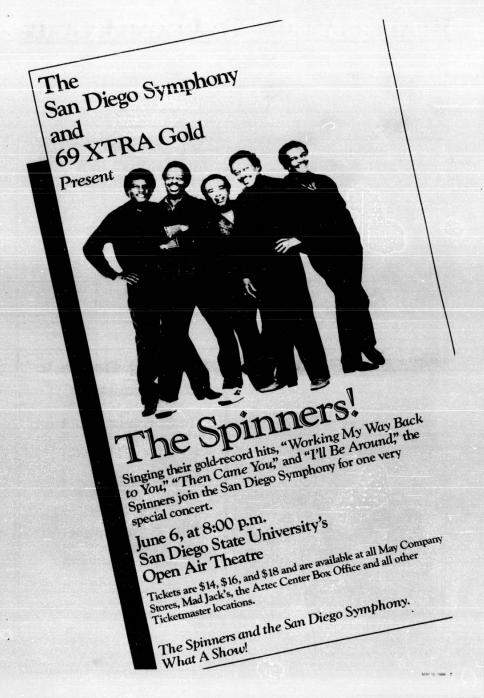
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READER'S GUIDE

Lectures

mayora Candidates Bill Cleator and Maircen O'Connor (or a representative from her campaign) will discuss "What Services Should the Community Colleges Perform for the City of San Diegs, and What Reforms Are Necessary to Implement and to Improve These Services," A question-and-answer secure. question-and-answer session follows, Friday, May 16, 4:30 p.m., in the theater of the

Southeast San Diego, Free. 230-2800

"AIDS: An Update," Mark Beck, M.D., will speak on the myths and facts of the disease in a talk speakoned by the Humanie Association of San Diego, Friday, May 16, 7:30 pm., Abraxas School, 1306 Hornblend Street, Pacific Beach. 296-9334.

"The Friendly Architecture of Sim 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 Chula Vista, Free, 429-6000

"Current Challenges to the Special Relationship between Britain and the U.S.," Sir Oliver Wright, British ar-bassador to the United States and a strong supporter of Prime Minister Thatcher, gives a knocheon address at the next -pen meeting of the World Affair Council of

"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 454-5872.

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

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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 Conccurse plaza, Third Avenue and B Street, near the Security **ALL-DAY REAL ESTATE** INVESTMENT SEMINAR & WORKSHOP

the luncheon, which regins at noon, La Jolla Marriatt Horel, 4240 La Jolla Village Drive, La Jolla, For reservations phone 231-0111.



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2:00 - Portuguese-American dancers 2:45 - Spanish flamenco dancers 3:15 - Hispanic-Mexican ballet dancers

Plenty of free parking

TO LOCAL EVENTS

Peace Project, Monday, May 19, 7:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. For information and reservations, phone Barbara Scott Berthoty at 941-1793 or 756-302 x225.

"Source of the Amazon," the Pack Factory sponsors a program by explorer Emil Barjak, 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 tirst found the locate in 19/1. 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 Libeth 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 "Game Viewing and Ratting in Africa," slides and commentary are offered by Adventure Tours, Tuesday, May 20, 7:30 p.m., Copper Skillet restaurant, Bayard and Homblend streets in Pacific Beach. Free. 272-9660.

Radio/TV

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

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

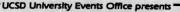
reporting of the process, Sunday May 18, 6:30 p.m., Southwester Cable TV, Channel 15.

"Zorba the Greek." Anthor Kazantzakis's empassioned Hellene, who resolves to teach his young friend about life's pleasures, is broadcast Sunday, May 18, 8 p.m., XETV, Channel

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







AN EVENING WITH



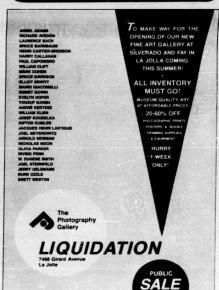
TOM WOLFE

Author of "The Right Stuff," & "From Bauhaus to Our House" & "The Novel In an Age of Nonfiction"

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

G.A. \$8.00, St. \$5.00 UCSD Fac/Staff & Sr. Cit. \$7.00 UCSD Box Office: 452-4559

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READER'S GUIDE

half-hour program repeats next Thursday, May 22, 11 p.m., and Saturday, May 24, 3 p.m., KPBS-TV, Channel 15.

"In Search of the Trojan War," in search of the Frojan 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 Heros. The hour-long program and next Saturday Mov 74, moon, KPBS-TV, Channel 15. For more details, see the "event-highlight" on page one of this

"The Flintstones' Twenty-fifth Anniversory," Fred and Wilma, Barney and Betty have a yabba-dabba-doo time in a CBS special, shown Tuesday, May 20, 8 p.m., KFMB, Channel 8.

"Dynasty" Season Closer, What's blake doing with his hands around Alexis's neck! Is thus the end for Mrs. Carrington Colby Dexter? Tune in Wednesday, May 21, 9 p.m., KGTV, Channel 10.

Special,

Arabian Horse Show, the twenty-fourth annual show features more than 350 horse 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, information on additional classes, phone 233-6353 or 234-8131. "Fiesta de la Primavera," the

Festival" that the Kixonis Club San Diego sponsors lasts from Friday, May 16, through Sunday, May 18, 10 a.m. to 7 pm. 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 Silverice discending function and folderice discending the performances. Free, 286-4395.

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

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ALL STRAVINSKY CONCERT ORCHESTRA AND CHORUS

David Chase, Conductor



The Star-Spangled Banner (arr. Stravinsky)

Concerto in D for Strings

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 & \$3.00, 452-4637

The Flower Hill Merchants present A Month of Sundays

Free entertainment, informa

modeling, surprises and weekly drawings for gift certificates good in all stores Sunday, May 18 · 1 to 4 pm Peter Sprague



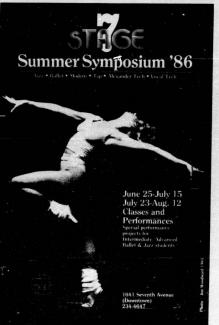


George Kezas Jazz Ensemble

Monte Carlo Gala

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





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, noor to 6 p.m., at the high school gym, 750 Nautilus Street, La Jolla, Thirty-eight dealers are featured, as are talks and a luncheon, for which ricket information may be obtained calling 453-7150 or 456-2243

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

activities are held at the festival grounds at Winchester and Jefferson streets in Rancho California, an hour's drive north of San Diego, 714-720-5090.

of am Drago. 714-726-5090.

"The Art of Basketry," the Friends of Wilderness Gardens Preserve sponsor this event, during which participants will forage their own materials and Jean to weave baskets, Saturday, May 17, 9 a.m. Wilderness Gardens is located forty-dive miles moth of San Diago on 143, then can miles east on Highway 16. For details phone 744-2499.

Geranium Show, the sturdy blooms are on display and for sale in the annual show of the San

"Country Jamboree," local country bands, square clancers and clouging groups, a barbecue, and more are featured in a two-day event held Saturday, May 17 and Sunday, May 18, noon to 5 p.m., Scaport Village, downtown. Free, 235 6500.

A Six-Mile Round-trip Hike to A Six-Mile Round-rip Hike to the waterful area of Los Pennaguitos Canyon Preserve includes a lecture on the early Indian uses of natural resources, pennaguitos Canyon Preserve, Sunday, May 18, 8 am, For details on swhere to meet and what to bring, phone 271-6710. Free. Naturalist Bob Carpein leads a nature hise through William Heise 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 Iai, it's billed as the "genetee book fair in exemptive general" by Franks of the Carbbad Libran, who have been callecting book all year to duppen and ell to be the thousands of books the used to the thousands of books the used testers at 1 pair, full surger Sam Hinton, the Carlbad Concert Bond and a Interior to you entertain, there will be proposed to the concert Bond and a Interior to you entertain, there will be proposed to the concert Bond, proposed to the proposed

Coastal Piloting Course, the Coast Guard sponsors an eight-week class on chartring and navigational tools, beginning Tuesday. May 26, 7 pan, Lorna Verde Recreational Center, 1420 Lorna Lane, Chala Vista, 272-8130.

In Honor of the Zoo's an itonor of the Zoo's.
Seventieth Year, everybody that
age and older gets in free through
the end of September. And it
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"Fifteenth Annual Tijuana Home Tour," Caridad International, a cross-border



READER'S GUIDE TO LOCAL EVENTS

countries (this year it's the St. Vincent de Paul Center in San Diego and the Tijuana recipient is the Centro de Superción Femenil), sponsors a day-long bus tour of selected Tijuana homes, Wednesday, May 21, beginning

FOLK CLUB FOLK - BLUES - BLUEGRASS 1464 North Highway 101, Leucadia 436-4030 CAFE CANADIAN FOLK SINGER MARGARET CHRISTL 8900 FORMERLY OF THE MAGIC IS DAVID MARCHANT SUSAN HARRISON & DAVID BOELKE SIAMSA GAEL CEILI TRIO 6 90 OLD TIME HOOT NIGHT Musicians call in at 5:30 THE COUNT DEACE MARCH DOC WATSON DAN CRARY

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transporation to the border), phone 294-8020.

In Person

Two Standups, Tamayo and Finis Henderson, rake the stage reday. Thursday, May 15, through. Funday, May 18, at the Comedy Sorday, May 18, at the Comedy Store. Show times are Thursday and Standay, 9 p.m., Friday and Saunday, 9 p.m., Friday and Saunday shows are at 8 p.m. and 10.30 p.m., the Comedy Store, 916 Pearl Street, La Jolia. 454-9176.

Comedienne Marsha Warfield. Comedienne Manha Warfield, who exploits societal quirks and taboos, headlines today. Thursday, May 15, through Sunday, May 18, at the Improval, Eaching such ropics as Captain Kangaroo, anorexics, and Vanessa Williams; the Improv is located at 832 Garnet Avenue in Pacific Beach. For show times phone 483-4520. San Diego Repertory Theater, Friday, May 16, 10:30 p.m. to

"Where Fools Russian." "Where Fools Russian," performance artist Pat Olescko, known for her "wearable sculpture," presents a new work that she describes as "an assordid bag of rucks featuring elaborate costumes, special defects, various media, including films, governmental doubletalk, governmental doubleralk, contemporary massages from m Hiroshima and Berlin; the Trojan Rabbit, and as a special added detraction. Armor general: He presentation will be held Saturday, May 17, 8 p. m., Shersecod Jaudiceroum, La Jolla Mortan of Cardenegards Part, American of Cardenegards Part, Carden and Cardenegards Part, Carden information, phone 454-0267.

Kansas City Blues King, Jay McShann, pianist extraordinaire, who helped revolutionize big band music with his synthesis of featured in a series of UCSD events, Sunday, May 18, from 6 pm. to 10-30 pm. McShann will speak about his sareer; the film The Last of the Blue Devils, about the control of the control of the control series and plannie and Jeannie

452-3229.

Poetry, area poets read their works on Sunday, May 18, 7:30 p.m., Aardvark Books, 3831 Park Boulevard (just south of University Avenue), North Park, Free, 298-4259.

Los Angeles Photographer and Poer Michael Andrews and a ST 500 from Los Angeles to Lima. Feru, covering 9000 miles in free months. Along the way, be sook 4502 pictures. Of his trip covering 4000 miles in the months. Along the way, be sook 4502 pictures. Of his trip covering was and sook of the proper and we found fur and agony, love and laughs, have and greet, friends and fear. We get rephoal fever in war, bullets and greet, friends was a sook of the property of the propert Los Angeles Photographer and

Audition Notice, soprano, bartone, bass, and tenor voices are needed, as well as dancers, actors, and secondary singers, for the MiraCost. College-sponsored opererts Mile Moditer. Auditions will be held on Saturday, June 21, 10 a.m. to 4 p.m., at the campus theater, located at One Barnard Drive in Oceaniale. For details phone 944-153 points 944-153

Sports-

Jugglers and Unicyclists are invited to join the International Jugglers Association for free workshops, held each Thurnday, 6:30 p.m. to 8:30 p.m., Federal Building, Balboa Park, Beginness are especially welcome. 293-3480. Boxing, Golden Star Promotions

Boeing Golden Ster Promotions optiones are bris short evening of local ralent; headliners include a welfare-sight championship match between David Guisterner. The state of th

THE Last of the Blue Doub, about Kensas Cery just musicisms, will screen, and juntum and jeanuse (Ap. 4622). THE STATE AND THE SAN DIEGO SYMPHONY AND KPOP AM 1360

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Friday and Saturday concerts are at 8 p.m. Sunday mattiness are at 2:30 p.m. To order, complete the form below and send it, along with your remittance to the San Diego Symphony, P.O. Box 12473, San Diego, CA 92112. Or charge

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Technics RSB-50 2 motor direct drive cassette deck.		
Dolby B. C and DBX	16	9.00
Nakamichi BX-100 3-Motor Cassette Deck	23	9.00
Technics SH8055 Spectrum Analyzer 12 band with equalizer	23	9.00
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READER'S GUIDE

(continued from page 12) the first bout starts at 7 p.m. For ticket information, phone 231-2711, 268-33838, 270-6550, 140-9574, 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 Saranday, May 17, also at 7.05 p.m., and Sunday, May 18, 12.05 p.m. After Monday's day or rest, the team hosts Philadelian 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 ticke unformation phone (283-SEAT)

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 Cajon.
448-8900.

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

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

registration; preregister through the Sports Arena box office or Ticketmaster. For more details, phone 483-RIDE.

For Bikers, the seventy-three mile Tecate/Ensenada bike ride, which usually draws some 9000 participants, is held Sunday, May 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 Chartos Certo San Miguel de San Diego host another Mesican Bull Tail Down (welcaired) on Sunday, May 18, beginning at 1 p.m. in the chartor ring ourside of Jamol take Highway 94 east toward Tecare; the ring is hard to miss, by the

sreel bridge at Jamul. Los Nortenos del Valle perform afte the rodeo events. For more information, phone 442-3529.

Frisbee, the International Flying Disk Association hosts freestyle

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 297-3391 or 295-8470

Morley Field Disc Golf Course located at the east end of Mor Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920. et end of Morles

For Kids

Puppet Show, Marie Hitchcock, San Diego's official "Puppet Lady," presents her Puppet Parade, Friday, May 16, 10:30 a.m., and Saturday, May 17, and 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, Nyfrm the Sprite is the heroine in the ongoing episodic

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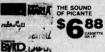
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TO LOCAL EVENTS

work, presented with Flapje John by the Saturday Play Company, Saturday, May 17, Marquis Public Theater, 3717 Marquis Public Theasur. For 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 Grossmont Center for a show on Saturday, May 17, 3:30 p.m. The whinnying performance is free 445-5004.

Ballet, the San Diego Civic Youth Ballet presents its annual spring show, which this year is the Dollmaker'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 Visra Road, San Diego. 560-9278.

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

Origami Paper Magic for childrer (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, 200 East Twelfth Street, Library, 200 East Twelfth Stree 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 Girard Avenue, La Jolla. 454-3518.

Galleries

"Japanese Art Today," works by Karuo Kadonaga, Yayoi Kusama, Ryoichi Majima, Kazuo Shiraga, and Katsuro Yoshida include mixed-media assemblages, sculpture, painted sculpture, paintings, and collages, on view

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," Ruggers University associate art professor Martha Rosler (the is currently a visiting artist at UCSD) uses three related videotapes that incorporate and juxtapoes "images of language production, product consumption, consumers" all for the "colonization of the self and other countries, by media and

"colonization of the self and other countries, by media and advertising." Her video missallation goes on view Friday, May 16, through June 28, with an opening reception held from "p.m. to 9 p.m., Installation Gallery, 447, Fifth Avenue, downtown. Gallery hours are Wechseday through Saturday, noon to 5 p.m. 232-9915.

"Dr. Seuss from Then to Now," more than 300 drawings, more than 300 drawings, illustrations, political carronns, and books portraying your favorite Seus characters go on view Saturday, May 17, at the San Diego Museum of Art in Balboo Park. Tickers are sold through Tickermater 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

Winestuff, entitled "Altered Landscapes." Both shows ren up until Friday, May 16. The gallery is located at 7468 Gira Avenue in La Jolla, 459-1800

"A Mano: Bark Paintings of "A Mane: Bark Paintings of Guerreno," if you can't get down to the Tijuana Coltural Center, where scores of stunning bark paintings are on display, then the fourteen on loan to USSD's Grove Gallery will give you a state of the intricate, handsome, handworked creations on bark paper. The works remain on view through Sarunday, May 17.

"Scenes from the Orient," watercolors by Tan Choon Gee, as well as batik paintings, remain on view through Saturday, May 17, at the Eva Chan Gallery, 7427 Girard 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 4 venue, 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'ouvre " Jarge Ekracolog "Man'ouvre," large Ektacolor photographs and mirrors of men in stereotyped roles or poses, created by Jayce Salloum, are on view through May 31 at Sushi Gallery, 852 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 Party Aande Gallery, while Rebecta Zigonsky's paintings are on view in the smaller gallery, Patty Aande Gallery is located at 660 Ninth Avenue, downtown. Hours for the shows, which continue the contract of the contract of

"Mestiraje," design installations, pastels, acrylics, and textiles by Ernic Gonales are featured through June 7, as are works in mixed media by eight other artists, Accesded Gallery, 4010 Goldfrinch, Mission Hills. 296-6748.

"Eventual Transformation:
Magic," ceramics by Brian
Ransom and Lus Bermude;
sculptural fiber works by Gyongy
(continued on page 16)



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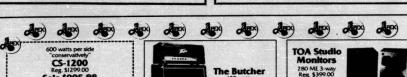


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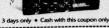
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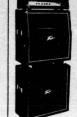






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Labe, and pewelry by Kim Bass and Thomas Mann are featured in this show, which runs through June 12 at Reflections Galley, Sees, Hours are Tuesday through Southeast, 10 a.m. to 6 p.m. 697-8750. "Jon Jerde: Redesigning the City," models, drawings, and slides of the architectural design

slales of the architectural design of Jerde, on whose shoulders fall the praise or blame for the new Horton Plata mill, are on view through August 3 at the temporary gallery of the San Duego. An Center, located at the street level of Hotton Plata at Broadway Place, Houts are 1 Broa

am. to 5 pm. 232-5722.

"Mirrors of the Golds
Reflections of Huschol Reality."
an exhibit that was ten years in
the making is on view at the San
Diego Miseum of Man in Ballios
the Huschol Indians of the Sierra
Madire Oxedemial region of
Mexico are on view, including
para paintings, baselinesses, native, as,
the saddinesses, native, as,
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the saddinesses are saddinesses on the saddinesses of the saddinesses on the saddinesses of the saddinesses of

and the fruits of Agamemnon's victory, about which Homer says nothing. And most interesting, the fate of the Trojans themselves — who vanished from Asia Minor and from history.
In Search of the Trojan War
begins Monday, May 19, at 8:00
p.m., over KPBS-TV, Channel
15. Episode one repeats Tuesday.

May 20, 11:00 p.m., and Saturday, May 24, noon. — Dinah McNichols

Standub

(continued from page 1) around a rehearsal studio all day with a box of donuts waiting to deliver really unfunny lines, only to have the director say, 'Don't worry, Jay. we'll make it funny in postproduction." Nor will he postproduction. "Nor will he stoop to pick up easy money if a project doesn't suit him. "I turned down a lot of dough to do a beer commercial," he said, "because I don't drink beer. I only want to do things that are

Series

Achaean forces against Troy.
Achaean forces against Troy.
And digging in the hillistic
graves, he found the "mask of
Agamemnon" and numerous
other artifacts of gold and
succeeded in setting the staid
world of historical scholarship world of historical scholarship on its ear once again. If Agamemon lived, so, too may have mighty Achilles, bravest of the Achaeans, and loval Hector and the incomparably beautiful Helen, for whom the Greeks set sail. And the Iliad, Schliemann claimed was achoroide and claimed, was a chronicle not only of adultery and revenge but of an actual ten-year war that brought Ilion to ruin. A protracted war, or pirate raids, or a guest/host feud, the gathering of vast armies and naval fleets,

historical accuracy in the Iliad,

possible actual events from which the legend may have derived; the Tojan Horse and

antecedants of betrayal in other sieges; Linear B tablets that

sieges, Linear B tablets that provide new information on the Hittite empire, which had economic and political stakes in controlling the entrance to the Black Sea, as did the Greeks; and finally, the fall of Troy itself

airing this month on Showtime Michael Wood follows (Jay Leno and the American Dream), and with the memory of Schliemann's route acros Greece and Asia Minor, last September's sold-out shows at La Paloma Theatre still causing some residual giggles for stopping at those sites mentioned in Homer. He is mentioned in Homet He is more discounted by the mention of Schleman's formatic successor who have struggled, with must fixed evidence, to impart authority to the poem ladvalual eposeds in the fluid with a lepsode in the fluid with a ladvalue of the cannot be story in a ladvalue of the story in the story in other Greek literature, and possible actual exerts from those lucky enough to have attended, Leno returns to the area for two shows Friday, May 16, at UCSD's Mandeville Auditorium. For ticket information, call 452-4559 or 232-0800. - John D'Agostino

Clarity

(continued from page 1) Wallace Stevens are the most famous of those associated with objectivism, a loose movement defined most commonly by a concern that things be treated on their own terms, without the burden of symbolic meaning. Ir was a general revolt against obscurity and overwriting, and its members were often politically active.

However, not much about objectivism and the objectivists

seems to suggest a consistent political ideology other than the necessity of involvement. necessity of involvement. Pound, who wrote a highly, praising forward to Oppen's first volume, Discrete Series, in 1934, is often noted to have thought is often noted to have thought and said that a single poem could transform the world. At the other pole was Oppen, who work, ... the poet's business is form of rhetoric. ... To use veee for [that] purpose, as everyone perfectly knows, is merely excruciating. The poem was not to be considered a ded. There are struations which cannot horozolby be met'y art, and surely no one need fiddle surely no one need fiddle precisely at the moment the house next door is burning." In New York City by the time

in New York City by the time the Great Depression descended, Oppen laid his pen down to fight the fire that he perceived was throwing people out of work and shelter. Like a lot of other intellectuals of the period, he joined the Communist Party and traveled the city and state to organize the unemployed and to demonstrate against native (continued on page 17)

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fascist movements. He wouldn't write again until the late 1950s. When the war against Hitler and Mussolini came, he joined the Mussolini came, he joined the infantry and was seriously wounded at the Battle of the Bulge. In Redondo Beach, pursuing a home-building venture with a friend, the FBI paid him numerous visits, and with the real threat of federal with the real threat of federal indictment hanging over his head, he fled in 1950 into exile in Mexico City with his wife and young child, where he kept food on the table by making cabinets

Pound, meanwhile, had embraced fascism, remaining in Italy to praise Mussolini, a turn of mind that landed him in prison after the war and, later, in a Washington, D.C., insane asylum. When the two were reunited upon Pound's release from the asylum and Oppen's return from Mexican exile, th wept in each other's arms, perhaps in mutual understanding of the horrors their art had driven them to ness across the ideological

gulf. Though Oppen advocated the I hough Oppen advocated the separation of politics and art, his 1969 Pulituer Prue-winning collection, Of Being Numerous, is often punctuated with outrage against the abuses of power, as in these lines from the title poem: It is the air of amocity/An event as ordinary.

ordinary
As a President
A plame of smoke visible at a distance
In which people burn
Note in the helicopters the casual will

But Oppen's work was never primarily, nor even often, rooted in the political. He was a man of great and wide experience, great and wide experience, having in his seventy-six years organized in Brooklyn, driven across France in a horse-drawn cart, machined aircraft parts in Detroit, built homes in Compton and Redondo Beach and cabinets in Mexico City, and be reserved to be used. and admines in Mexico City, and he seems to have a approached his art out of desire to communicate, often humbly, those experiences to a side an audience as possible, as these lines from Route suggest. Clarry, clarry, surely clarry to the most beautiful thing in the world. A install, install, and are any control of the control of the

Enight, Thursday, May 15, videotapse of Oppen will be shown, with readings of his work by Rachel Blou DuPlessis and Stephen Radeter. Tomorrow might, the Oppen tapes continue, accompanied by readings by Michael Davidson, Rin Sillman, and John Taggat and the own beginner for Reum of the UCSD Student Center, near the Murt Campus and are free to the public For more information on the conference.

- Bob Dorn



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Jeff Smith: compening is by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students. senior citizens, and the military, ask at the box office.

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production. In this version of the Peter Pan fable, times have changed, "and so has Peter." The Russians have imaded Never-Never Land, the lost boys have "found themselves," and Tinkerbell has a problem. There will be low performances only of this production. (Sim.) Legler Benbough Theater, (Dided States International University. States International University. Thursday, May 15, through Sunday. May 18, at 8:00 p.m.

ANNIE
For the largest production of its
five-year history, the Christian Youth

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THE BEST OF ENEMIES
The Coronado Phiphouse presents
the world première of a reve piler by
Trumbly Gurne Aut. based on or
the Properties
the P

Theater presents the musical — book by Thomas Meehan, lyrics by Martin Charriin, and music by Charles Strouse — based on the comic strip Little Orphan Annie. Paul Russell, artistic director of the May 24; Monday through

Wednesday at OOO Jim.

BIG MAGGIE

The Marquis Public Theater
presents the West Coast premiere of
fish playwright John B. Keane's
corneclydarans. Set in a small town
woman who embodies ferminst
liberation without bothering to
define or articulate it. Mineria
Marquis directs the production. Ann
Richardson plays "Magnic. Other
Richardson plays "Magnic. Other
Suann Bennett, James Johnson,
Suann Bennett, James Johnson. is Annie. Other members of the cast include £d Hofmeister. Karin Overstreet, Kevin Bilstand, Sally Dart, Monics Theyer, Wendy Bailey, and Melissa Smith, Tels Martin is Christian Youth Theater. Lewis Junior High School auditorium. 5170 Greenbrier Avenue. Son Staukdy at 720 pm. Martine Staukdy at 720 pm. Martine For Information call 588 0206. cast members are Sheldon Gero, Susan Bernott, James Johnson, Ellery Brown, Arme Selcoe, Patricia Milcke, Susan Simmons, Norbert Cheenfeund, and Sam Gooth. Phil Burns is the scenic designer. (Sm.) Marquis Public Theater, Friday, May 16, for an open-ended run Friday and Saturdey at 8:00 pm.

Friday and Saturday at 8000 pm.
CAROUSEL
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is offering the musical classic, and
only the second collaborative effort.
of fichant floodgers and Oscar
of fichant floodgers and Oscar
memorable songs as "June 1s
Bustim 'Out All Over," "You'll Never
Walk Adonc," "What's the clae of
Wonderin?" and "Il Loved You."
Wonderin?" and "Il Loved You."
Ashibeen McCarty is Julie Jordan

ado Playhouse, through

Other cast members include: Bruce Winant, James Carl Manley, Lisa Dyson, Kathy Logan, Carolyn Kirnball, David Kellner, Michael Norris, Jim T. Ruttman, Sha Newman, Joseph R. McKee, Phillip Gill, and Conrad J. Schuck. (Sm.) Lawrence Welk Village Theatre. Friday, May 16, through June 22; Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday at 1:45 pm.

Sunday at 1-85 pm.

THE CORROUS SWAGE.
After thirty-eight years, the Alpha
Ormega Players are closing their
doors. Their final show is John
Patrick's popular connels about an
her perchant for giving away large
sums of moneys, is committed to a
private sentiarium by her greedy
significant her fillow intradisc, the
woman may be able to turn the
tables on her family. E Tyler Winn
directs the production. (Pm.)
48,92 4E, Friday, and Saturday is
800 pm.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM The Theatre in Old Town is presently the scene of a fierce tug-of-war. The "International Company" of USIU (well directed by Jack Tygett) and Stephen Sondheim's abysmal musical score are locked in

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stow this otherwise crisply paced and energetic show to a near halt. Forum, by Burt Shevelove and Lar Gelbart (argument) Cell for his processor and Larry Cellsent regularly the great comercy writer of our timely marries ancient richt the score is measured. The cellsent regularly the richt the score is measured the richt the score is measured the richt the score is measured to the score in the score in the score in the score engaging preformance, the other engaging preformance is more engaging preformance that score engaging preformance is specificated to the score engaging preformance in the specific proformance is specificated to the score engaging proformance in the specific proformance is specificated to the score engaging proformance in the specific proformance is specificated and the score engaging to the specific proformance in the specific proformance is specificated and the score in the specific proformance and effect to be lightly in proformance and effect no linguish in

by Liz Stillweil, must go to Jeff Thompson's scenic design and Judy Ryerson's costumes. Among the individual performances. Tim Irving comes close to dislodging Brian Salmon's (at the San Diego Rep) as the #1 Hysterium in San Diego Salforius (at the san Lucipu regra salforius (at the san Lucipu regra thistory living utros the clasaces share into a state — possibly wen a requires a starting of a triathler. Bob Meck is capable as the requires a starting of a triathler. Bob Meck is capable as the requires a starting of a triathler, both the starting of the group ex-definition of the salforius (as a starting of the phila, an ingenue with the Ed of a Lierance LB Calebrine's Solity as does Ray Note as the reliably opportrist. Misc Glorious and the Proteams — Allen Dengamo.

Water Jones enliven the evening with their smallty played antics. Sondheim has the lead (in both senses of the term) for much of the first act. But the International Company, in a fair fight, defeats him in the end. (Sm.)
The Theatre in Dia Town, through May 25, Wednesday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

THE GOLDEN AGE THE GOLDEN AGE
The Fallbrook players are staging
the comedy, by A.R. Gurney, Jr.
based on a short story by Henry
James. John Douglas has directed
the production, with assistance from
Collette Guilfoyle. Members of the
east are Tanny Howard as the
eightly year-old lasbel flastings Hoyl.
Call Maus as her granddaughter,
and Mickey Case as a young writer,
and Mickey Case as a young writer. scenic constructors. Heinz Ross the sound designer, and Romayne Davis the stage manager. (Sm.)
The Fallbrook Players, Friday. May 16, through June 1: Friday and Saturday at 8:00 pm. Matinee Sunday, June 1, at 3:00 μm. For information call 728-0998.

A HATEUL OF PAIN A HATFUL OF RAIN
The Patio Physicae is staging
Michael V. Gazzo's gristry yet hopful
alle aboud Johnny, a Kozean War
alle aboud Johnny, a Kozean War
alle aboud Johnny, a Kozean War
attempts to overcome. Jo Rubin
directs the production, Michael
members include Holly Weber, R
Sheldon Royee, Jack Weber, Ray
Davall, and Linde Popiledge, clim
Davall, and Linde Popiledge, clim
Davall, and Linde Popiledge.

JITTERS
The South Coast Repertory
Theatere presents the West Coast
premiere of David French's come Theatre prevents the west Coate premitter of David French's comedia premitter of David French's comedia opening a resp july, French's whose Sail Waler Mon premisted at SGC last season, is one of Carada's pre-emment pilayeright. Mann Besson the cast include Ren Bousson the cast include Ren Bousson that cast include Ren Bousson Michael Caranan, Anthony Forkus, Suran Isaacs, Sally, Kernp, Anni Speridakos, and Registran Silvent Michael Devine is the scenic designer. Sylva Most ser costume designer and Paulic Jenkins the South Coast Reportory Theatre. Second Stage, Tuesday, May 20.





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astian's/West Dinner Playhouse fering the romantic comedy, by rge Tibbles, about Leonardo da The play begins in 1481. De production, which is directed by Vinnie Ferrelli. Cast members are William Lewis, D. Jay Bradles, Demois Granger, (Sm.) Sebastian's West Dinner Playhouse, Life American Playhouse, Life American Playhouse, Life American Life Company, Life

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Special C MODERN TIMES

about Oscar and reix. Idea divorced men who become un roommates. Scott Kinney has

roommates. Scott Kinney has directed the production. Members of the control of th

The improvisational comedy team returns to the Triteria with a show that includes both scripted material and improv. Members of the group are Bryan Scott, Luis Rutledge, Stu Shames (who also accompanies on cal 225-9025 or 225-9316.

RAP ANSTER ROWNE
Is back at the Rept And it as furny
as even Carry Turdeau and
Ceredian Comedy
Ecodesh Thousas or muscles
Cross at the Sample Comedy
Theatre is als fall, has been revived
Theatre is also fall that been revived
Theatre is a fall that been revived are Bryan Scott, Luis Rutledge, Stu. Shames (who also accompanies or plano). Christine Seec. David Berde, Richelle Robinson, and Berde, Richelle Robinson, and Christine Seec. David Herde, Schelle Robinson, and Christian State of the Treebish Tamily from Minnesota, talk show host Phil William (State State indistinguished from the vets. An the seemingly impossible has also happened: William Anton, who played the president in the original, is even better as Ronald Reagan. THE ODD COUPLE The Pirie Hills Players are staging is even better as Ronald Reagan.
Every move is now second nature to him, so ingrained, in fact, as to be eerie. For those unfarmiliar with the show Rap Master Rorine is a ninety-minute sprint through the Reagan era. Though it is ostensibly about the president, the musical 'RAP MASTER RONNIE

allo satiries the major concerns of the paying the paying the Noval of Nova Wednesday through Friday at 8:00 p.m. Saturday at 6:00 p.m. and 9:00 p.m.

SLEUTH
For the third production of its season, the Miramar Players Drama Chub is staging Anthony Shaffer's razzle dazzle whodunit, which has won both a Tony Award and a New York Drama Critics Circle Award for best play. In a cozy English countr house owned by a famous mystery writer, a young guest walks in, and they begin a convivial round of scotch and dialogue. Suddenly the socich and dialogue. Suddenly the guest is accused of warning to many the host's wife, and the two become locked in a mortal encounter in which games are devised and murders are plotted and subverted. Or are they (Sm.) Miramar Players Drams Club, TASS Miramar Base Theatre, Miramar Newal Air Station, through May 17, Priday and Saturday at 7:20 pm. or information call 271-3567.

For information call 271-3567.

SOLID DOLD STREINIG —
A LOVE STORY
In a berrefit to raise the evareness of woman's issues in chemical way.

Word and Berrie Popp are performing in a musical revue.

Among the songs in the revue are performing in the revue are performing in the revue are performed in the revue.

Surrey Oste Blue! and The Chemical Street is and the Chemical Street in the Chemical Street is and the Chemical Street in the Chemical Street is and the Chemical Street in the Chemical Street is an object to the Chemical Street in the Chemical Street is an object in the Chemical Street is an ob

TABLE MANNERS TABLE MANNERS
For its last offering of the 1965-86 season, the La Jolla Stage
Company presents Alan
Ayckhourin's farce that mixes up
husbands and wives and that is a
part of the trilogy The Norman
Conquests Christopher R

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READER'S GUIDE TO THE THEATER

The scenic and lighting designs are by Stephen Storer, and the costumes are designed by Linda Boone. (Sm.)
La Jolla Stage Company, through May 18. Thursday through Saturday at 800 pm. Matinee Sunday.
May 18 at 2:00 pm.

THE TAVERN The Lambis Players Theatre presents the whochular mystery face, by George M. Cohen, that takes place in severe one, of all takes place in severe one of the severe of the cast of the severe The Lamb's Players Theatre

The drama department at UCSD is presenting a unique, double interpretation of Anton Chekhov's interpretation of Anton Chebbook classic darma shout human loneliness. Called the "Three Sisters Project": the jay will be performed on two septrate eventing— acts of the performed on the septrate eventing— acts of the performed of the septrate eventing— acts of the performed of the septrate eventing— acts to an extension of the will direct acts now and their and Slaph. Jones acts two and four. On each evening—realized on stage, with the two "missing" acts explained in a program synopsis. Four designers— John Murphy, Victoria Petrosich— have been sociation with the two program synopsis. have been working with the directors. The result will be two entirely different stagings of the play — directorially and visually

as performed by the same troupe of actors. (Sm) Warren Theatre, UCSD, Friday, May 16, through May 24, acts one and two Friday, May 16, and Friday, May 18, at 700 pm. Acts three and four: Saturday, May 18, at 700 pm. Acts three and four: Saturday, May 17, at 400 pm. Acts and Saturday, May 24, at 500 pm.

TRANSLATIONS
Brian Friel is not a Triple Crown
contender as a playwright (his
morning oddwid go off at around
90.1) But his play does have serio
social, historical and political
ramifications that are barely
suggested by the North Coast
Reservice. That it's production of Repertory Theatre's production of Translations. As much as anything else, the drama is about the linguistic castration of an entire

country. Set in 1833, it tells the story of England's successful attempt to convert Ireland's place names — and eventually its common tongue — from Gaelic into English. The play serves up into English The play serves up-symbolism in generous portions, symbolism in generous portions, when the play the position what it lecks in drams. But Fried does have an important tale to left. The production does have some pluses. Tom Ferkins's set, a sturdy bear with word plant fibores is ore capable performances in minor roles. Jamen Historom is a witsful, eighty side proof schoolinater. Tom student of the play the play the play student is played to the played to subject to the played trying to overcome a speech impediment. These actors have a negative effect, however. Their skills magnify the inadequacies of the Portin Coast Beys the open and a control coast Beys and a control coast Beys with forced energy, and roads whole speeches with a single tone. (Sm.) North Coast Reprintly Thestre, through May 25, Thunday through Studies at 80 Jun Sunday at 80 Jun Sun

VIRGINIA
Edna O'Brien has made an almost-play out of Virginia Woolf's autoblographical writings (diaries, ietters, et ceiera), supplemented by similar autobiographical material from the British movelist's husband and her lover. This method has

deadening results. Instead of asserting a point of view and creeting her own dramatic coherence. Miss O'Brien has made herself subservient to material that is inherently undramatic. The characters never emerge in any characters never emergie in any characters never emergie in any characters and response, and the language is sufficiently without professional profe

ZORBA
For the first touring show of its season. San Diego Playgoer SeriXII presents Anthony Quinn and Lila Kedrova (who won a Tony Award for her Broadway performance) in a revival of the

San Diego Master Chorale

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ZORBA

performance) in a revisal of the musical based on Zouba the Greek. by Nikos Razantzakis. The stery centers on Zouba, the vitra Greek contens on Zouba, the vitra Greek acquaintance with Nikos a shy young student intent on teaching the young man the joy of Seizing the young man the joy of Seizing on a number of encapades throughout Greece. Michael Cacoyannis has directed the production (Sm.) dressed, which was not contained to the production (Sm.) through June 1. Wednesday, May 21, through June 1. Wednesday. Civic Theatre, Wednesday, May 21 through June 1: Wednesday through Saturday at 8.00 p.m. Matines Wednesday and Saturday 2.00 p.m. and Sunday at 3.00 p.m. For information call 236.6510 or 232.0800.



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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert informa'ion and photographs to Reader Music Scene, P.O. Box 80803, 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 canary n an otherwise male line-up. 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 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 group form and/or disso y day. Precisely due to that continued Precisely due to that continued dominance, it is new, worthy when an all-girl band forms, so much so that if 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 pushes it into 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



that many expect of them: crude instrumental skills, a lack of cohesion, and poor or simply cliched songwriting instincts. well-rehearsed boy bands pernetuates the cycle in which perpetuates the cycle in which girl groups are regarded as aren't-they-cute curiosities. In the most obvi-us example, the now-defunct Go-Go's never really escaped being cast as barely competent performers even after improving their musical skills and becoming the 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

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

mixing the Byrds, the Beatles, Beau Brummels, and Buffalo Springfield into a frothy musical julep that sounded especially right in sun-happy Southern California. But in the la. t couple of years, a bevy of all-girl bands has dispelled the myth of the "girl-group sound." Indee I, the mergence of several fem.de hands with divergent mus calbands with divergent mus car 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 lioness'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 heen rush-recorded 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 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 feints that originally

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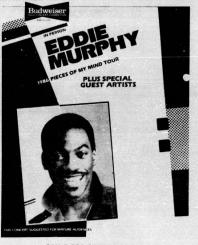
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progressions, catchy melodies,

sing-along harmonies, and execution that didn't require advanced technique were irresistible lures for young

musicians who wanted to join in

musicians who wanted to join in the fun of playing in a band but didn't want to work too hard. The Go-Go's 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 Bandles were no

threat to that rule; the group's independent debut EP, Bangles,

and first major-label, long-play effort, 1984's All Over the Place.

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(continued from page 22) endeared the Bangles to denizens of L.A.'s so-called Paisley Underground — stacked, Mamas and Papas stacked. Mamas and Papas 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 o Sixties music is the fact that releases by such groups as the the Lovin' Spoonful, and the Byrds were like unopened

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presents under a Christmas tree — one never knew what to expect as one went from track to rack because those bands rushed themselves to try new

approaches with every outing.
What becomes apparent with repeated listenings to Different Light is that the Bangles seem Light is that the bangies 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 On too many albums these day 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 east 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 Jules Shear and former flox floposflig Star front man Alex Chillon. But winle: "Manic Mondays" "ISh Kenew What She Wants," and "September Curls" are fire songs, it is growth that their own efforts are at least as gainly. From the cocky street struct of "Standing in the Hallway" to the juzzy-bluesy "Return best" to the increase their forces "Lei It the freeway-tested more! "Lei It mostly acoustic "Pollowing," the

Bangles harvest the rewards of following their expressive instincts and not forcing musical proclaiming Different Light one inspiration to conform to some memory, one is not compelled to tag-line the remark with the notion of acceptable or notion of acceptante or expected style. Like the best bands of either gender, the Bangles prove themselves capable of touching a number o qualifier, "for a girl band." Indeed I await the Bangles concert Sunday night at SDSU's Montezuma Hall with the same 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 anticipation I experience whenever a favorite band comes to town. Joining the Bangles for that govern proper pop form and content. Their almost naive

to town. Joining the Bangles for this show is the very popular Hoodoo Gurus. All right, all right, before I go any farther I have to apologize for last week's write-up of the Steve MorselErie Johnson gig at the Bacchanal. One of the at the Bacchanal. One of the sources I checked for the date listed it as being on the ninth, when in fact the show will be on the nineteenth. By the time I discovered the discrepancy it was too late to change it for last weeks issue. That's the bad news. The good news is that you now have the benefit of two recommendations to see a

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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

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

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fonight, Thursday, **Hiroshima** while jazz diva Carmen McRae who can be seen playing the oung Richard Pryor's grandmother in the new film Jo Jo Dameer Your Life is Calling) performing two shows at the Atlantis Rectaurant in a

Attants Rectaurant 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, Touchy Subjects, and the Boneheads will share the stage at the Spirit. An even busier 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 sweetic Emmylou Harris at Humphrey's: my man

Pandoras join forces in LCSD's Gym; and Agent Orange and Exobiota team for a gig at 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

Up Tavern; the Mentors.
Prowler, Claude Coma and
the (original) IVs. Mandrake,
and Snakebyte at the Spirit. and jazzman Les McCann at Bella Via in Cardiff for the

Saturday slows things down ist a bit as Madness and the many times that I was

ho-humming the event, but as it ts warmer my Souther

guitarist Albert Lee at the Belly

Beach Boys in my car these days. Now I'm looking forward to the show, which will follow to Padres/Expos game sometime While other are Bangling and Hoodooing Sunday night, Con-Funk-Shun and Commander Cody will be having his way with the Belly I Tavern audience. Monday's shi features tready's Steve Morse and Eric Johnson at the Backanal this time I'm not keddings. A guitarist of a decidedly different stripe follows n Pat Travers brings his d 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

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Emmylou Harris: Humphrey's

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The Mentors, Prowler Claude Coma and the IVs. Mandrake, Snakebyte: Sport Frida, Man

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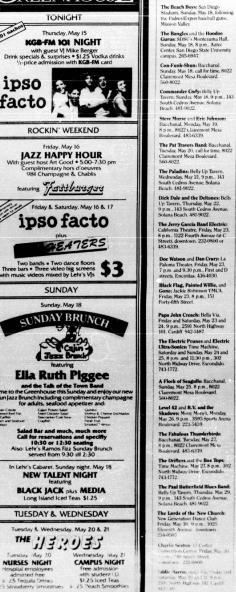
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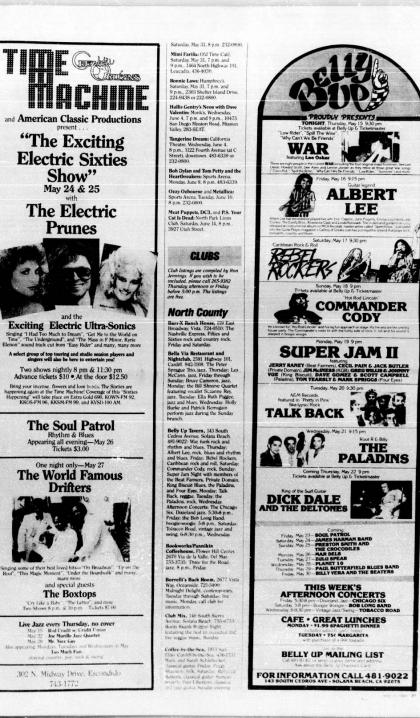
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Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

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Susan Harrison and David Boelic,
music and comedy, 7 and 9 p.m.,
Saturday; the Siamsa Gael Celil
Trio, Irish music, 7 p.m., Sunday,
Old Time Hoot 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, Carlshad, 4,38-0880; Countdown with Dan Papaila, 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 Savery Brothers, country, Wednesday through Saturday.

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

Ralph and Eddle's, 390 Grand Avenue, Carlshad. 729-2989: Jack Wemphis" Tennison, rock, and guests Danny and the Dogs, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 2772146: One Pius One Pius Karen Cavenagh, contemporary, Monday through Saturday, the Rod Craditt Band, oldies music, Sunday.

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

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

Rudi's Hidden Acres, 3700 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, Bonsail, 758-3762: The Crescendos, band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

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

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

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

Canyon Band, country, Friday and Saturday.

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

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: The Rod Cradit Band, contemporar, 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 Libertino, classical guitar, Sunday

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

morning.









9-1466: Alan Anderson and demporary rock. Friday and

Valley Fort Restaurant, Red Dog Schoon, 3757 South Mission Road, Fallbrook 728-1998: Hot Shot with Ron Bell, country, Wednesday through Seturday.

est Vista Way, Vista, 941-1032; ckey Room: The Ager's, rock, bursday through Sunday, rands, rock, Wednesday.

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

Whiskey Flats, 1260 West Valley Whiskey Flats, 1200 West Valle Parkway, Escondido, 745-8640 Crystal, rock. Thursday the ugh Saturday, the Erge, rock, Sunday and Monday, France, rock, Tuesday and Wednesday

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

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay 226-3888: Jesse Davis, contemporary, Tuesday through Saturday; Spragueman with Peter Sprague and Ron Satterfield, iazz, Sunday and Monday, Olympus Room: Carmen McRae, jazz, Thursday.

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, all around fun sing along pianist, 7 p.m., Monday through Saturday.

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

dancing, Priday and Saturday.

Baila Hotel, 198 West Mission
Ray Drive, Mission Ray 488-0531;
The Clue, rock, Tuesday through
Saturday; Cheatham's Jazz
Quartet, Jazz, Sunday Plano Bar;
Marsha Griffith, Tuesday through
Saturday; Boh MacLeed, Sunday
and Monday, Phil Beeber plays
classical and variety music during
the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Big City Blues, blues and rhythm and bi Thursday through Saturday

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

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Bolton(Dallas rock, Thursday through Saturday; Star Party, recorded music and video recorded music and wash audience participation presentation. Sunday through usesday, the Hypnotic Revue with Marshall Sylver, hypnotist. 8:30 and 10:30 p.m., Wednesday

and 10:30 nm, wentereday,
Carlos Murphy's, 1964 Quivera
Was; Quivera Basin, 222-5806. The
Hypnotic Review with hypnotist
Marshall Sylver, 9 and 11 p.m.
Thursday, recorded masis, Friday
and Saturday; the Fame
Connection, andence participation
recorded mass sing along;
Il mediate or an adence participation
recorded distingth of the Sylvery of
recorded oldies with D.J. Mason
Lewis, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. housevara, Sisson Beach.
488 1081. New Shooz, gazz,
Wednesday and Thursday, the
Wanderers, virtigle rock, Friday,
Bones, vintage rock, Saturday
through Monday, the Mar Dels,

Chuck's Staak House, 1250 Prospect Street. La Jolla. 454-5325: The Aubrey Fay Quartet, jazz, Wednesday through Saturday, the Joe Marillo Quartet,

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TOUCHY SUBJECTS NIGHT DANCING HOODS

PIDAY, MAY 46 THE LA. WEERLY says. "You may thin

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VEDNESDAY, MAY 24 CITY ON EDGE with LITTLE JIMI & OPEN FIRE and THE SLURPS

TOMORROWS May 22nd TOUCHY SUBJECTS NIGHT with

Club Chalet, 5046 Newport Avenue, Ocean Besch, 222-5300: The Beat Club, rock, Tuesday through Saturday: Telesis, Sunday and Monday.

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

Elario's, 7955 La Jolla Shores Mark Garson Quartet with vocalis Keyvo Lettau, jazz, Thursday through Saturday: Mark Garson. pianist and composer. Sunday through Wednesday.

Haleyon, 4258 West Point Loma Bouleward, Loma Portal, 225-9559; Taxi, rock, Tuesday through Saturday, with Uncommon Ground, rock, Tuesday the Clue, rock, Sunday and Monday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847; Ri.h Evans and Bob Wade, contemporary, Tuesday: Jack

Hilton Hotel, Cargo Bar, 1775 Bast Mission Bay Drive Mission Bay 276-4010: The People Movers, contemporary, Wednesday through Saturday: Triple Play, contemporary. Sunday through Toesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Ocean Terrace Lounge: The Spud Brothers, comedy and rock, Tuesday through Saturday evenings; tea dance with the verings, tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday Crown Room: Doug Ulrich, pianist, 5:30-9:30, Friday, and Saturday from 6-10 p.m. Palm Court (beginning at 4 p.m.): Bill McNamara, Thursday throu Saturday; pianist Ron Singer. Tuesday and Wednesday.

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

Jazz Mine Records, 737 Pearl Street, La Jolla. 454-9832; Coral Thuet and Steve O'Connor, jazz. 7 and 8:30 p.m., Monday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock, Tuesday through Saturday Circles, rock, Sunday and Monday; the Blende Bruce Band featuring saxophonist Johnav Viau plays boogie, blues, and rhythm and blues, from 4-7 p.m., Sunday.

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

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-077l: Bob

MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Street, La Jolla. 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Gar Avenue, Pacific Beach, 483-7844: Miss D'Meanor, rock, Thursday through Saturday; live music Sunday, call club for information.

McF's, 1107 Orange Avenue, Coronado, 435-5280: The Rich Evans Trio, contemporary, Friday and Saturday: live music on all

Mexican Village, 120 Orange Avenue, Coronado, 435-1822; Recorded music with Dean Atkinson, Friday and Saturday, Piano bar; Randy Beecher, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena

Boulevard, Loma Portal. 223-5596: Toys, rock, Thursday through Saturday: Pranx, Sunday and Monday: the Reflectors, rock, Tuesday and Wednesday

Mulvaney's, 1031 Orange Avenue Coronado. 435-4669: Live music, Friday and Saturday, call club for information. Bing Cosey hosts talent night, Sunday.

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

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park, 223-2335 Four Eyes, rock, Triursday through Saturday, Pranx, rock, Wednesday.

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



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Geot Trio with vocalist Coral Thuet, jazz, Friday and Saturda Gene Perry's Afro Rumba with vocalist Coral Thuet, jazz, 2.30-6.30 p.m., Sunday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886 Shaker, contemporary, Tuesday through Saturday; Forecast, jazz and rhythm and blues. Sunday and

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234; Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry. azz, nostalgic blues, and

contemporary, Thursday through Saturday and early evening

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

Steamer's, 1165 Garnet Avenue, Pasifis Beach, 274-2323; Ferry Melnick, piano variety, Monday through Friday; the Bill Shreeve Quintet featuring vocalist Suzanne Rey, jazz, Thursday through Saturday, Paul Montesano's Tropical Jazz Duo plays contemporary and original songs from 7:11 p.m., Sunday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street.

Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturalas

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

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: The Elements, contemporary, Tuesday through Saturday

Victor's, 1403 Rosecrans Street Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Domentairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday exemig, and 4-7 p.m., Surday, Louise Valdez, pianist, entertains from 5-9 p.m., Wednesday through Saturday.

Vine and Stein, 2211 Pacific Beach Drive (in Campland on the Bay), Parific Beach, 272-8239; B Street Rige, jazz, Friday and

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Bramble, country,

Tuesday through Saturday, Country dance lessons, Tuesday through Thursday.

Bacchanal, 8022 Clairemont Mesa

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Eamon Carroll, Irish music. Wednesday, Thursday, and Sunday; Brian Connolly, Irish music, Friday and Saturday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Callahan and Callahan,

Best of Friends, contemporary, Thursday through Saturday Kamelot, classic rock, Sunday and Tuesday

Runbury's 9906 Mira Mass Boulevard, Mira Mesa. 578-8666: The Procrastinators, rock. Wednesday through Saturday.

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

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Ta Mia, rock, Friday and Saturday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle

North Mission Valley 291,7121-North, Mission Valley, 291-7131; Sharon, singing with piano accompaniment and honoring request, Sunday through Thursday; Jeanelle Rock, pianist, performs Friday and Saturday.

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

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: Sandee Hirsh and Fortune, contemporary, Tuesday and Wednesday; New Shooz, jazz, Thursday through Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday: the Most Valuable Players, Jazz, Sunday, Harvey and the S2nd Street Jive, jazz, Monday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-231: Piano Bar- Paul Gregg and Don Libbey, Monday through Thursday 5-6 pm; Creigl Jones, sing-along favorites, iazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margle Harmon, Priday and Saturday; Don Libbey, Sunday.

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

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281. Mike Murphy, comedy and music, Thursday through Saturday. Darci Daniels and Flashback. contemporary, Tuesday and Wednesday.

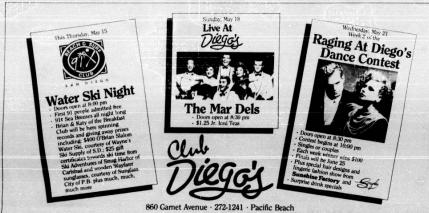
Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Ipso Facto, rock, Thursday through Saturday, with the Heaters, rock, Friday and Saturday; new talent night, Sunday

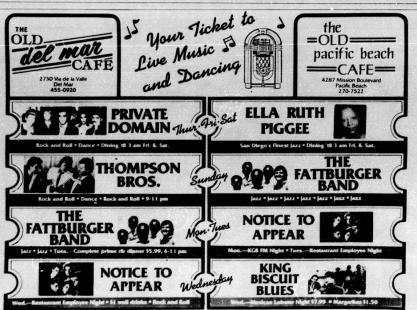
and Wednesday. Fatthurger plays jazz during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0060; Forward Motion, Top 40 dance music. Thursday through Saturda ive music, Sunday, call club for

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Passage, contemporary, Tuesday through Saturday; Alaska, country,

Navajo Inn, 8515 Navajo Road. San Carlos. 465-1730: Scat, rock, Tuesday through Saturday: Bitch









and the Boys, rock, Sunday and Monday.

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

Pavillion Lounge, Rown 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 Clairemont 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.



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

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday. Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion, contemporary, Tuesday through Saturday; the Dick Lopez 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 Blonde Bruce Band, blues and rhythm and blues. Thrunday through Saturday, Greg Glover and Company, keyboards and vocals performing eventhing from standards to contemporary. Sunday and Monday, Kicks, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Dusty Best, contemporary, Tuesday through Thursday, First Effort, contemporary, Friday and Saturday; Frank Dester, contemporary, Sunday and

The Wellhouse, 10789
Tierrasanta Boulevard,
Tierrasanta 560-6677: Ray and
Lainie Correa with Ed Nixon on
drums, swing, pop, nostalgia, and
contemporary dance music.
Thursday through Staturday. Io
Theanor, piano variety, Sunday;
Peter Jay, contemporary, Monday
through Wednesday.

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





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San Diego South

Abbey Resiaurant, 2825 Fifth Avenue, Hillcrest. 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday. Anthony's Harborside, 1355

Anthonys Harborside, 1353 North Harbor Drive, downtown. 232-6358: Shine It On, contemporary, Wednesday through Sunday; New Shooz, Jazz, Tuesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday. Book and Candle, 1250 Sixth.

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

Cafe Angelique, 2870 Fith Avenue iFith and Palm, Hillcrest. 692-3370: Richard Glick, ragtime guitar. Thursday and Sunday, David and Francesca Swage and Friends, classical viola duets. Friday, Lori Bell, jazz flute, Tuesday and Saturday, Moroa plays jazz on the rooftop garden. Sunday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Piano Bar. John Garcia, Tuesday through Thursday: Kristi Rickert, Friday and Saturday.

Caravaggio's, 1119 Sixth Avenue.



downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours. The Con-Con Club. 4383 University Avenue. 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Oh! Ridge, comedy and music, Tuesday through Saturday. Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581, Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Glenn, Sunday and Monday.

Drowy Magdie, Thirty-first and
University, North Fark. 298-8584: The Linda Chase Quartet, classical aza and blues. Thursday, Chris
Norres with piantic Grotho Wilson,
carly joza and winage blues.

Thirty and Control Wilson, Corto Joza and winage blues.
The Marchael Control Wilson, Control Linday, Control Li

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

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Wednesday through Saturday.

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



Thursday-Saturday May 15-17 9:00 pm-1:30 am TOYS



Sunday & Monday May 18 & 19 PRANX

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

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

Wednesday is

HAPPY HOUR

With Katie Manor & Bryan Jones; 91: shooters, 25: draft beers & FREE food from 6:00 pm to 9:00 pm

Upcoming: May 26, 9:00 pm RV & THE SHADOWS opening for LEVEL 42 Tickets \$10 in advance—available at Mony Mony's



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Now livelier than ever. Almost every night, popular favorites and a touch of jazz. And your requests, of course. No cover or minimum.

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Friday and Saturday, 8 p.m. to 1 a.m. U.S. Grant Hotel, 326 Broadway, Downtown San Diego. 232-3121.

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Hamburguesal 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: The Denise Jeter and Bob Morss

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

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Piano Bar: Rick Rutti, Tuesday through Friday happy heurs; Michael Rorah: Wednesday through Saturday evenings. Indoor stage: Ella Ruth Piggee, jazz and blues, Sunday;

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

Imperial House, 505 Kalmia

Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Singers, Iuesday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday. Judy Dopke and Deborah Ryder play variety music during the Thursday and Friday happy hours.

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

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 288-8220: Talent show and hoot 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

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

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

Mr. A's Restaurant, 2250 Fifth Avenue, downtown. 239-1377: Peter Robberecht, pianist, Tuesday through Saturday.

and Exobiota, rock, Saturday

Oasis Club, 3184 Market Street, downtown, 237-9772: Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

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

Our Place Pub at Milcisan'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.

Reuben E. Lee's, 880 Harbo Island Drive, Harbor Island. 291-1870: Sandee Hirsh and Fortune, Top 40 dance music. Thursday through Saturday.



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

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P.J.'s Warehouse Restaurant Fifth Avenue, downtown. 234-2200: Mr. Nice Guy, jazz, Friday and Saturday.

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

Rosie O'Grashy's, 3402 Adams Avenue, Normal Heights. 284-7666. Eugene Karoliszyne, variety, Wednesday and Thursday; Eamon Carroll and Bill Craig, Irish music, Friday and Saturday.

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

Fay Irao, aszz., sunday orunen. Sherraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Rockola, Beatles music, oldies, and contemporary nock, Tiesday through Saturday, the Ducktail Revue, vintage rock, Friday happy hour: Shepherd's Restaurant's Uckli McMaster, standards and pour from the Thirties to the Eighties on the tham, Wednesduy through Sunday;





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

Plus music by

Ducktail Revue



Rockola



Sheraton-Harbor Island East

1380 Harbor Island Drive, San Diego

downtown. 298-8066: The Pier Group, contemporary, Tuesday through Saturday.

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993. The Sugar Trio, jazz, Thursday through

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 29I-9I10: 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 Tilicrest. 295-2181: The Al Thomas Orchestra, big band swing. Friday and Saturday, Peggy Minafee with the Jimmy Corsaro Trio, jazz. 8 p.m., Sunday. La Boheme: Diego Corriente, classical guitar, 6:30 p.m., Tuesday through

Rock Fusion

"Jolly

Roger

Trojan 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, 295-9426: The West Coast Band rock, Friday, Rick Gazlay and the Voodoo Barracudas, blues and rock. Saturday

Tuba Man's No. 2, 7149 El Cajon Boule ard, East San Diego. 698-6042: Brian Whitaker, contemporary rock and oldies, 7-11 p.m., F iday and Saturday

Upstart Crow and Company, 835 West Hurbor Drive, Seaport Village, 232-4855: Live musi Thursday through Saturday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 232-3121. Lobby: The Fred Benedetti Trio, cello, flute, and guitar chamber music,

SAN DIEGO

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Forcest

4:30-8:30 p.m., Tuesday through Saturday; the Joe Azarello Trio, pazz, 3-7 p.m., Sunday.

2806 Fourth Aerone, Hilkrest. 298-401: The Bacchanal Baroqui motets, madrigals, and more. 8 p.m. Friday, Peter Gach, painst, will play music and lecture on encores in piano music, 8 p.m., Saturday. Words and Music Bookstore

Your Place, 4673 Thirtieth Street (at Adams Avenue), 284-8449 Brian Whitaker, contemporary rock and oldies, 2-6 n.m., Sunday.

Yukon, 4278 University Avenue, East San Diego. 284-9310: Live music, Thursday through Saturday, call club for information.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827:

MAY

Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Baines and De Dunne, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Date Pearson, contemporary music on the piano, Tuesday through Saturday; Jim Moore, guitar variety, Sunday and Monday, Perry Burchard, contemporary, Friday afternoon.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Coyot country, Wednesday through

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

Cafe Vid. 7353 El Caion

Boulevard, La Mesa, 460-7353:

Mike and Dave from Chaos Productions spin platters dance music with Tom and Charlis Friday and Saturday: Super Sunday dance night, 8 p.m-2 a.m. Carol Reynolds and the Cashai Dancers perform at 10 p.m. Tuesday

Carlos Murphy's/Grossmont Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9757: Chuck Showalter, contemporary, Wednesday through Saturday; the Star Parts, recorded music and video audience participation presentation. Sunday and Monday, hypnoist Marshall Sylver presents the Hypnote Revue, Tuesday night at 9 and 31 p.m.

Carlton Oaks Country Club. 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays. contemporary, Friday and Saturday





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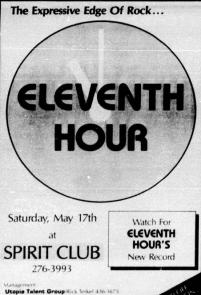
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ATLAS HOTELS





Circle D Corral, 1013 Broadway Circle D Corral, 10/3 Broadway El Cajon. 444-7443. Country Casanova, country, Tuesday through Saturday; Breakheart Pass, country, Sunday afternoon; the Belairs, oldies rock, Monday: clogging lessons, Monday and Tuesday

Crown Room, North Second Street and Oakdale Avenue, El Cajon, 447-0456: Lee Whittingham, contemporary, Wednesday through Saturday Jerry Burchard, contemporar Monday and Tuesday evening

Dock's Landing, 1185 East Main

Street, El Cajon. 442-0258: Carol Curtis, piano variety, Wednesday through Friday; piano variety, Wednesday through Friday; Carol through Tuesday

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: Jerry Burchard, contemporary, Wednesday and Thursday; Gerri Don's East, 13321 Busine Highway Eight at Los Coches, El Cajon. 443-2444: Elton J.R. and us piano and vocals Friday the Country Gold, country, Friday and Saturday

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: The Vanderers, vintage rock, Friday; Back Issue, vintage rock, Saturday. Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: Starfire, Fifties and Sixties rock, Tuesday through Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Classics, nostalgic rock, Wednesday through Sunday. Highway 80, El Cajon, 443-9568: Big Sky, country, Thursday through Sunday

> Kelly's Pub, 6344 El Cajor Boulevard, college area, 448-7072: Brent Bowers, contemporary, Thursday and Saturday;

> Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Ron Morin, country, Wednesday and Thursday; Swingin' Amiss, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard. Alpine, 445-5545: Craig Jones, sing-along avorites, 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; Joey and the Stingrays, contemporary, Sunday and Monday.



Flinn Springs Inn. 15505





Ole Wagon Wheel, 8646 Mission Gorge Road, Santee. 449-6240: Martin Eddy and Country Breeze. country. Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday.

The Outpost, 652 Grand Avenue.

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

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

Park Place, 1280 Fletcher Parkway, El Cayon. 448-4111: Street Choir, rock, Thursday through Saturday, Scat, rock, Sunday and Monday; Toys, rock, Sunday and Wednesday, Hypnotis Dr James Downs performs Monda cvening, and cornedy is featured at 10 p.m. and midnight, Thursday. Pelikan Pub, 7828 Broadway,

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

Pizza Pius, 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. 449-0060: Crossfire, country rock, Friday-and Saturday.

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

South Bay

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

China Five Restaurant, 569 H Street, Chula Vista 426-5951: Juan Robles, 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

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

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

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

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

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

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

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

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Los Lupes, Mexican cowboy music (notreño), Thursday, Colour. Latino music, Friday and Saturday Mosaice, salsa and Cumbia music. Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426 2977: Golden West, country, Thursday through Sunday, live country music, Monday through Wednesday, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: L.A., rock, Wednesday through Saturday: the Sugar Trio, azz 6-10 nm Sunday: the Ducktail Revue, vintage rock,

Zoralia's, 603 Palomar Street, Chule Vista, 425-1626: La Bapalla, 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 Coach Inn Agent Orange: New Generation Dance Club The Agents: Fireside Lounge, Vista Entertainment Center

Automatics: Magnolia Mulvaney's Back Issue: Happy Days Car Hop The Belair Boys: Henry's, the Misson Inn/San Marcos The Belairs Circle D Corral Bitch and the Boys: Navajo Inn The Biltz Brothers: Top'en Horse Bolton/Dallass: Carlog of Magnolia II a bella Magnolia II a bella

Murphy's/La Jolla The Boncheads: Spirit Bones: Catamaran Hotel Circles: José Murphy's, Bonita City on Edge: Spirit The Classics: Horseshoe Tavern Claude Coma and the IV's: Spirit The Clue: Bahia Hotel, Halcyon

Commander Cody: Bellu Up Tavem Crystal: Whiskey Flats, Dance

Crystal: Whiskey Flets, Dance Machine The Dancing Hoods: Spirit Danny and the Dogs: Ralph and Eddle's Down to Earth: Trojan Horse The Ducktall Revue: Sheraton Harbor Island, Old Bonita Shrue Restaurant Fleven Sons: New Generation

Dance Club
Eleventh Hour: Spirit
The Erge: Whiskey Flats

Club Flywell: Bacchanal Four Eyes: Paradise Bay France: Whiskey Flats Friends: Vista Entertainment

Friends: Visia Entertainment
Center
C

Murphy's The Slurps: Spirit Snakebyte: Spirit Souls in Exile: Spirit The Spud Brothers: Hotel del The Stand: New Generation Dance Club Starfire: Don's West

Spirit
The Mar Dels: Catamaran Hotel
The Mentors: Spirit
Messenger: The Normandy
Mirage: The Normandy
Steve Morse: Bacchanal
The Nashville Express: Barr-X
Ramen House Ranch House The Nomads: Win Cody's

Strider: Red Coach Inn Sven-Erik and the E Ticket Rollers: Spirit Ta Mia: Carriage House Taxi: Halcyon Telesis: Club Chalet demphis Tennison: Ralph and

Storm's Eye: The Lantern Street Choir: Park Place

The Thompson Brothers: Old Del Mar Cafe

Toys: Mony Mony's, Park Piace The Pat Travers Band:

Uncommon Ground: Halcyon The Wanderers: Catamaran Hotel, Happy Days Car Hop

Notice to Appear: Old Pacific Beach and Del Nur Cafe The Outriders: Mandolin Wind The Paladins: Belly Up Tavern Pearls Before Swine P.N.; New Generation Dance Club Pranx: Paradise Bay, Mony Mony's War: Belly Up Tavern The West Coast Band: Tuba

Contemporary,' Top 40

Alibi: Lorenzo's Judy Ames: Henry's Dean Atkinson: Mexican Village The B Street Band: the

"bwader"
The Baja Strings: Nite Owl East Randy Beecher: Mexican Village Dusty Best: Antonio's Hacianda.

Tio Leo's/Mission Gorge Bones: Hotel Escondido Brent Bowers: Kelly's Pub

Callahan and Callahan, Best of Friends: Blue Bayou Lounge Tony Carmen: Gilbey's Cocktail Lounge, El Coma

Chain Reaction: Bull and Bear City Lights: Joey's Norman Clifford and Frankie

Ferlin: Victor's Ray and Lainie Correa with Ed Nixon: The Wellhouse

Carol Crawford: Dock's Landing Tom Cunningham: Jolly Roger/Seaport Village Darci Daniels and Flashback: La

Hacienda Cantina Jesse Davis: Atlantis Delene: Pea Soup Anderson's Frank Dexter: Tio Leo's/Mission

Ryder: Imperial House Double Trouble: Hotel Escondi Dusty and Melissa: Tom Ham's Lighthouse East Coast: La Maze, China Five Restaurant The Elements: Vacation Village

Ed Ellis and Tapestry: Sandtrap

Rich Evans and Bob Wade:

Hennessey's Tavern The Rich Evans Trio: McP's Fantazm: Jolly Rogen'Oceansi Featherstone: Kelly's Pub First Effort: Tio Leo's/Mission

Gorge Flashback: Live Oak Springs Forward Motion: Monk's Fowler and Caine: Mira Mar



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Jack and Diane: Hennessey's

Peter Jay: The Wellhouse Joey and the Stingrays: Lorenzo's, Carlton Oaks Country Club The Johnson Brothers: Gilbey's

Cocktail Lounge Mike Lamy: Gabriel's Grille, Abbey Restaurant Abbey Restaurant Louic and Loose Change: Joey's Main Street: 'Bahia Belle' Gloria Michaels and Spring Fever: Islands Lounge Midnight Delight: Borrelli's

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Larry Moore: Japanese Charlie Morse: Hamburgus One Plus One Plus Karen

The Palm Trio: China Five Bestaurant

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Passion: Coral Room/Stardust
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Excession:
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Country Casanova: Circle D

Corral
Cow Jazz: Pelikan Pub
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Gail Lee and Go for Broke:

Gall Lee and Go for Broke: Country Bumpkin Lone Star Country: Country Side Restaurant and Lounge Ron Morin: Red Bird Tavern, Wooden Nickel, Lakeside Hotel

North Forty: Oakvale Lodge Tommy Ray: Pelikan Pub The Savery Brothers: Pomerado

Club Steer Crany: Wrangler's Roost Swingin' Amiss: Lakeside Hotel Don Tennison: Sunset Lounge White Horse: Country Bumpkin

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Drocsy Maggie's Ed Ellis and Tapestry: Jazz. nostalgic blues, and contemporary. Sandtrap

contemporary, Sandrup Lounge
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Paul Gregg: piano bar, Dookies Eileen Hay: hosting a talent shou

and host night and performing weighting from country to felt and contemporary, him's Hiroshims in ong emails based on haddened Japanes made. Crist Jones and pay along troottes, ballads, jazz, and a bit of country, tellily Stock House, but had been been a supplied to the country, tellily Stock House, but have been been a supplied to the requests and elegant dimer music. Gabriel's Crite and the Abby Restaurant at gutter. Upstart Croix and Company, Short Coffee by the Sea Theory of the Sea

Hotel
The Dick Lopez Trio: swing,
contemporary, and vocals,
Stardust Hotel
Bob MacLeod: piano and vocal
variety, Bahia Hotel, La
Valencia Hotel

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Richard Slayter: classical guitar, Cafe on the Bay, Book and Candle The Spud Brothers: comedy and

The Spud Brothers: comedy an music, Hotel del Coronado Star Party: recorded music audience participation show, Carlos Murphy's/La Jolla The Al Thomas Orchestra: big

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CURRENT MOVIES

Back to the Future - The task of tailoring the time-travel theme to the teenage market has led to, besides teenage market has led to besides such concrete accessorés as soldbounts and electric quaturs, an soldbounts and electric quaturs, an soldbounts and electric quaturs, and with a contemporary beenage plunged (much like an addict of 17s HAPP DAPS only elecent into the Filter, it is as though the Filter, it is as though the filter, as the coupt the filter and the self-like are collapport on their in as the coupt the collapport of the filter, as the coupt the self-like are collapport on their in as the collapport of the filter and of the collapport of the filter and the generation quite may be measured as the generation quite makes the generation of the filter and the collapport of the filter and the generation of the filter and the fi which the time travel theme so frequently, and comfortably, settles. But at this frecious, almost wavdeville level, with a very wide faithful for carricative, the movie is quite consistently amissing, and even when not, is too fast-moving ever to be ready annoying. And the tremendous speed ought not to obtained how shrippiliously director. Robert Zemeckis has set up the time.



motif (starting with the Rube Goldberg array of alarm clocks during the credits), nor how thoroughly he has sketched in the small-town locale, soon to be jerked smarrown recalls soon to be ferred back through thirty years of undevelopment (or ought that to be de-development?). The plot that unfolds thereafter is a sort of jugging act of hot potatoes.

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including such things as the hero playing Qupid to his own parents, playing hard-to get to his own mother, and playing second-hard mentor to Chuck Berry, But he movies brightest idea — its twice based potato as it were — does based potato as it were — does not be the properties of the properties of the The warp time traveler in taken a hand in rewriting the future taken a hand in rewriting the future me, finite immedi lack in the press now finds himself Jack in the present with a different past from everyone else. That idea, with du infinite prossibilities for notatigat and consent past from everyone desired that is not the past of the past o

Blue City — Reviewed this issue With Judd Nelson and Ally Sheedy: directed by Michelle Manning * (Carousel Cinema 6, Oceansde 8: Plaza Bonita; Rancho Bernardo 6, Santee Drive In: Sports Arena 6,

The Color Purple — Steven Seeben Seeb ennch himself. One had suspected all along that that was the real him. Admittedly there are no special effects to speak of here of special effects to speak of here of ENDCUNETRISH in swirf of douds) and no estrater restrais (notwithstanding an eeric effect of ambulatory suriflowers, like something of all WARD runs.

Judici be derapter gestates erfect of armodatory surflowers. Be something and of WAR OF THE WORTLOSS but at the same time there is no cust on Spectrony; a cort of table-bounding errorbasis in the stropleting indeed there is more stropleting indeed there is more stropleting indeed there is more strongleting that the strongleting in the same time to same time the same time time time same time time same time time same time time same same time same same

Critters — They are fur balls of various sizes, with uniformly sharp neith, red glowing eyes, and poisonous projectile quills. And, as possionous projectile quills. And, as possionous projectile quills. And, as foot serious. They have escaped from a prison asterior in outer space and at down in Andrew Wyelfr country, but and they are considered to the country out and the country of t

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Brazil — The time-setting of this "Orwellian" (as we have all been instructed to call if future is identified at the outset as "somewhate in the threatest Century," and it is in fact both forward and backward from the present island with 1940s clothes and appliances, but further softenced that we have quitely decadence than we have quitely the properties of the page team managed when Orwell

decadence than set hive guite yet got the future in thort as a larget have been imagined when Overal properties of the properties of the properties of the point a good deal more physically defauld than any future "Overallars". Indeed the general effect is of a love opinider story indeed the production, and it gets to be a bit of a drag for all as bouches of observations. In the product of the production of the properties of the production and it gets to be a bit of a drag for all as bouches of observations of the product of the production of the product of the production of the p

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CURRENT MOVIES

with bashed skull and trickles of blood.) Director Stephen Herek does not let his low budget hold down his spirits. The pikes are other enough funny, too other just dippey, and always rapid in their delivery. With Dee Wallace Stone and Billy Green Bush. 1986. "(Caroused Cinema 6, Mira Mesa Cimemas, Sarriee Village 8, Spring valley, from 571.

Million Ways to Die — Reviewed this issue. With Jeff Bridges and Rosanna Arquette, directed by Hal Ashby.
 "(Carousel Cinema 6; La Jolla Village, Plaza Cinemas, Studio 3 Cinemas, from 5/16; UA Chula Vista.

DARPIL. — If you had not arready heard that the eponymous hero is an androdu. or that he re alter a tourn when the saler and the control of the saler and th when the little fellow hits a baseball a mile on his first swing. But his baseball experiences, among other experiences, teach him the useful iesson too However, once scence tecton has stepped forward in the persons of Dary's field parents — the persons of Dary's field parents — under contract to throse handy villans at the Pertagon — the move watching years for a mechanical (and rone too smoothly-unming) half-out happy ending. by God, and 4 doesn't care her many corners a has to cut to get there. With Barrel Morken, dracked by Simon Wincer 1985. 1985 * (Santee Drive In, from 5/16)

Desert Hearts — A sort of lesbian railying call, based on a rovel by Jane Rule. The physical sotting is quite good, although the best of it—a Nevada dude ranch for

gaile good, although the beef of in-coupling good, although the second of a recuperating devicedes. Welletin and the recuperating devicedes and second of a completion of a second of a second of a control of a second of a

poemos than dramates: 1906.
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Drive In; Studio 3 Cinemas, from 5/16, UA Escondido 8)

Echo Park — Robert Dornhelm's comedy about Hollywood hopefuls, with Tom Hulce and Susan Dey, (Grossmort: La Jolla Village; UA Horton Plaza 7; from 5/16)

El Norte - The story of a El Norte — The story of a Cautemalan brother and sister who enter i.e. United State through tour enter i.e. United State through tour har more medicarmatic a mulvisition than a needed to mobilize most and behasald. ther mother imprisoned, the brother pursued by the mittle for a self-defense kning, the mother of a self-defense kning, the self-defense kning, t more than stick figures — and perhaps one ought to say peppermint-stick figures, for these two sweetest of people are more like candy flavors than flesh and-blood. Officult, really to dislike, this well-meant move is sometimes to refuculously far outside its characters as to lose sight of them completely. Even their grueling crawl through the rat-

nativitied seem between Tijsana and San Diego is interrupted tay supenseess cross-cutting to the activities of the border guards on the enlighted to the second of the such that the second of such that the such that the second of such that the such that such that such that such that such that such that such suc

Fire with Fire — One fire rages within an innocent Catholic

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CURRENT MOVIES

schoolgiri, the other within a guilty of vandalism honor-camp inmate. They meet at an improbable mixer — reminiscent of the Suzanne Pleshette episode of NEVADA SMITH — and definition of the supplies People of the supplies of the suppl

Gung Ho — In the previous move by the name the American structure by the name the American structure by the name the American structure of the American structure of the American structure of the American and patient inclines toward compromise Which is not to say that the face of tetreen say that the face of tetreen shows of compromes Which is not to say that the face of tetreen American ready patient with the face of tetreen and patient inclines toward compromes Which is not to say that the face of tetreen and patient in produce plenty of semophobic potentions of the produce plenty of semophobic potentials and produce plenty of semophobic potentials and pumping acids before work, and are pumping acids before work, and are mystelled by such a void American say well (the move's breviet moments is a fing's assistance). American say well (the move's breviet moments is that "Michael word's appring What hard of compromes is that" Michael word and the say of anyone's greater happring What hard of compromes is that "Michael word and the say of anyone's greater happring What hard of compromes is that "Michael word and the say of anyone's greater happrings, sources, copulately, ampting What hard of compromes is that "Michael word and the say of anyone's greater happrings, sources, copulately anything What hard of compromes is that "Michael word anyone's greater happrings, sources, copulately anything What hard of compromes is that "Michael Watanable, dered by Pon Howard Leville Tetree of the say of the Hannah and Her Statem — It runs an hour and lony-six minutes rather long for a Woody Allen illin, in fact in the state of the state of the state has desired all the way to the engures. One might hope going into it that this would be a reflection of he larger population of dramatic into the state would be a reflection of he larger population of dramatic the relationships between them. But A IMISSUMMER NIGHT'S SEX COMEED' which also treated in the relationships between them. But A IMISSUMMER NIGHT'S SEX COMEED' which also treated in COMED' which also treated or middle couples cather than the more couple or possibly trangic, needed only eight-weight immutes And even MANHATIAN, his previous record-holder in length, and the previous film of less which MANNAM is agit to line of less which MANNAM is agit to the couple of the state of the couple of the previous the previous line of less which MANNAM is agit to the couple of the couple of the couple of the previous the the previous the p Hannah and Her Sisters - It runs

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be seen as most like used up just ninely-six. The prime area of innovation in this one, beyond it being generally more diffused in focus, is that while Woody Allenhimself is in it, he is not the center of it. No one is But as in MANHATIAN Alleris character seems to be the only member of the ryroup who is capable of or is primited to be capable of a just (Could his current capabl capable of, a jcke (Could his current low sperm count be a result of past excessive masturbation? "You gonna stall knocking my hobbies"— this sort of thing.) And his intermittent presence though it lightens and thins the texture of the piace, inveitably hogs the spotlight and overshadows the "straights" or through his life (or really, skip through his life) in order to find out why he has ended up that way. But Pryor the director and co-scriptwrite has transformed his unconventional

CHRISTMAS CAROL to walk

Physic the director and co-scriptorise the rind a parameter of consensity of the co

benevolent queen of a very tiny municipality: the Shalimar strip club in Cleveland. With Billy Eckstine and Dobbie Allen. 1986.
* (Carousel Cinema 6; Flower Hill Cinemas; Grossmort Mail; Piaza Bonita; Piaza Cinemas; Rancho Bernardo 6; University Towne Centre)

Just Between Friends — A alcom-triving to be a sopp opers see some become the results device the some properties. The some properties of some properties some properties of some properties some properties some properties some properties some properties some 1986. * (Century Twin, from 5/16)

Kindergarten — Poet Yevgeny Yevtushenko's autobiographical account of Russia in WWII; starring Klaus Maria Brandauer (Ken. 5/18, 11 a.m.)

(Ren. 518, 11 a.m.)

Last Resort — A Chicago lumbure selemen books a family vecation in what brine out in Sea a loopcal size whether the control sea a loopcal size whether the control sea a loopcal size of the season of the se

Plaza de J. Wagnerian como book a primeira lorest (with Machie Parisan-nia amorphirero), a par el unicorra na innocitarero), a par el unicorra aporto di carriores, and avaluraly a champion, bodi charla and pure el champion, bodi charla and pure el very innocert and a timig to oligenesi. the even very apriny cophisticade il kecca timig to deligist the later as el secto timig to deligist the later as l'action, amposi o' or with selemi avactionnessi se the flaggerie aucutoriums las the flaggerie aucutoriums las the flaggerie l'action, amposi o' or with selemi avactionnessi se the flaggerie them. maybe et car bride them with developped consultate. Den Charla flaggerie controlle flaggerie controlle flaggerie controlle flaggerie controlle flaggerie controlle flaggerie flag

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CURRENT MOVIES

Lectar — The mind shakens is quite feeling grounded as it in something so nearly universal as the flygmation improved. A butwerpuse and mind — and mind of the min relationships (the got) like the rest of the here's of standards. Its already and the left of the left

more so than to a tragedy, which can afford to put oil making you "eli miserable. This now— a comedy, country to be a comedy, country to be a comedy, country to be a million-dollar dream house— starts out aggressively unfurning and eventually unifurnity, which is to say it starts out with suff like the matteres sinving unifurnity which is to say it starts out with suff like the matteres sinving calliang of its hings. The start-way collaiping, the start way the start-way collaiping and the start way the start-way that the start way that the start way that the start way that the start-way that the start way that way that the start wa

CHORUS

Speiberg's 1941. (Speiberg was one of the executive producers here: Richard Benjamin referred his There is move—which seems perty clever, or a any rate prety unappressive the extreme long left brough a light of the profit the left and the left between the point the left and to be t

Murphy's Law — No doubt you have heard "Anything that can go wrong." Mill perhaps you have not heard the new amendment. "Oon!" fuck with Jack Murphy." Then again, perhaps you have heard something quies similar. Charles Bronson, who has seen before their would seem to be Charles Bronson, who has seen better days, would seem to be following along in the path of Clint Eastwood — the seedy personal life from TIGHTROPE (his wife has left him to dance at Madame Tong's strip club, he gargles whoky first thing in the morning as well as swallowing great quartiles of it throughout the

LEARN, LIVE & LOVE

IN CUERNAVACA, MEXICO

day) the reveinge seeking woman-tion SUDDEN IMPACT (played by the actives from PALE RIDER), and the actives from PALE RIDER), and from THE GANNIET (whose active from THE GANNIET (whose active cheeks to "buffeld oths"). They stamlarly of the route together with stamlarly of the route together with participants, allows speed to be markaned throughout. Carrie Snodgress, Robert E Lyons, and Katheen Wilhout, desided by Jule Thomson, 1986.

Murphy's Romance — The lighter side of Martin RR1 a romantic cornedy set in the sort of Western small bown where everyone knows everyone else and where the lone move theater — the Spur — is open Thursday through Sunday of HOMBRE CONTRACK et al. is constructed out of periously thin material stretched out to hole opening lengths, and it is stretched out that way for no conceivable reason other than to allow time for infirmate bond to develop between the characters and the audence. This hardly seems recessary when the characters in question are as unreservedly and unrelentingly forgother as their a plucify contained. with an only son, a tomboyish talen for horses, and just a touch of for horses, and just a south of common-sense forminsh. It you mean to tell me if there were a fly in these parts instead of a zopec. If get the loan!"), and an older widower and natural-born bleetham who owns the local drugstore makes himself hand, around the house, plays a food fiddle at the weekend dances, and drives a 1932. "Model A who give window and bumper-stickers give mute expression to the director's a



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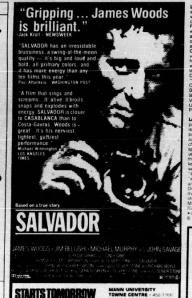
MACH FASHION VALLEY

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MACH FASHION OF C MANN MANN UNIVERSITY TOWNS CENTRE ANC SANTEE WLLAGE I



UA MOVIES 6

"stills" Michael Caine, Mia Farrow, Barbara Hershey, Dianne Wiest,

1986. ** (Mira Mesa Cinemas)



JOURNEY

Natty Gann



CURRENT MOVIES

a folk hero, or erect as that for the soda jerk, in his uniform of baby-blue smock. There is a lot to be said simply for the drugstore set itself, which exists in a kind of firme-warp. And there is a lot to be said, too, for And there is a lot to be said, too, for any move designed as a "whitele for the personality of James Garner, who has always deserved better on the big screen. (The lette screen is something else again) it is entirely in keeping with his career thereon that even here he deserves a better, maturer, more deserveing co-star than Saily Field. 1985.

** (Camino Ginema 4)

comedy directed by Stephen. (THE HIT), set in the Pakistani community of South London. Guild)

Out of Africa - Isak Dine as a coffee grower in Kenya, before during, and after World War I, is whost the stuff of an Edna Ferber novel. The adapters' beriness of sulgerity (but not of sheer bulk)

prevents in from being that, and prevents in from being very exching or eventful in any other way without the movine delivers some enrollend a staggeing flurry of hem. by way of sometimes are some enrollend a bid of a west 6th hem. In the mountain which provides the off is a bid of a west 6th hem. In the mountain. You beg syphilat' or sometimes of the other than the sometimes of the other off the most way as whole closeful of the word hast on creation, and though her Danish accert lacks the definitive authority of her Denish subjects to the control of any other control or and provided the proposal of subjects to the delivers authority of her Denish subjects to the deliverse authority of her Denish subjects to the deliverse authority of her Denish subjects to the subjects to Polish or Oklahoman, is surpresingly adequate to the physical demands the physical demands and a skin tone that diskness to did seen and a skin tone that diskness to did seen and a skin tone that diskness to diskness and with a convincing stirit as an impromptibly literature. Productly as her supposedly autorizante, curryowastik Rindell forwards and contact and a supposed to the seen and the seen and the confidence American cowdoy and too much the confidence of the seen and condesponding Hollywood. and condescending Hollywood superstar With Klaus Maria Brandauer; written by Kurt Luedtke, directed by Sydney Pollack. 1985. " (UA Chula Vista 6)

Pretty in Pink — That snobbel® is a too way street. That it is just as permission of the permission of the permission of permission of the permission of speck of decency — these are with assumption in John Hughers assumption in John Hughers assumption in John Hughers assumption of the permission of the the permission of the Brando in THE GODFATHER Andrew McCarthy, as the decency-specked rich kid, a not so perfect a match physically, but he shows himself sympathetic to the stuffed-cheek mod by purchasing a record atturn by Steve Lawrence With Harry Dean Stanton and Annie Potta-dicected by George Deutch, 1986. "(Grossmort Mat, Studio 3 Cinemas, Swederwater 6)

A Room with a View — James lvcry's adaptation of the E.M. Forster novel, about Britons abroad, starring Helena Bonham Carter, Maggie Smith, and Denholm Elliott. (Cove. from 5/16)

news photographer covering the war in El Salvisdor written and directed by Oliver Stone (UA Chula Vista 6, University Towne Centre, Visiley Circle; from 5/16)

Short Circuit — Robot runs wild, with Steve Guttenberg and Ally Sheedy, directed by John Badham. (Center 3 Cinemas, Flower Hill

Cinemas; La Jolla Village; Plaza Cinemas; UA Chula Vista 6; UA Cinema 3; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7)

Siesping Beauty — A splendid villances named Maleficent, with yellow eyes and black horns, and a splendid final fifteen minutes when the Three Good Fairies attempt to resous Prince Phillip from Malefearth's stronghold on Forbidde Mourtan-A tirty bit draggy to that point. Produced in Tomm by the Dissip animation learn. 1959.

***(You, a matrices)

Stop Making Sense — A concert move and northing more, and as rearrowly foodback a one as even rearrowly foodback as one or even continued to the continued of the huiskstage only the onstage. In lateries, the movie (directed by Jonathan Denmin) is concert moves, and the concert concert moves, and the concert concert. But in the last than most mere concerts. But in the large fur his week to go the concert moves that moves the tagging of the concert move the langing of the concert for the

me anthony Michael Hall role, otherwise known as come relied court jester, class clown, etc., with closes the herorie secrety had decoudly. He does seem does for her wide of dertal cotton bucket in the sense that they took appear to here wide of dertal cotton bucket of the country of the co SEED SALE \$2" (no limit) 741-9223 * 5 lbs. super cockattel, parakeet or finch mix \$1" (no limit) 4651 30th St., S.D. 280-5134 Expires 5/31/86



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CURRENT MOVIES

aggether is inventive enough or distracting enough to take center-stage from the music And it can easily seem at very long run indeed easily seem at very long run indeed in the general area of dental-delic punctuated by independent and a description of the properties of the laking 2 Head enough with the laking 3 Head enough the l 984 (Guild, 5/17 midnight)

Sweet Liberty — Writer-director-star Alan Ada lampoons the movie industry, with Michael Caine Michael Plaffer Bob Hoskins, and Lillian Galt. (College, Feshion Valley, Rencho Bernardo 6: Santee Village 8: Sports Arena 6: Sweetwater 6; UA Escondo 6: Auth Hornor Instar 7: University flower Centile, Wegand Paza 6: from 5-4.

Top Gun — Aerial action film, with forth Cruses Kelly McGellis, and Markinner directed by Tomy Scott (Carousel Cinemas, La Jolla Village, Loma. Oceanside 8: Plaza Bonda. Rancho Bernardo 6: Santee Drive in, South Bay Drive In. UA Horton Plaza 7: from 31619.

Turtle Diary — A very sweet (a little too, no doubt, for some tastes) adaptation of the Russell Hoban shop clear who mastermeds the order of the control of the control

The Unheard Music — The title announces what furns out to be a constant retain the default of the LA. punk group X. in getting themselves heard through normal commercial channels. How great a loss this is to American culture is nor the evidence — open to debate. But their move is a mabble excluding whenever they are not singing anyway. Their various living quarter large and the standard control of the standard

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Wise Guys — After several increasingly unaway efforts in the auscense field. Brain De Paris in the auscense field, Brain De Paris International Control of the Control of t Wise Guys - After severa

virtuosity floudin it can be of use to humon pitched at the feele of, say, Aiexander Pope, is dead weight in humon pitched as low as this, And it takes very little weight of any, kind to ground low comedy for keeps. With Darny, DeVito, Joe Piscopo Harvey, Reitel, and Castain Lou Arbano, 1986. • (Grossmont Mall)

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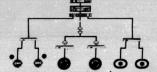
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MAILING DEADLINE Free classifieds must be mailed to the following address and must be received by 8 am Thursday, a week in advance of the intended issue. Reader Classified, P.O. Box 80803, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

DON'T CALL USDue to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask now to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past susset. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

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BED, single with mutiress and box spring, 350 Couch and chain, 1230. If bought in sec. 1265. Henry, 444-8546. BED, solid brass, head and fold bloants. After tigm. BUNK BED, good condition, 1100 Stuffed char-nerds, upsobsery, \$25. Wooden chair, \$10, Boys-rother, \$1,120 Books, hard and soft, \$50.12 Leave

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BRACELETS, necklace, and mat That gold, 246, 481-8617

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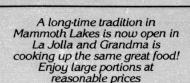




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Make plans now to catch it. For lunch, For dinner, For

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\$795

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Only 195, 429-6815, 588-9393
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HAWAIIAN GOURMET SHRIMP

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Farmed in Hawaii under controlled conditions, using the purest tropic sea waters. Also Hawaiian fish so fresh you'll think they swam here themselves. Buy fresh, cooked or in frozen I lb. vacuum pacs.

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We're so sure you'll love our sandwiches—we'll knock 50% off the price of any sandwich you buy with this ad. Offer good through May 29, 1986.



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Plus 2 margaritas

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2 years and 24,000 miles parts 6 labor warrants fred 4 Phot heaving 6. Check complex clock 5 Bourtmann input state beleasily ration was marry to Houstan

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TOYCHA TERECEL, 1990, Illiansk., Signed transmission, air conditioned flow miles, radios, immaculate inside and out. 43/24T 12975. Binchiam Moleculate, 6072-608.
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By Pete Mueller 1986



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VM 1983, good transportation, very dependable.
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BAW K100RT, 1985; full facing, luggage bags, cover. Showroom: condition, must sell Kevin, leave

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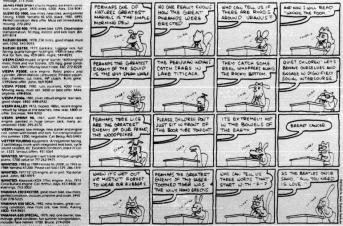
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741 4070 TAMAHA FIT 465. HB2, new top end, new car line, extensive performance work and exists includes in dependable, heaving performance with a result of the performance with a result of the resul BICYCLES

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12-SPEED 23" racing bicycle with pair of Sidi cleats. Columbus Stitubing, limon paint. Most sell, Mint con-dition., actifice at \$150. Mark, 295-2137.

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Assessed of Like C-47-077.

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Call 69-0999

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FOUNDATION OF THE PROPERTY OF LA JOLLA condo Pool, jacuzzi, garage. 1325/mareh. Aure Ist till August Ist. No deposit. Eric, before 6pm, 457-5135.

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A MESA. Norsmoking female, share 2 bedroom, 11/2 barbroom apartiment with couple. Own bedroom, barbroom, 510-50. (ii) selline, bedroom, 510-50. (iii) selline, bedroom, 510-50. (iii) selline, bedroom, 510-50. (iii) selline, 510-50. (i S49-9951
MIREA MESEA, Fernale monvenders, mo piecs Meaudifully furnished 3 bedroom, 2 bathroom na Alamentilles, more everythemic 2275 o 193 utilizes Sur, priese rienvermessage, 697-4289
MIREA MESEA, Beeuruful 4 bedroom control Separates Alamentilles, more everythemic services of the se

Responsible please: 469-3374: 283-7410. LEUCADSA, Besponsible nonsmoking female for 3 bedroom house with 2 others. 1275 + Littlest. Quiet neighborhood. Big private yard, sundeck. Carol. 947-4041; 937-1131. 947-001, 967-129

LEUCADIA, Chouremeers needed for new, unfur-nated 3 bedoors, Zobiah raw-house. I/2 block from beach. 1300mensh. Professional maintenale Robumolers. 942-9732

LINGA WESTA, Female to share 3 bedroom condo Pool. 1775 morethy plan I/1 utilizes and deposit. Essapers, none, 573-578, wors, 753-9602.

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MESTA COLLEGE area. South care fronce shade from the College of 1996, South Stanffronce, South St

ERNIE POOK'S COMEEK

UM-MAU-MAU

16 DADDY LY WA BARKY
WE ALL HAD OUR FAVORITE POEMS AND SONGS.
MY BROTHER LIKED ONE NUMBER, THE ONLY
WORDS TO IT WERE 'UM. MAN MAN, OH. PAPA

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NESSION HALLShelicres Sharr beautiful 3 bedroom townhouse, with private yard. Liberal and nonsmoler 1234, 1/3 utilities Scott, 295-4651 nonsmaler 12% I/J satisfies Scott, 29%-4651
MISSIGNE MILES Super July 2-August 20 Shard 7
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\$ 3000month, 1/3 utilities \$89-993 |
MOUNT \$CALEDAD view home \$175 plus 1/3 utilities and maid Available 6/186 Male or female nonstandars McSemone, 272-2014 or 493-1741 |
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(MAMA HADDA NEWBORN BABY,

WARD IT UP IN TISSUE PAPER,

THROW IT DOWN THE ELEVATOR

FIRST FLOOR UP, US COND FLOOR DOWN

THIRD FLOOR RUN AND GET OUT OF TOWN

By Lynda J. Barry 1986

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WAS JUST "GUESS WHAT CHICKEN BUTT."
WE PROBLY SAD IT ABOUT 9 MILLION TIMES
IF YOU GOT CALENT, YOU HAD TO GO TO

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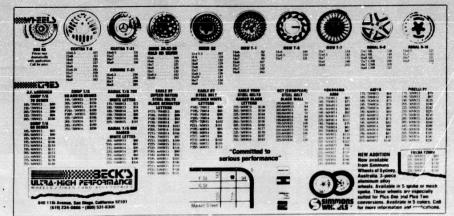
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- Compression test
 Replace and over gasket(s)
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 Replace spark plugs
 Adjust carburctor
 Adjust belts (in needed)
 Luke & tighten front end
 Check lights
 Check clutch
 Check cooling system
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275-17
PACIFIC BEACH, Neat, dependable person warrent
to share small, 3 bedroom, 1 bath house with
freplace No mokeljet, 5375 plus 1/2 usitises.
Message, Claug. 270-7298.

PACIFIC SEACH, male or female over 23, reat, clean and employed to share rise two bedicorn, three blocks to beach. \$285 plus 1/2 ubities. Peter,

PACIFIC BEACH. Malefemale needed for 2 sedicom, I bath apartment 1297 50 plus 1/2 unities tanet, riights, weekends only, 274 7721, x 360

POCKE BACK! Sections: 14/2 bush house, with register Arions from Kare Fession Plant Scientists with register Arions from Kare Fession Plant Scientists and Fession Scientists and Fession Plant Scientists and Fession Scientists (Fession Scientists Scientists and Fession Scientists and Fession Scientists and Fession Plantists a

sets, pair-spec table C** Charmen Service 12/200
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ACIFIC BLACH. Comfortable home to there with no others Female non-moles, 75-85, guest and in eperident. No pets. 1300. Call 274-6569, missage.

Neghtiable 772-2860

NGCME BACK Naive service) to share 2 testinom havey. Croken. Part. apartment. weth feep laws, gauge, etc. 127. May, After law, 584-2843.

NGCME BACK. Proyets makes bestimmen and bath immediately available in large. 3 bestroom, 2 bath house. Culier respitational, those was 5 bestroom to be lawned to be actionable. The same include, 2 73-28-651.

ROCKE BACK. Female scalarized. 25-51, do phase comply upon those to 15-10. May be serviced to be serviced to be serviced.

tensia preferred. 3300month. 2246-0792.
POINT LOMA, Maileferuar needed to stude 4 bedroom nouse. Grazag, pool, washerdisyer Very noc. Rys., Alast, regist, weerend, 2246-000.
POINT LOMA. Fernale to share 2 bedroom apartment of the control of the c

win room \$255/morath, first, last, deposit, 1/2 is Nonsmoker, no drugs, Jeff, days, 222-6474

RANCHO BERNARDO. Housemine to rera masses bedroom and balth in flurnished a bedroom 2 saats home with private pool and spa. \$475, utrates in cluded. 455 6392.

guet area. \$250 per month and 1/3. r. Barn-Topm, 258-1333.

convenient loca eldryer, pool \$300 p

Cary, 63yr, 294-6900, exenings, 271-6961.

SCRIPPS RANCH, 800 on rine 3 bedroom. 2 bath cond. Available now. 1270/moroth plus 15 unities homorous on the second of the sec

SDSU AREA. Share large 4 bedroom home with two others: 5325 plus deposit and 1/3 utilities. Diana. 286-5359

SDSUICollege Grove Way. Nonsmoking female wanted to share 3 bedroom apartment with male and female. \$180 bedroom, share bath. Lou, Chris,

SDSU (2 miles) Female nonsmoker Own room, large closet, private bath. Quiet family, sunny yard. 3250 monthly: Available. 5/1. Jude. 563-666, leave message, 225-2570.

3255, 1150 deposit, 1/2 utilistes Brain, 265-2441.
305u area, Female nonsimilear, clean, nealithy good natured, no drugs. Furnished room in lusury home.
Proof, cable, view 3/50, 287-2881.
305ul area. Male or female for private noom in beautiful home. Mccrowave, washerddyer, gym.
meai. etc. 1300. Steve. 287-86-36.

SOSU area. Female to share rice 4 bedroom house Employed, responsible, neat, no tobacco. Svalable June 1st, 5198 plus 1/4 uniture; 286-9951

SDSU area female, clean, I nonunciae Private room, Farnishe well post, cable, view \$250/mor mediately 287-1755, 287-2881.

SERBA MESA, 4 nedinom house with fugi back-porch over-boxing carpon, 70s, nonsmoker, 5275 plus depoin, 541-941.

SOLANA BEACH, female nonsenter to share 2 bedroom townhome \$275 + 1/3 utilities Call 755-0315
SOUTH BAY, Female only \$280/month, furnished, 1500/month for the control of the call of the

H BAY Female only \$280/month, fulnished, sincluded Call Kathy, Sam-2-30pm, 428-8671 usinser: Condon, 267-3897

SPRING VALLEY home: responsible, clean, quiet noommate to share nice home: Laundry private: 180

SPRING VALLEY nees house with soar heater pool and 3s usuals. Need references: 400-8014

SPRING VALLEY area shouse with soar heater pool and securic Jown befoom. Is bein and den for in-dividuals) desiring mellowificatility environment. Rece regulated. John. 470-0614

STADIUM. Young female professional nonsmaker to share new 2 bedroom. 1-1/2 bathroom condo. Off-street parking, balcony. No pets. Available 61 3:900month. 1/2 usifeties. 5/200 deposit. 286-7009. 3.790/month, 17 utilities, \$200 deposit; 786-7009 \$7ADIUM area Ermale warned for Zeedroom, \$1/2 bath apartment Pool, jacuzz, skylige, all amenities, \$287-50 Normokers only \$76-1563 \$TADIUM area Share 3 bedroom, 2 bath condo. Own room, Pools, jacuzzs, washer, and diver, regilace, \$235 monthly, Call \$72-7780.

TIERRASANTA. Professional female, nonsmoker, to share with same. 4 bedroom tow.htbuse 1400month. Private jacuzzi, pool, tennis. Small dog OK Call 292-0222

Treatment 1:7:3 Barcaia: 360-4518, 173-3314.

Treatment 1:7:3 Barcai

UNIVERSITY CITY, Femile 2 bedroom, 2 bathroom condo Phot, Washer, dryer, No smoking, no drugs, 1325-month, 1/2 utilities, 1st, 1st, 1st25 deposit, Available after June 15, 453-6141.

300 pun I/3 usrales 453-8633. IBS/TY CITY, Fernale wanted to reint furnish-troom, Private jacuzzi, patio, great for sun-g, washesigryer, dishwaarier, fitsplace. Prefer suderes and nonsinicates. Available June 15 nonth, plus utilities. Kat. 457-868. JACOMONDON, DISTURBINA RAT, NO YOUNG COMMUNICATION OF THE MEDICAL WAYS DESCRIPTION OF THE MEDICAL WAYS DESCRIPTION OF THE MEDICAL PROPERTY OF THE MEDI

Polymore: University Housenutess, mirelemaie, professional or couple for 500 square foor tute. 5755-incords includes unities, satellite, artichemetre private cless, bath, provide Leave message, 455-7487.

WANTED, vegetarian moin zeid eigts yeer old sor sein seine to findstage apartment, fücht fich zein Cean, no ander ordrugt, Kanta, everongt, 291 0057 days, 857 1984

WANTED: Dependable, friendly female working stu-dent, 25+, to seek apartment with same by 6/1 1250 limit 1 minute 274-4585

WANTED: room in Pacific Beach, unfurnished, shower No drugs KRSNA conscious No radio 1133. PO Box 84251, San Diego, CA 92138.

WANTED: Single health-overted mon and 9 year old son sek amotate drug free residence Prefer Del Mar. University City, La Jolia. June 1. Leave messare-se, OSIA. WANTED: country/suburban setting in private residence Mature responsible man, fully employed Write Bit, Box 492, Alpine, 92001, 11am-4pm, 692-5457.

TOOM TO TAHITI or Bahamas' Free' Roommate Helpers Come by or call anytime, 24 hours. I days/week 80! Emerald Street, #106, Parific Beach 581-0733. 1400/MONTH. 1/2 utilities, security deposit. House available. June 1: 2: bedroom. Large yard, pool, fireplace, laundry. Professional nonsmoker, clean 581-0712.
1400/MONTH: + utilities. Shale county court house.

2 BEDROOM fine old house. Gentieman wishes to share with same. Available May 15th. Garage available: 582-3257. \$100 monthly, plus deposit. Female needed for office-apartment type place if you want to live inex pensively and save money, here is your chance 234-95%.

FOR RENT

ARTIST STUDIOS in the Gastamp Quarter Painters Writers, craftspeople, etc. Call 235-8092

CHULA VISTA. Lovely arrecondended apartments. Navy welcome Park like setting 2 bedroom, 2

THE READER PUZZLE #406 Watch Your Language

This week's puzzle is an international eye chart. Each of the numbered lines contains characters from one of the languages listed below. See if you can match them up.

Arabic

Armenian

Greek Hindi (Devanagari) Hebrew

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Puzific
Beach, or a Reader T-Shirt.

2. All entries in the Reader
Puzzle contest must be received by
Puzzle, PO. Box 80803. San
Diego. CA 92181 by 9-00 a.m.
Wedinesday, six days following the
issue date.

ssue date.
3. All entries must be accompanied by your name, address, and choice of prize (include shirt size S, M, L, XL). Employees of the Reader and heir immediate families are not

their immediate termination of eligible.

eligible control disputes or leading to the control disputes or lead to the control of the pulges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery, with the control of the control of the special sollowed on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

area \$435 Deluxe I bedroom Air con-pool, laundry. Near SDSU. 265-1284.

COLLEGE area, two bedroom, two full bath condo Adobe Falls, off Waring Road. Pools, jacuzzis, extras. 1650. Available June 1st. 296-9028. DEL MAIR beach front condominium. Fully furnished including linens, dishes, etc. Beautiful Mediterranean style, sleeps 2+. May 30 thru June 6, 5500. Call 287-6231.

GOL DEN HR.L. Large mode in 675-700 square foot one bedroom apartment includes appliances, laundry hookush not water, covered parking. View deck on quiet carryon, 5460-234-4712

GOLDEN HILL. 1500. Lossain Victorian apartment, huge usable sent Spectosise view. Remotion coning soon femal log, car okey Available 6/1 Decard, Larry of Seg. 233-6/86.
GOLDEN HILL. Large 1 bedroom, two-story townhouse. Fenced yard, parking, carpets, dishwaster, more Culier neighborhood 54/3 monthly, six month lests. Mail period, 54/3 monthly, six month lests. Mail period, 54/3-56/93.

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■ 1986 United Feature Syndicate

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HILLCREST, Seniors, security, Brand new, estra large apartments, 1 and 2 bedrooms, 14/2 baths, 1450/1550, 4574 Campus Avenue, Call 196-1988 or 587-2138.

HILLCREST. Professional office space, share with therapist. Need not be therapist, \$200/month gius utilities. Available June 1, Call Sharon, message machine, \$99,8975.

Ru Don Ruhin Winners of and Answers to

Reader Puzzle #404, Cow There were at least five cows in the three pens. Five legs were visible in the first pen (that's two cows, at least); two



Of the forty-three entrants venteen were correct 1 Kolin Kouhout

San Diego
Nancy Hartman, El Cajon
J.L. Lull, Jamul

Shelly Scott, San Diego
 Paul Avilia, San Diego

HILLCRESTIUniversity Heights Nice 1 bedroom \$415. Available June 1 No pets Stove, refrigerator balcony. hardwood floors, secluded: 4678-17. Mississippi, \$84-5945. ed hardwood floors, original ceramic tile, new plur bing, fresh paint and much more. Garage availabl No pers. I bedroom, 1550. After Jom. 294-8570.

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566-2142-457-4477.

LA JOSLAN: Two bedinom townhouse, 1695-5725100 vasare feet, neared pout sains, private pation. The La Joffan Apartments, 453-2700.

LA MESA, 5695, two bedroom, 2-1/2 bath, dishwasher, an-conditioning frepties, pool, terris, castillar comm. Fair ptf., pages 249-2501.

200-000.

LA MESA, 1800 Strawberry Hills condominium on Baltimore Drive. J Section, 21/2 bath, 64/2er. Pol. Section of Baltimore Drive. Jackson, 21/2 bath, 64/2er. Pol. Section, 21/2er. Jackson, 21/2er. Jackson 466 WIFE.

CAMESA, Large, deluce I bedroom apartment.
Coast residential reignborhood Close to schools and
major shopping, easy freeway accer 5850.
Available, June 1st. 447-7345.

LA MESA apartment 7 bedroom, 1430, 1 bedroom, 1360, 7467 Monawk St. 698,7968.

LEUCADIA. 2 proficion. 11/2 bath townships. Direkto beach. Company approbations, gard set trop. 16/61 981 hours south. 25 After Sun.

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Hori Call 45.2 2257.

MIRA MESA: Lucity townhouse, 3 bedrooms, 1.1/2
bath, two story inner bacomes, 16.64, distributed for pales, poor, frast compactor, capet, images, housiable, piner str. 5.225 monthly Bill. 231 9829.

wo bedroom view apartments, loaned with populate, his handcapping regional multipland with parting pool. Large taundry facilities. 3 story invasto building, private patrio or bakony garages, incl. off street parting. Sec. 24y fratures. Minutes not ferreavy. Choice location: Open daily. 10 fpm. 1000 Cowley Way (Clairmont), 276-3222. HOLD COMERY Way FCLINFORMS 279-3272

MISSION BEACH. Size and how bedroom opera-ments, stew, parking, steps from boach. 1295 and up-weekly ACIs, from Jehuer Rosse, view of ocean and by steps 60 - Sunderks 1900 weekly 266-4703. MISSION BEACH. Large stook, Covered parking, see to appreciate. 3411 Mission Brustward, 44 John, 235-2543, Salt-154.

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mer subjet: 3 roomonth, que droom MISSION BE ACH apartments. Beautiful of tecure building, parking available with a garage door. Beautifully, remodeled bedrooms, 5675 and up. Call 587-8847. MISSION BEACH, 5450. I bedroom cott MISSION HILLS 1750 2 bedroom, 2 bathroom lux

Washington at India. Furnished bedroom infurnished apartment. I All utilities paid. Buy view, pets location, 225,0490.

mosphere, peri 291-9232 MBSION VALLEY of Longy cooldo. Musicy 222 pool, recreation name, etc. 1460 per mores, his and cooling, Norsamoker, 267-7400 MISSION VALLEY, Detuse I bettinom condo ideal for atom, termit, private parking, gym, prod, private storage facilities, 1545 per month. 5,1y, 223-2215. MISSION VALLEY, 2 bedroom, 2 beth, 2 belcomes, haziry conds, oversooning terms count. Full exma-tion, "acidities, new paint, free cable Lease

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234-1076.
NORTH FMBK, lengh, attractive 1 and 2 bedrooms, 1450; 1460/1500. New Kitchen, carpet, parel, cost of coherent. Mississpo Store or 33nd, 464-777.
NORTH FMBK, 1450: 1 bedroom, I bark stove.
NORTH FMBK, Care I bedroom hours, 1452. New parel, hardwood floors, stove, enfigerator Available. May 25m; 346-14ennam, Call 386-5949. NORTH PARK, \$350 Extra rice 1 bedroom garden apartment Lots of parking, isondry, quiet building

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IORTH PARK, Large 2 bedroom, 2 bath-isthwasher, new carpets and floors, elevators, pool, suns, exercise room, absary, barbecues, security, routed underglound parking available 4133 Kanuas (see 1565. 282-0732. ming norm with built-in Murphy bed, hard-nors ferced in backyard surrounded by trees neighborhood, 5490, 296-1520.

PARK, 1550, 2 hardware.

\$750mports Auditable June 1st. 544-975.
MORTH PARK, two befroom too bett Walkins cover in master beddoom Laundby, frejenke, articles in master beddoom Laundby, frejenke, articles articles are selected to the particles of the pa

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NORMAL HEIGHTS, 1575 Large Z bridroom, Z bath, Carpets, dispper, apparances, privace patio, lexingly coom, parengs, stolage, exceptly this per 4477 NORTH PARK, Very (celar) Z sections, 1 bathroom have compent, decreasing et: Propiete coom, good neighborhood, 5095/mbrith, Avanable end Mey Stricks, 225-3441, 233-045.

NORTH PARK. Storage space available from 50 to 100 square feet. Call 296-1201

100 square feet. Call 296-1261.

OCEAN BEACH, 10500, New Justinious 3 bestroom, 2-112 bash townshome. (New master suces plus dees), Freepace, washer, dyer, excusity, pastin, parking, more Available June 1st, 226-1381.

OCEAN BEACH, Large 2 bedroom apartment. 1-1/2 bios is to brach. Very clean and spacous. Off-street parting, Justiniy, pasto, 1550/morth, 440-2218. parting Jaundry, pages 3550month, 440-2218.

OCEAN BEACH, Laige 2 bedroom, 2 bish apartment, two blocks to beach Ciron, quere Yaundry, resisters 496-206.

OCEAN BEACH, Sharp 2 bedroom apartment, short blocks and bedroom apartment makes 1750, requisitely furnished. Quiet professionals Humbwood floors, carper, drages, appliances, hopes 1505-560-560, per s. 1505-560, pe OCEANBRACK 1 Sections 1 behaupter 535 p.s.

1979 per movel ferry 223-227.

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224-0668 OCEAN BEACH. Fantastic surf view from matter bedoom 2 berfroom, two story townhouse. Private parking. Brausilia wood interior Large sunders 1750, story, and Garden environment, 265-0786.

PACIFIC BEACH, Large 1 bedroom: 1530 includes cable TV: HBCI patio, parking, laundry, fresh paint, new carpets and drapes. No pets: 1933 Horriblend S. 461-193. 1735. Two bedroom condo with view to city, bay, ocean Root, jacuzzi Rent-to-own option. (714)

dry Free cable FV 1600, 270 0970.

PACIFIC BEACH, 1470 Interactuate 1 bedroom near bay, on busine, central thopping. Patro, Gondry, garage assemble Quiet, no pers. 270 (24).

PACIFIC BEACH, two bedroom 1 bann house, 3, books from bay, Crown Forz, area. 1750. No pers.

will be closed.

ALLIED GARDENS. Large 3 bedroom, 2-i/2 bathroom townhome with fericed yard. Freplace, 2-car garage, extra-inom, pailo, solar tested, sennis, small complex. 51th, 500-287-045. BIG BEAR LAKE. 2 bedroom cabin plus two ileep-ing lofts. large Mooradge lot, unfinished basement. No ventaln please; FRA Bruin Trojan Realtons. 1 (BOO) 125-8900, v417.

REAL ESTATE

PACIFIC BEACH, 1600 Newly remodered, 2 bedroom, 2 birth. New carpets, drapes, paint, 1400 studio Super clean with balcony 581-3212. studio. Super clean with balkomy (SH-322).

PACIFIC EBEACH. 5955. Lindingment I bedigomoconoo. Betrigerator, stocia, dishwasteri, carport, pool,
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PACIFIC EBEACH condio. 1675. 2 bridooms, 2 patris.
5253. One perforom. Complete stutzers, balkory,
security, garage, jacuzzi, dap pc ol. elevator Escellent
condicion. June 1st. 274-599.

SAA, MERCO Flories of 11 fem berk 8 min. July 15 femous flory flories (11,000 Cell victo, 17042)7; of days, 722-241. SAA, and beach Cener over 2 femous flories for the firms 155,000 Cell flories (11,000 Cell SOPER, 11,900 Cell Services). Date moder flories SOPER, 11,900 Cell Services. Path moder flories (11,000 Cell Services). The modern flories (11,000 Cell Services). Services (11,000 Cell Services). CARGIER; 2 femous 1,100 bellions crook floriest services, mull sees 192,000. Male offert Seiler are soon. 755,430. PACIFIC BEACH. One bedroom, 1450. Large upper quest, securely building. New carges and punt. Near 15 and tay, No pets. 4639 Pixo. 272-6234 PACIFIC BEACH. 1895, 3 bedroom, 1 bush. Large Most Handle end of the second ACMER CANCEL 19, Debroom 1, Barry 2011

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MERCHIE CONTROL PARCE AND ASSESSED AND ASSESSED POBJT LOMA, 1525, unfurnished apartment, a bedroom, 1 bath, ... port, laurishy, store, refrigerator, carpers, drapes, no pets, available, June 1st. 2926-112 Femous Boulevant, 273-2707. POINT LOMA. House, 2 super large begrooms, new archers, buth, new carper, fiveplace, private parking, faundry 5780-440-27IR

conjunct contemporaries Code in which then the "Deliver Code in the Code in th x 719 or exercing thromal S1A-046.7
MORTH PARK. I bedroom fourples, hire and cory Great area. No pets: S255 Adams Avenue p2 blocks east of leval \$1.580.2 \$2555.
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EAST SAN DEGO. Triver houses on 50x140 for, 8.1 s gross or \$125,500. Try 80-10-10 issan 2900 block of 39th Street. Dave after 5pm. 272-4910.

EL CALON, Dramatic 2 bedroom, 2 bathroom condowns view, freplace, fuundy hook-up, air conditioning, pcol. jacutet. Nestled in footnills, Valmalla School. 178,500. 444-1346. NORTH PARK. 1 bedroom, coay cottage, set in beautiful server courtyard with lawnii. howers, and struks. Store and refrigerator. 4060 Hamilton. 1435. 234-1676. EL CAJON. 4-plex, 2 bedroom, 1-1/2 bathroom townhouses Dishwashers air conditioners, private patios, yards Save 3355 by owner, 1197,000 469-9298

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SAN DIEGO east/70th and University 3 bedroom. I bathroom house. Family room. black-bottom pool, luturdly nooks, prev. carpet. fresh part. No pets. 1976. 697-338.

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ENSENDADA, MEXICO, Unique ocean front, furnished home. Partoramic view, beam ceiting, fineplace, pateo, sleeps six, etc. Great for income, retrements. Vocations, 512-500 Terms. Owner,

SDSU. 3 bedroom house and 3 bedroom duplex. Available June 1st. One mile to State. Call for all details at 944-9449. details at 444-7444.

DSSLM Article Falls condo Three bedroom, 2 bath 5673. Upscans, cathedral revent, backers, storage month pool, respectively. The second pool respectively. The second

sp. 155.000 - No.-P49.

PASHOD MALE! To recursor 1 bedroom loom, loom, and loom loom loom loom loom loom, loom loom loom loom, loom, loom loom, loom, PERCHER PALLS. Lorge Spanish style, terraced-replace, 3 bedroom, 25 between microp port, parage, carpeted, stereo piper, svew. Abring PRAMS VILLAGE. 3 bedroom, 25 better, 2 cer. fresplace, view, 1006,000 - 222-913. OCOLDIN HAIL, Now security building with several SOLANA BEACH, Solana Mar Apartments, Studio, 1 and 2 bedroom, from 1495, Ralconies, patios, spa, pool, covered parking. Close to braches, 309 Solana-Halls Drive. Solana Beach, 755, 4892.

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SPORTS AREAS area Large 1 between apartment in an accision, close to shopping, but, and freeway 159 per movem free; 222-226.

SPORTS AREAS area Large 1 between apartment in an accision, close to shopping, but, and freeway 159 per movem free; 222-226.

SPORTS AREAS AREA CONTROL AND Four Mo. 1986/51.

"Primod WALET conds. 1979. 3 benoom 2 him. OCCUPIENT 66:1972.

"OCCUPIENT MILL Tool and 1979. 3 benoom 2 him. occupient mill a mil

COLORADO. 5 acres, originally part of Forbes fun-chera Ranch, Coulds county, 200 miles to Deriver and Alburquerque Footbills of Langre de Cristo flamps.

DEL MAR. I bedroom condo at the lakes at Carmel Del Mar. Ternes, pool, spa, patio, many upgrades. Perfect for single or couple. 187,500, 481-0341.

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TIERRASANTA. Summer sublet: Outstanding 1 bedroom condo with air, pool, garage. Available June 16: August 13: Nonsmokers no pets Evenings. GOLDEN HILL, 2120 B Street. Two bedroom cottage with size. Owner will carry note: \$75,000 214-6638. 244-6486
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WANTED: Artist looking for garage or gues, house or semi-law space for living and working Preferably in Ocean Brach area. Alan. 281-886.) FD: Well adjusted single lidy, 41, with own re and 1 grayed cat, needs large 1 bedroom ent. Good references, 1250 Squar, 263-1598. WANTED: garage tencosed preferred for VW-Bug. May 25 to Oranger 25, going abroad. Please call.

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LAKESDE, Century very Double wide mobile home. 2 bediction, 2 best, storyer applicancy with working mobile from the colonial colo

LA MESA, by owner Beautiful we'l located 2 bedroom condo Gorgeous view of city patic attached garage, much more Sacrifice \$92,500 Principals ed garage, much LA MESA, Rancho San Diego. 2 bedisom, 2 bach con-dus Funglace, were are co-stooming, valided ceelings, sprights in baths, hallowing, solar, garage. Mire con-dison, 188,050, 459,9007. LAMESA. Redui ed 512,000 Brandinev onhalf acts in desirable neighborhood, with brautiful view of Mount. Heris. 2 bestrooms, den, 2 bitts. Nov. 147,000, 481,799.

OFF THE CUFF How do you feel about nuclear energy in the wake of Chernobyl?



Lisa K. Interior Designer

La Costa
The Russian accident was a The Russian accident was a shock to everyone. I really feel sorry for the people; they had no control. People say this couldn't happen here. Anything could happen. I'm all for advances in technology, but our health and safety have to come first. It's scary nowadays. I think if terrorists really wanted to sabotage a nuclear plant, they could. It's a horrible thing to think about, but it could happen at San Onofre. It's scary living in the Eighties today. A lot of things have changed. I don't feel safe going for a walk or a jog at night. You'd never leave your door unlocked. In high school, drugs are everywhere, and I don't think parents realize to what degree. The world just isn't safe anymore. It's terrible.



Joe McMenamin Educator Spring Valley I can see nuclear power as an efficient way to make energy, but as you hear on the news, it has to be handled extremely has to be handled extremely carefully. I probably wouldn't live next door to a nuclear plant. People should learn from the recent mishap. The Russian dissater is just at rop in the bucket compared to what would happen in a nuclear war. We're at the same point with nuclear nemys as we were several hundred years ago with gunpowder, and before that, the bow and arrow. I don't think the world is necessarily think the world is necessarily more dangerous than other times; I think it's dangerous in a different way. During the First World War, gas attacks were used, and they were eventually outlawed by the Geneva Convention. We may see atomic arms outlawed eventually.



Michelle F. Teacher

Kensington It's a razor's edge. I like the idea of all that power, but I feel there should be much greater there should be much greater precaution and safety. The people should come first. Obviously that wasn't the case in Russia. They let everyone down with the secrecy surrounding the Chernobyl accident. I wouldn't live next to accident. I wouldn't live next to a nuclear power plant. Even in this country, we really have no say on where they go. If it were up to me, I'd move San Onofre to an island and keep it there. It seems as if there isn't much consideration given to the consideration given to the future population growth of the area. I have children and I really fear for their future. Anybody could make a mistake. I hope it never happens in my lifetime or in my children's lifetime.



Orth Park
What happened to solar
energy? For the longest time,
that's all we heard about. Tax incentives for buying solar panels and all that. Nukes. I don't think they're a good idea. We should harness the energy we have — sun, wind turbines, dams, water flow. We should also learn how to conserve energy. I don't believe the big corporations controlling the development of nuclear energy have our concerns as their main concern. It's big business, it's money. If nuclear energy is the cheapest way to generate energy, they're still going to overcharge us any way. I just don't think it's safe I just don't think it's saic enough. In the Bible, Revelations predicts something that has sounded familiar lately— livestock killed, foul air, unquenchable fire. Now what does that sound like to you?



Po Lin Jakaru

Robin C. Internal Auditor

San Diego I'm supportive of nuclear energy, but I feel that safety should be the number-one priority in development. I wouldn't live next to a nuclear power plant. Residential areas shouldn't be developed near them. After the accident in Russia, people in the office were speculating what they would do if they only had a week before dangerous radiation levels came here. At first it was a joke. There are a lot of guys studying for the CPA exam coming up, and that's all they've been thinking of. It really sort of put things in perspective for them. They started looking at their priorities in a whole different way. At the end of the day. things that normally would have driven us crazy didn't seem all that bad.

LA MESA. 3 bedroom, 1-3H bath, approximately 2000 square feet Fireplace, family room, wet bat, 2 car garage, low maintenance yard: 5138,000. By owner, 463-8365.

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MIRA MESSA condo. Saa lent must self. Qualit Creek, 1 bedroom. Quel \$17,000. Warm \$1000 net. Evengel, Jim. \$500.000 warm \$2000 net. Evengel, Jim. \$500.000 warm \$2000 net. Even

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456-0178, 405-1179.

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iow interest, assumable loan. Let's get to owner, Terry, 223-2215 owner, Berry, 223-2279.

MISSON VALEPT, Large I bedroom condo Brakefiki sine, bakrany. There pook, two jaruzzis, fisit termis courts, weighteom and calcium and participated and calcium and participated and calcium and participated and horizontal participated and horizontal participated and part

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