

ESCAPE! PART_II



Fear and hiding in the Saigon underground, adrift at sea, capture by pirates. A former Vietnamese journalist continues his tale of terror.

By Duong Phuc With Vu Thanh Thuy and Neal Matthews fer I escaped from the reeducation camp and hid out for
two days in a church. Father
Trae dropped me off in front of Sao Mai
Hospital in Ho Nai. Ho Nai was a short
seventy kilometers west of the prison
camp, which meant I was still running
or my life. The guards would be fained
out over the countryside searching for
me, and I was certain of only one thing:
when they caught me, they would kill
me.

me.

It was early June 1977, and I'd just been through nine days of interrogations and beatings. I had been an orficer in the South Vietnamese army, a war correspondent for the government news service, and a former civilian journey of the service, and a former civilian journalist. I was considered a very damperous prisoner beenise I'd been part of the "pobliciol wa" gainst the North, and I had been a member of the South Vietnamese government delegation that went to Hanoi in 1973 to receive the first American prisoners of war. I had escaped the camp just as the camp leaders were getting ready to execute me for "plotting against the Revolution."

I wasted no time heading for the worker. I but it me food to ware a wife in the property of the p

I wasted no time heading for the market. I had to try to find my wife coustin. Phi, who used to live in the village of Ho Nai, forty kilometers northeast of Saigon. In the midday smilgith, I felt very exposed, it was of the said to the long there. Fully treated the said to the said the said treated the said to the said rectory until he could arrange a ride for me to Ho Nai, had let me take a bath and had even given me some of his citothes. They were tight and losked strange compared to what other people were wearing. I was very, very afraid as I walked toward Phi's house. I felt that everyone around me knew I was an escaped prisoner. Everything was so different after my

escaped prisoner. Everything was so different after my two years in prison 1 had been taken to the re-education camps in June of 1975, when I was thirty years old. Now the money had Ho Chi Mithly picture on it, and most people wore the black pagamas that the Communists favored. Even the police wore clothing I'd never seen before I left like a stranger. I looked and acted differently from other people.

Phi's house was right across from the open market, the main commercial area of Ho Nai province. I had been there



Wants Ten

I just this instant finished your lead article by Duong Phuc, the Vietnamese journalist ("Escape May 15). I loved it!

It is an incredibly important service that is rendered to the service that is rendered to the entire community when stories/histories/records of this nature are given ownerage in the press. The Indochinese community needs positive publicity, and we Yankee, need to be provided insights into their past so that we may better understand them—and consequently they the subjected to the traumas of racism.

Too bad that it is not a ten-part series rather than just two. Thanks again.
Donna L. Wosk
San Diego

An Invitation

To Immigrants Regarding the article "Nice Move, You Guys" in "City Lights" May 15, it would seem that Ed Fontane should follow his own Fontane should follow his own advice and move. In fact, immigrants and outsiders who don't like what they find here should all be heartily invited to do Dan D. Whitehead

LETTERS

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

Posers, Pimps & Products

Though I am in complete agreement with Laury Stock in her objection ("Letters," May 15 to your Diego's Cinco de Mayo ad, ot others me that it always seems to take a woman to raise a protest against these contemptible advertising practice, on the contemptible advertising practice, and the contemptible advertisers that I am such a sexually obsessed moron, tatt the mere sight of some

that the mere sight of some provocatively posed female is enough to send me out slobbering with wallet in hand. Believe it or not, you greedy SOBs, I actually realize that there is absolutely no connection between your product

connection between your product and my sex life.

By using sex to sell, advertisers are reducing themselves to the level of primps and pornographers, and their models to prostitutes (What kind of a builtshir career "modeling" anyway") And no. I don't think these terms are too harsh.

harsh.

Advertisers know perfectly well what they are doing. They know what turns men on. After all, most of them are men. But by exploiting. the weaknesses of their own sex. the weaknesses of their own sex, and the avariee of that of the opposite sex (the models), they are cheapening our emotional values and the relationship of men and women. With the dollar ruling almighty, everything is becoming a commodity, love included

liberated when we take control of our own desires and refuse to be manipulated by blatant appeals to our tibidos. Come on guys, you knew as well as I that buying a knew as well as I that buying a ce, ain ear, or shoving reteam, or wine cooler, or anything else isn't going to make you any more of a stud. It will make you one thing, however—a sucker. Officer Insure La Johla

Burger Vote

to swim in the old Mission Beach Plunge and later became a winner of the La Jolla rough water ocean walk on the beach with a swim competition. Today she can walk on the beach with a hamburger in her hand right along with many of your readers. Throughout her political career she has maintained a ferree she has maintained a ferree of all special interests. As a councilwoman, she was an advocate of the rights and needs of

co-author of the city's original growth management plan, pushed for the needs of seniors, helped establish a neighborhood anticrime campaign, and helped obtain a manpower increase for the police department. Most recently, she has urged rebidding on the high-priced convention center.

on the mgn-priced convention center.

O'Connor's current campaign slogan is, 'Nobody's mayor but yours.' She's not out to kid anybody, With Maureen as mayor. I think that all of us in San Diego will get a hetter and fairer deat than we would otherwise.

Neil T. Regan
Rucific Beach

Dial A Dilemma
There may be another reason
where may be another reason
where may be another reason
television stations are beating San
Diego's KTTY in the Nielsen
ratings: the cable systems here not
agreeing on which VHF cable.
channel to put TV 69 on. The
the channel so put TV 69 on. The
the channel so the station of the cable
shannel so the matching cable
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systems. Same with our own
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thannel Every cable system chose a different channel for KTTY; some

different channel for KTTY, some don't ewn carry it.

My suggestion to KTTY and to all our county cable systems is to give our UHF friends a breaf and end viseuer contision by placing the UHF channels on the systems county with the county with the county of the county with the county where?

David Tinney
Sun Diego.

Stereotype Writer

Thank you for printing Lori Cole's letter (May 15) revealing that all straight men are insensitive. It is high time the American people were informed of this, as well as the facts that all of this, as well as the facts that. Negroes are lazy, all Jews are greedy, and all Irishinen are drunks. And of course, all little garls are made of sugar and spic and every thing nice. Bill O'Brien North Park

The Beach &

To my mind, Lucy Kiropian's letter in the May 15 edition of the Reader maligned Maureen O'Connor it was spiteful and a great example of the smear-with-aquestion technique, like "When did you stop beating your wife?"

I know Maureen O'Connor to be an homest uterities the Marchine Connor to be a home the man of the man

an honest, attractive, wholesome, and intelligent woman. Born in San Diego, she learned to swim in the old Mission Beach

Letters

at UCSD

councilwoman, she was an advocate of the rights and needs of all San Diegans. She was indispensable to the creation of the San Diego Trolley project, was a co-author of the city's original

Dial A Dilemma

Highlights of Upcoming Events Dick and Jane at Sushi, a new production from SDSU's Black Repertory Total Theatmal Experience, a performance by Julio Solorano, Balbos Park's eventh annual Ethnic Food Fair, and sketches by Diego Rivera in Tijusana Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, galleries Guide to the Theater Music Scene Upcoming concerts, clubs, and performers . Current Movies Capsule reviews and complete directory Index to Specialized Display Advertising Picture Story Mr. Bibo's catch.

ASSISTANT EDITORS

CONTRIBUTORS
Thomas & A-mod first (

SALES MANAGER

SALES REPRESENTATIVES

ADVERTISING ANT DIRECTOR

Life in Hell The look. By Matt Groening Ernie Pook's Comeek The worst nightmare By Lynda J. Barry The Reader Puzzle Rock the boat. By Don Rubin Off the Cuff Have you ever played to a difficult audience? By Lin Jakary EDITOR PRODUCTION MANAGER

By the San Diego Historical Society P.S. Mueller The evolution of comedy By Pete Mueller

Escapel From Saigon to San Diego: a tale of survival. Part two. By Duong Phuc, with Vu Thanh Thuy and Neal Matthews

City Lights A Mexican lobster crisis, the cart people, the plight of the Balvins, and an ad stamp issue

Straight from the Hip A cute answer for cutis anserina and a Libyan spelling bee. By Matthew Alice The Inside Story Ed Struiksma steals Bill Cleator's campaign thunder, and the police department backs away from a political fundraiser. By Paul Krueger

The Man Who Loves Bugs Crawling San Diego County has some 20,000 different kinds of insects and arachnids. Entomologist David Faulkner thinks that's just wonderful. By Gordon Smith

More Theater Jeff Smith reviews the "Three Sisters Project"

Movies Duncan Shepherd puts three "little" ones under the microscope: A Room with a View, My Beautiful Laundrette, and Echo Park

Restaurants Eleanor Widmer sups at Baci's and at Emil's

Comedy Meet Marsha Warfield's X. By John D'Agostino .

Quarter Notes The San Diego Opera's production of The Lighthouse. By Jonathan Saville

Theater Why Big Maggie is more than a little disappointment. By Jonathan Saville



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RECEPTIONIST OFFICE MANAGER

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A VERIFIED

City Lights

This Cart Is My Cart

plaza behind the new Rescue Mission on the wrong side of Market Street. They're chained, empty, to splintery telephone poles, the wind whistling through their skeletal frames. They clatter across the patched pavement in the wee hours, pushed by hard-working men who have no jobs: shopping carts, symbols of American bounty, steel

Tve half this one about six months, I guess," mumbles eighty-five-year-old Jim Smith. Got it down the street there." Smith, his pants stuffed into once-fancy cowbe boots, his teeth wrapped around what looks like an exploded cigar, is walking east on J Street after visiting the aluminum and cardboard recycling center on Fourteent Street. He seems happy to talk about his cart, which he uses primarily to collect cans.
"I do it just for the dogs

he explained moments before as his plastic bag of cans — two deys' worth of scavenging — was weighed. A brown mutt with some pit bull in him: art's handle by a short length of rope. These cans make less than twenty dollars a week. I buy scraps for the dogs from grocery stores and cook 'em up for them." He's got another dog at the shed where he sleeps on Fifteenth Street. He grimaced when h looked at what the cans will bring: \$2.80. "Now it's



these cans. Last year it was forty-five cents. Too many guys doing this."

Forty-eight-year-old Arnold Sanchez found his cart at Sixteenth and Island, "jus sixteenth and Island, "just sitting right there like it didn't belong to nobody, so I took it." Beneath Sanchez's basket, he has stowed two rolled-up blankets, which he uses for a

shirt, a Padres undershirt, and a Padres cap. He used to listen to Padres games on a small portable radio, "until I got rolled." He's been on the street six years.
"I've had this cart for

eighteen months," he explains.
"I collect paper, bottles,
cardboard, and cans.
Sometimes I'm here [at the recycler] twice a day. I make seventy or eighty dollars a week." Sanchez gets his bottles along Fourteenth Street, where there are a lot of people who drink. Newspapers: from the trash bin near the Yellow Cab lot. where the hacks empty their cabs before turning them in for the night. Cardboard: the gas and electric company building on lower Broadway, Salazar's Restaurant, Volunteers of America. Cans: everywhere on the street and from regular suppliers. He starts work at 5:00 a.m. and doesn't quit searching until well after dark. He greases the wheels of his cart and prefers to push it in the street, which is always smoother than the sidewalk. "It's embarrassing sometimes," he says. "People stare at you and yell at you,
'Get a job!' I say, 'Give me a
job, and I'll work.' I do work.
What do they think I'm doing

What do they think I'm doing with this cart?"

To the street person, the carts may be tools of the trade, but to the grocer, they 're stolen property. "You see them on the street, I see them on the street, I see them on the street, but do the cops do anything about it?

No," fumes Saad Hirmez, who manages Miller's Market at Thirtieth and C streets. Hirmez says he and his employees scour the neighborhood every morning looking for their wayward carts, but they still lose between fifty and sixty a year. Many street people find carts stockpiled at various trolley stops. North of downtown, the Mayfair Market at Sixth and Robinson loses between on-hundred and 150 carts per year. "It's always been a really bad problem for us," says bad problem for us," says assistant manager Mike Fingerman. "Some are going to Mexico, some are being taken by street people. And new ones cost eighty dollars apiece"

That's about how much

James makes with his cart in a month of scavenging. James, forty-three, is resting his head on the bedroll beneath his shopping cart behind the Rescue Mission. Other men Rescue Mission. Other men steep beside their carts while they wait for the evening meal and sermon. "It start collecting after midnight, and on good days, I can fill up three bags." James explains. "There's less trouble from the cops at night. They can bother you if they want to Some law against digging through trash cans or something." James used to work at NASSCO, a regular job aften he god discharged job after he got discharged from the navy, "but I have my habits. Now I'm so broke I can't even drink anymore. Can't afford it."

His cart is little more than

An Idea That Can't Be Licked

Working as a waitress at a North Park health food restaurant isn't exactly Suzanne Riddle's idea of a career. So when a fellow waitress told her of a new business opportunity she had come across that involves selling discounted first-class postage stamps to the public Riddle decided to write to Create America Agency, the Mill Valley company that sponsors the offer, for more

What she found out was this: for a twenty-dollar registration fee, applicant ome "prospective independent representative which entitles them to which entries them to purchase for seventeen dollars blocks of one hundred stamps, each of twenty-two-cent denomination, affixed to denomination, affixed to advertising stickers. Last February, Create America Agency became the exclusive national distributor for American Discount Stamps, a company that prints an

advertiser's message on a two-inch-by-three-inch sticker with a first-class postage stamp adhered to the upper right-hand corner. Original plans called for ten different "ad stamps" to be issued every three months, starting in late May or early June. Prospective independent

representatives would be afforded two ways of making money either by reselling the ad stamps to the public for twenty cents and pocketing the difference, or by signing up difference, or by signing up and training other representatives and then reaping a percentage of their gross sales. (This commission, which could be as high as thirty-six percent, comes mostly from ad revenues collected by Create America.)

"It sounded like a great idea," Riddle says, so in early April, she sent in her check for twenty dollars and in return received a "starter kit" consisting of sample ad stamps. Create America literature, and a stack of preregistration/order forms with which to sign up more recruits She placed classified ads in several local community papers that read, "Starting in lune" Order your new 22¢ stamps by mail for only 17¢. Legal and Lucrative" and representatives have sent out more than 500 registration



shipment of ad stamps is

bed. He's got a piece of nylon rope tied on for steadying the 200-pound loads of cardboard he collects. Tied onto one side

of the handle is a sweat shirt; on the other side is a towel. In the folding section where children usually sit, there's a rearview mirror tied on with

string, "just for show." On the front of the basket is a San Diego Padres decal. Sanchez

Riddle may have to wait a lot longer than she had expected. By mid-May, says Create America president Donald K. Haenlein, not a single advertising contract has been signed. The reason for the hesitant response from such national corporations as

Bank of America, Budweiser. Budweiser, Sony, and McDonald's, Haenlein says, is a concerted attempt by the U.S. Postal Service to prevent Create America from ever issuing the

literature to make it clear that

proposed ad stamps.

The problem, Haenlein says began in early April, when he was asked by postal officials to reword Create America

no advertisers were yet under-contract and that the postal service had "accepted" rather than authorized the use of ad stamps on first class mail. To further placea postal officials. Haenlein says, he agreed to forward copies of all applications to the postal officials of the postal whenlygen, D.C., offer refunds to applicants, and place all proceeds from registration fees into a trust teentinued on page 39.

City Lights

Imported From Nueva Zealand

As the ad siogan goes so different." Case in point between April and October. when lobsters are out of season but tourists in Mexico season but tourists in Mexico are definitely in season, many unsuspecting gourmands trek down to Puerto Nuevo, the lobster capital of Baja, to eat what they believe is genuine Mexican langosta. Sorry, gringo. According to the Tijuana Chamber of Restaurants, during the summer months, the majority of the restaurants in Puerto Nuevo have to serve lobster imported from Australia, New Zealand, Honduras, or the Mexican state of Quint because most of each season's catch is sold in the United States, and there is no longer enough left to tide the

In the last five years, there has been a forty percent drop in the yearly lobster catch between Rosarito Beach and the southern tip of Baja. That grave news comes from an official in the Kearny Mesa



Seafood, a company known in Mexico as a paraestatal — one operated by the Mexican government. According to the Ocean Garden official, who exported through Ocean Garden to the U.S., and Mexican seafood restaurateur feel that they're left with two options: buy inferior-quality lobster from Ensenada-based wholesalers, who export the best portion of the catch to the U.S., or go north of the published, there's talk in government circles of imposing a two- or three-year moratorium on lobster fishing along the Baja coast. And as border, purchase the Mexican lobster from American

asked that his name not be

freight costs and the six percent import duty to bring it back down to Mexico. Of course, those American seafood brokers bought their Mexican lobster through Ocean Garden, which means the Mexican government is actively involved in a system that gives foreigners, rather than Mexicans, top priority in the purchase of Mexican lobster.

This problem is both embarrassing and maddening to Mexican restaurant owners. who don't see the logic in this in the Third World." complains one Tijuana seafood purveyor. "The First World gets the best of our cotton, our grain, and our seafood, and we get stuck with the shit." After eleven years of fighting this arrangement, the Tijuana Chamber of Restaurants was forced to declare a crisis in the lobster business. Officials of lobster business. Officials of the organization (which represents 2096 restaurants throughout Baja California), along with officials of the Baja California Restaurant Owners Association, flew to Mexico City last week to discuss the fisheries. On Tuesday of this week. Fisheries Minister Pedro Oieda Paullada came to Tijuana for further discussions with the restaurant owners, the suppliers, and with Ocean Garden officials, in response to the restaurant owners' demands for a major change in Mexico's lobster exporting policies.

According to Jesus Nuño, who owns George's Restaurant (continued on page 38

When The Smoke Clears

Sixty-seven families lost Sixty-seven families lost their homes, cars, clothes, and a lifetime of mementos to the devastating canyon-rim fire that blazed through Normal Heights last June 30. Many of those victims have walked back resolutely from the tragedy, building new home and starting over. Cecilia Balvia and her family, couldn't pull themselves out. they asked for help, but they didn't get it. "You feel like dirt asking for help in the first place," says Cecilia Balvin's twenty-three-year-old daughter Mary. "But what's worse is when you really swallow your pride, and then they say, 'Oh, sorry, but we can't help you.' For the Bulvins, everything

that could go wrong has gone wrong. Six months before the fire, Cecilia Balvin decided to retire from her job as a cook at the UCSD Medical Center had a miscarriage in May, and after their house and all their belongings were destroyed by the fire, the Bulvins' insurance company told them their coverage had lapsed. Then Mary Balvin's brother,

Gregory, lost his job. Cecilia, Gregory, Mary, and her husband, who had lived together in the Hawley Boulevard house, then relocated to a three-bedroom apartment on Felton Street Normal Heights. By



of \$580 and mortgage payments of \$125 on the destroyed house had chewed up their savings, so they turned to charities for help. The Red Cross declined. telling the family that aid is limited to the essentials of disaster relief that had already been provided to the family such as food, clothes, and home furnishings. Three church groups that collected money from parishioners specifically for Normal Heights fire victims helped the though the three churches today control more than \$10,000 in victims' assistance funds and have no other current requests for help, the Balvins can't get a penny of that money. Unable to afford her ent on their apartment, the family has split up. "That the Balvins should be suffering this much this late in the game is really terrible." though the three churches

says Therese Tucker, a long-time acquaintance of the family who remembers them as "doers, hard workers, and as does, nad workers, and very thrifty, like many families were thirty or forty years ago." Tucker's own home was destroyed by the fire, yet she paid the Balvin's rent from her own pocket one month and prodded church leaders to continue helping the family. Those unsuccessful effort have left Tucker so disillusioned with the religious groups that she questions their sincerity and accountability. Shouldn't these people whether they're clergy or not report how much they collected and how much they disbursed?" she asks. Two of the three church groups that collected funds did selp the Balvins last winter

priest at St. Didacus Catholic Church in Normal Heights to give the Balvins \$600 from the church's fire victims' fund to pay the rent, "he wrote a check without asking any questions." Tucker recalls Mary Balvin says the Reverend Dan Smitha of Normal Heights Methodist Church was "very heipful" in arranging payment of the family's rent for two months. But the generosity of these

But the generosity of these groups soon dried up. Mary Balvin says.
When Monsignor Michael Coughlan at St. Didaeus deeded not to cover a second rent payment in February. Tucker asked Coughlan how much the church had raised and spent on behalf of fire victims. She say Coughlan the comment of the coughlant of the declined to share the details. The fund, she says, "is still a big puzzle to me today." Mary Balvin was also turned down when she personally asked St. Didacus for help in paying the rent. The priest referred her to a Catholic service agency. nothing they could do."
(Monsigner Coughlan didn't return several phone calls on

While the San Diego
District of United Methodist
Churches paid two months
rent, the Balvins received the second check only after they were threatened with eviction for being ten days behind in

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: What's in a name? Or rather, is this the same man? The San Diego Union and the Los Angeles Times have it Moamma Kadafi: USA Today spells it Muammai Khadafy, the Wall Street Journal goes with Muammar Qadhafi, and the New York Times Magazine chooses Muammar el-Qaddafi, What gives? an Heller

Sun Diego
San Diego
Take it from your old Anglo-Saxon
friend, the Arabic language is a real headscratcher to us Westerners. It's because we have to translate sounds, not letters, from have to translate sounds, not letters, from one language to another, and our English orthography is not readily adaptable to Arabie phoneties. In all there are about twenty versions of the Libyan colonel's last name. Which is correct? None. I, Matthew Alice, have discovered the true spelling of Colonel Q's name. No other newspaper has published this spelling, which has been authenticated for me by two experts on the Middle East. The colonel's first name should be written Mu'ammar (the apostrophe should more properly be a small c; it indicates a sound in Arabic from deep in the throat). His last name is — are you ready? — al-Qadhdhafi. The dhdh is not an indication that you should visit your optometrist; it is a transliteration of a double consonant. like the double t in matte The prefix "al" signifies "the." The i on the end of "Mad Dog" Q's name may mean he or his ancestors are from a village called Qadhdhaf — though the biographical details of the enigmatic Libyan are sketchy

Dear Matthew Alice: Today as I was filing my nails with a emery board, as the usual case of heebic emery boant, as the usual case of neede-jeebies came on, I started to wonder what causes them. What I call "heebie-jeebies" has also been called "chicken skin." "goose flesh," or "goose bumps." A shiver



can be brought on in most people by scratching on a blackboard.) What causes these and why do certain things make peo-ple react this way? Help me out, Matthew

Chula Vistat

I hope you're a brave person, Linda, because what I have to tell you isn't pleasant. There's no inspé fry you – your case of cutte anserine is incurable. It's not your fault you saffer this ugly affliction, because it's the result of your autonomic nervous system, which exist mout on Ests involuntary control over many of your bodily foundations. No can't control when you'll get the tions. You can't control when you'll get the bumps or when they'll subside. But it's not so bad; no one ever died from cutis anserina, or heebie-jeebies, goose flesh, goose bumps, goose pimples, or whatever

Linda DeVault Chula Vista

Scattered all over your body are tiny airs, and each of those hairs has an itsy

bisy muscle attached to it, carled the air rector pili muscle. If this muscle contracts, the hair follicle is pulled into a vertical position, and a small bump is raised on the skin where the follicle exits the skin. It may skin where the follicle exist he skin. It may not seem very useful for half to have muscles, but long, long ago, when humans were much more hirsute than they are to-day, muscular hair probabily performed a good service. Hair lying flat against the skin is useful enough, I suppose, but when it gets cold outside, reelning hair doesn't do much good. However, by moving each hair into an upright position, a thin layer of air is trapped against the skin, this sir is warmed by body heat and protects against the chill. And that's one way exemen and cavewomen stayed warm. cavemen and cavewomen stayed warm.
Many thousands of years later, we have
down jackets and thermal underwear to
ward off the chill, but we still get
goose bumps when we're cold.
You might ask what an emery board has

hair muscles are governed by the autonomic nervous system, which is incoloniary. Well, just as your body reacts to cold without your conscious mind telling you arm hairs to stand at attention, you arm hairs to stand at attention, you arm hairs to stand at attention, you also react automatically to stress in the same way. Whatever disrupts your peaceful cognitarium, whether it be an enery board, a fingernail against a blackboard, or a sarating tager bounding after you down a jungle trail. will cause your autonomic nervous system to trager the contraction of the hair model day to your autonomic your mark your heart, visceral organs, blood vessels, glands, and smooth muscles. So along with the bumpy skin, you could voluntary. Well, just as your body reacts also experience a drop or two of sweat, an increase in respiration and pulse, a twitching stomach, even diarrhea, depending on the severity of the stress. Most people hanthe severity of the stress, stors jeeping had dle emery boards fairly well. Fingernails on a blackboard are almost universally despised, but other sources of stress and raised hair follicles are a matter of an in-

dividual's personality.

That leaves two questions unanswered.

First, what's the advantage of erect hair in a stressful situation? The answer may be a stresstar strain. The dark stage of that, like dogs and cats and most other animals, in times of danger, it's an advanage for us to look larger, more formidable. Goose bumps may not do the trick, but once upon a time, I suppose a bristling pelt would have an effect on a threatening animal, for example. The second question (for which I have no answer) is, what is it called when a goose gets frightened or cold and its skin goes all prickly?

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

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THE INSIDE STORY

HOW BAD ARE THINGS BETWEEN SAN DIFGO City Councilmen Ed Struiksma and Bill Cleator This bad: the two loval Republicans, once close political allies and good friends, are not cooperating and barely talking. Their relationship cracked in late December when Struiksma announced he would oppose Cleator, the council's elder GOP statesman, in the mayor's race. In further disintegrated in March, when Cleator's friends raised questions about how Struiksma had spent taxpayer monies on travel and meals. These revealations formed Those revelations forced Struikma to abandon the major's race and led some Republicans to predict that Struikma's political career was finished. But the nasty spat has also harmed Cleator's own majoral campaign against Democratic challenger Maureen O'Connor. Struikma has used his position as deputy major to deprive Cleator of several major issues in the major's

major issues in the mayor's race. Cleator has tried, for neighborhood groups who do not want the proposed new central library built downtown. He's held press downtown. He's held press conferences to support a Hillcrest location, and earlier his month he led the council majority, which approved the purchase of the land and the abandoned Sears building on Cleveland Avenue. But Strukksma syabbed the issue from Cleator by appointing of the conference of the conference of the properties of the council strukksma syabbed the issue Although that task force recently completed its study, and although knowledgeable sources say the group picked Hillcrest as the favored Cleating, Strukksma hasn't Hildrest as the twored location, Struiksma hasn't released that information. (Struiksma's effice says the task force vote was "just a preliminary tally.") Cleator also says Struiksma broke a promise not to oppose his efforts to assemble a council majority in favor of the Sears

unsuccessfully, against the proposal.

Cleator also wanted a public

awaited report submitted March 17 by the city's Campaign Review Task Force. Allowing the council to debate the findings of the task force, including its call for random audits of campaign spending and the suggestion that candidates accept responsibility for the contents of their advertising, would have helped Cleator wrest the ethics issue from O'Connor. But as deputy mayor, Struiksma sets the agenda of the powerful council rules committee. He ignored several requests by Cleator that the issue be heard and didn't act on an April 25 memo in which Cleator asked for "the opportunity to express appreciation to the committee [members] ... and clarify my position on the matter" of

position on the matter" of campaign ethics. While Cleator has played heavily to neighborhood groups and environmentalists in the current campaign, he backed the business establishment by urging the city council and port commission to proceed with construction of the new horfort convention conterconstruction of the new bayfront convention center despite \$60 million cost overruns. But Struiksma grabbed newspaper headlines by impaneling a "blue-ribbon" task force to study those emberrassing cost increases and then by disregarding the task force's recommendation that the construction continue

that the construction continue despite the cost overruns. In each of these three issues — the central library location, the campaign review task force, and the convention center overruns — Struiksma took positions that hur Cleator and helped Democrat Maureen O'Connor, Cleator's Maureen O'Connor, Cleator's mayorial opponent. O'Connor, for example, supports a downtown location for the central library and opposes city purchase of the Hilicrest Sears site. Her early promise to refuse campaign contributions from real estate developers has allowed her to



dominate that sensitive

campaign issue, and she has been outspoken in her skepticism of the cost projections for the convention center.

contential and a superior of the contential and a superior on these issues "to slight or support either mayoral candidate," and he describes his actions as "house of a person who has become more independent and is taking more of a leadership nole." But others say Struiksma is simply positioning himself propositioning himself propositioning himself or political life on a city council dominated by OC connor, who are not superior of the content of the con

Voters want politicians to be tough on crime, so finding a policeman who will endorse their candidacy is a top priority for aspiring officeholders. San Diego Police Chief Bill Kolender rollec Chief Bill Rolender knows that, so he expressly forbids his officers from posing in uniform with would-be officeholders or using their titles in political fundraising titles in political fundraising appeals. Still some candidates go to great lengths to circumvent the spirit of Kolender's prohibitions. Former City Councilman Bill



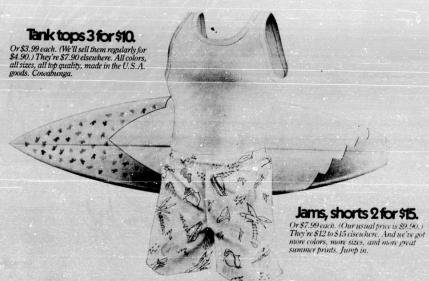
Police Sergeant Ty Reid last year to pose in a photo sent to voters in his unsuccessful city council re-election campaign. Reid, president of the police officers' union, was on a oneofficers' union, was on a one-year leave of shence, so he agreed. He couldn't wear his uniform, so he donned a suit, and in place of his police department badge, he pinned a department badge, he pinned a observation of the suit, and in place of his police has jacket pocker. There just happened to be a police patroit car nearby, so Mitchell and Reid mads sure it showed up in the photo. Because no police department regulations were violated, Kolender couldn't complain. Fire department officials couldn't off-duty firefibries posed near complain either when several off-duty firefighters posed near a fire truck in a "Cleator for

Mayor" television advertisement taped this year. But San Diego School Board candidate Steve Vaus wasn't so careful. Early this month, Vaus asked Police Commander Keith Enerson to help organize a fundraising breakfast on Vaus's behalf. Enerson agreed and signed his name and police department title to a May 5 letter mailed to some twenty-five police officers. In that letter, Enerson asked his subordinates to attend the May 13 fundraiser, and in a postscript, he urged the officers to contribute "a minimum of \$35 (maximum \$250/to help Steve in his race." A fundraising envelope was included. Several days later, a copy of Enerson's letter showed up in

from the letter. Enerson did in a May 9 note to the invited in a May 9 note to the invited policemen, in which he wrote that "use of my signature ... and police department title ... was inappropriate and unauthorized." Moreover, the letter announced that the unautiorized." Moreover, the letter announced that the breakfast had been canceled. Vaus sent his own apology that same day, although his letter also included a second fundraising envelope.
Assistant Police Chief Bob

Burgreen confirms that Kolender's quick reaction was prompted in part by embarrassing publicity earlier this month about an unreported \$50,000 loan Kolender received from Steve Vaus's father, Jim Vaus. Although the city attorney's office ruled that Kolender didn't have to report the loan on his city-mandared financial disclosure forms, news stories about the loan mentioned that Kolender had written a letter praising youth programs established by Jim Vaus. established by Jim Vaus. Because Eneron's letter on behalf of Steve Vaus notes that his "assistance with the Police Department Juvenile Program [is] clear evidence of his dedication to kids and our community." Burgreen says it's "clear that people who keep up with the news are going to you will be news are going to will be news and the news are going to will be news and the news are going to be news are going to be news and the news are going to be news are going to be news and the news are going to be news are going to be news and the news are going to

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ESCAPE

once, and I still remembered where Phi lived. The house was built in two parts, divided by a large cemented yard. The back part was the family living quarters. The front was Phi's grocery store.

When I entered the store, I saw that nothing had changed — every for the addition of a big red Communist flag over the door and a large picture of Ho Chi Minh on the wall. Phi was standing behind the counter, talking to a customer. She stopped talking then she saw me, her eyes widening with astonishment. She glanced at the door, then said something in a low voice to the customer. When the person was gone, I approached her and asked gentle, "Sister Phi, how are you!", "Sister Phi, how are you!".

She tapped her head in a gesture of confusion and did not answer. Instead she asked me, "And you? How are

Our formal conversation sounded lost in this embarrassing situation. I thought I should be direct. I told her briefly about my escape. My write, Thuy, had come to visit me at the camp on Miss. By the come to visit me at the camp on Miss. By the come to which me at the camp on Miss. By the come to visit me at the camp on Miss. By the come of the come of the come of the camp of

box for nine days and beat me during intense interrogation every day, trying to learn about my escape plans (I had beat an about my escape plans (I had experiment of the properties of the prop

I told Phi, "I need a hiding place here, in Ho Nai, before I can find a way

to Saigon. Could you help me?"
She did not answer but took me through the back yard to her house. She served me some food at the kitchen table. "I don't mind risking myself to help you," she said, "but I am not sure I could convince my family to take the risk."

I told her I had to leave this area because it was too close to the re-education camp. I knew they'd still be scarching for me. My only plan was to get to Thuy in Saigon. Phi thought I was afraid to do that. I had no identification papers, which everyone was required to carry at all times, and the bus would go through many check-points. I then remembered that Thuy had an aunt whose family had moved to this area after the fall of Saigon. Her husband used to be the chief of the department of social services in another city. They moved here pretending to be farmers so that he could avoid being sent to the re-education camps. They now farmed rice, and Phi knew where they lived. We decided that I should go there until I could find a safe way to rec hm y wife in Saigon.

Thuy told me, "They set up a trap with armed soldiers along the trail to your camp. I feit something was wrong, but it was too late to turn back."

Phi took me to the farm, which was about an hour's walk outside of Ho Nai. Thuy's uncle Trac and her aunt Chi lived there with their three children. I asked them please to let me stay, because I had nowhere else to go. I told them that if I were captured, I would be executed.

be executed.

Aunt Chi looked stricken, but Uncle
Trac seemed calm. "You can stay here,"
he said. "But understand that we are
all in a dangerous situation. You must
be ready, at any time, to get away from
this house whenever someone comes.

be ready, at any time, to get away from this house whenever someone comes. I will show you where to hide then." They lived in a very small bamboo house, with a palm frond roof. Inside there was only enough room for two big bamboo beds and a small table. Uncle Trace made another bed for me by placing an old door no some homemet bricks. At night, we put away the table to make room-for my bed. Uncle Trac's house was in the center

Uncle Trac's house was in the center of a big field. There was only one narrow trail leading to the house, and we could see whoever was coming. This would allow me time to get away through the back door.

Uncle Trac led me to the back of the house, through the rice field and a stand of elephant grass, and then down into a wooded valley. He told me to run and hide here immediately if I saw someone coming toward the house and to wait for him.

During my two-month stay at Uncle Trac's, I worked in the rice fields, just like a farmer. It was very pretty in the spring and summer, a dry rice farm of bright green nestled on the plains. I tried to help with the work, but I wasn't a very eard farmer.

a very good farmer.

The search week after I arrived, Trac's daughter went to Saigon to try to context Thuy. She located Thuy's best friend, Binh Minh, who, like Thuy, was part of a support group made up of the wives of men who were in prison. The Communists jailed fewer women than men, mostly illose who had been in the South Vietnamese military. There were support groups like this all over the country, and the women would help each other keep track of their husbands as they were moved from one prison to another.

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(continued on page 12)

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that Thuy had been arrested when she came back to try to see me a second knowing I had been locked up because

This news hit me like a hammer to the head. The cadre who was interrogating and beating me in the prison camp had told me Thuy had been arrested, but I had hoped he was lying. They had caught her because they thought she was trying to help me escape. Now she was being held by the police in Long Giao, 110 kilometers northeast of Saigon where, I imagined, she was being harshly interrogated. My first impulse was to go on a suicide mis-sion to rescue her. But how would I get there, without identification papers, and now would I get a weapon

I did not know what to do, but my mind and heart ached to do something. I thought about going to Saigon to contact old friends, especially the old soldiers still at large; then perhaps there could be some way of rescuing Thuy. I dared not discuss that idea with Unele Trac and Aunt Chi, for fear they would stop me. I only told them I would like to go to Saigon just for one day to see what it was like.

Uncle Trac quietly looked at me for a moment. He seemed suspicious of my intentions and showed understanding in his look. He spoke gently. 'I suggest that you come to the church and pray. May God tell you the right course of

Early the next morning, I went with

Uncle Trac's family to the church. It was a long way across many rice fields The rising sun illuminated the fields in a pink mist, and the distant peal of the church bell made me a little less nerv-

ous as we walked.

The church was small and crowded. It was in a small Catholic village, and everybody knew each other, saying hello and shaking hands. I was a stranger there, but instead of making me feel safely anonymous, it only made me more afraid of being recognized. This was the first time I had appeared in a crowd in public. I felt as if someone were watching me from behind and that the police were ready to pounce on me and take me at gunpoint to hell.

I went s raight down to the very end

of the last pew and sat with my back to the wall. This fear of being watched from behind was to haunt me for all the time I was part of the underground in Vietnam. Wherever I was, I always tried to get beside a wall to cut off at least one angle of attack. Many years after, even now, this strange haunted feeling of being watched is still with me and has become a part of my character.

At the Mass, where I first experi-enced that feeling, I felt a contradictory mix of sweetness and pain, for there was a wonderful sensation of freedom in being able to say Mass after two in being able to say Mass after two years in prison. My ears heard the prayers, but my mind was with Thuy, who was in jail and probably being mistreated. I stayed on my knees praying for her, asking God for a clear mind to make the right decision. I knelt with my head down, my eyes closed, and my face in my palms, submerged in my thinking until I realized that my palms

On the fifteenth day at sea, a twenty-five-year-old man next to me died of thirst. I had to throw him over the side.

After the Mass, I went right home vithout waiting for Uncle Trac's family. I got a hoe and walked straight into the rice field and started working furiously. I understood now that I should not make any decision yet regarding Thuy's predicament. Binh Minh came out to the farm from

Saigon a few days later. The only thing I could do was ask her to go to Long Giao and try to contact Thuy, bring her some food, and tell her where I was. She did make the effort, but she was unable to see Thuy. Binh Minh was such a true friend. She'd been a journalist too, as had Thuy, and throughout our ordeal, she helped with organization and as a go-between. She later died of hunger and thirst on the sea when she tried to escape Vietnam in 1978.

I was living from day to day, just waiting I was confused, frightened, depressed, and I had no plan. Binh Minh visited me many times, and she

didn't know what to do, either. I had

or an increase.

ne day in July, I was on the roof of the hut, repairing a hole in the palm fronds, when I saw a woman across the rice fields. It was Thuy! My heart suddenly felt like a sharp needle was jabbing through it. A sensation of hot and cold ran up and down my spine, but at the same time, I felt strangely numbed, emotionally and physically. I feared that she was an illusion.

Thuy hurried along the trail, wear ing a peasant hat and the brown outfit worn by women farmers. I jumped from the roof of the hut and lost my footing. falling down onto the ground. I ignored the hurt and ran to Thuy. When I approached her, I saw that she was very thin and pale. My heart lit up, I started to pant, and I felt a deep mixture of painful affection and joy.

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Thuy felt the same way, standing quietly and staring at me. We looked at each other's eyes, each other's face, and on down to each other's feet, not saying a single word, not even hello When I opened my arms to reach for Thuy's shoulders, I saw Binh Minh behind her, holding my two-year-old daughter, hurrying toward us and motioning for us to get inside the house

Thuy stayed overnight. We stayed up talking and never went to sleep. I told her all about my escape from the re-education camp and asked what had happened to her. "I got caught that afternoon when I came back to see you again," she said. "They set a trap with about twenty armed soldiers. about twenty armed soldiers along the trail to your camp. I'd felt something was wrong, but it was too late to go

Her eyes filled with rage and her lips started trembling. "After searching me and confiscating everything I had, they drove me the twenty kilometers to the police station, because I was a civilian. I asked them to send a note to a friend asking her to pick up little An from the babysitter and take care of her, but they said that with parents like us. An would be better off in the orphanage. They also told me that you and I would never

see each other again."

Thuy was jailed for two months in the Xuan Loc police station, ninety kilometers northeast of Saigon. Every day she had either to be interrogated about the plan to help me escape or she had to do hard labor in the fields. They accused her of working for the CIA against the Revolution in attempting to lib_rate the prisoners in the camp Thuy kept denying all the accusations Her story was that she was so lonely, so desperate, that she attempted a suicide mission in order for us to be together. After two months of interroga-tion, they told her that she would be transferred to a long-term jail by the

following week. A few days later, they called her in again and informed her I had escaped. "At first, I did not believe them," she told me. 'I thought that you had been executed. Then they said they would release me if I signed papers confirming that I would turn you in whenever I saw you. I signed all the probation papers, and I'll have to check in with the police and divulge my activities the poince and arvinge in years not every week. It was my only hope to be free and see little An again.

"I took buses to Saigon. I thought that they would try to follow me in order to find you, so I changed buses

on the way. Instead of going straight home and reporting in to the local police as required for the intense pro-bation I was on. I went to Binh Minh's workplace, an embroidery shop. Sho was so shocked to see me. 'Oh God, did you escape?' she asked. I learne from her that you were safe, and I asked her to help me see you and An. She had me wait in a coffee shop while sho picked up An from another friend ence then, wherever she goes, she, too has to make sure that no one is follow-

Thuy asked me not to tell An that I was her father. She said this was necessary because the police always ent after the children to find out in formation about their parents. An had been two months old when I was sent and Sharelled me unite. It was

very hard sometimes, not being able to act like her father. I had to lie to her. But it was safer that way. We decided that I should go to Saigon

and hide out until arrangements could be made for us to leave the country by boat. Thuy went back to Saigon the next day to make contact with a Catholic priest she knew. He had connections with a secret organization that produced fake identification papers. In Vietnam, everyone has to carry a small ID card, and the police can demand to see it at any time. Without the ID, I could not return to Saigon. It took a few weeks, but Thuy finally succeeded. She had to pay about 300 Vietnamese piasters — equal to a year's salary for the average government worker - to get me a voter's identification card and permit for moving between towns This permit was required even to go fif-teen miles to a neighboring city. By strict agreement between the organization and the priest. Thuy never knew anything about the organization. Dur ing my two years hiding out in Saigon, she had to go to the priest many times because the government changed the ID forms regularly.

My new name was Le Van Bao. I My new name was Le val Balo. I adopted a disguise by wearing fake glasses with powerless lenses and by changing my hair style. I didn't want anyone to recognize me in Saigon, but this would be difficult, since I had appeared on television as a reporter, and a lot of people knew my face. My farewell to Trac and Chi was very

My farewell to Trac and Chi was very sad. Aunt Chi gave me ten ears of boiled corn, stuffed in a plastic bag. She was moved to tears when she told me to be careful living in Saigon. Uncle Trac tried to be calm. I knew he was a strong man and did not want to show his emotions. When I tried to find the words to show them my gratitude. Un-cle Trac cut me off. "Do not thank us." he said. "Just remember that no human can avoid God's will, no matter how strong and skillful he is. Keep praying sten to God."

I tried to swallow my emotion lowered my head to show respect for them, and got stuck in my words. They had let me stay with them, regardless of the danger to themselves. They of fered their farm as a sanctuary if needed a place to hide out again. Even though I had the papers now, they knew I'd have to deal with a lot of trouble in

ntering my hometown of Saigon for the first time after Saigon for the first time after my escape from prison, I felt very afraid of being arrested on sight, regardless of my ID papers. Besides this fear, I felt a painful bitterness in see-ing that my belowed Saigon had changed so much. It had become a city with nore red flags and propaganda banners

From Ho Nat. Binh Minh took me on a small Honda motorcycle thr downtown Saigon straight to a hiding place in Cholon, Saigon's Chinatown lived in a tiny room in the attic of a very small wooden house. The room was narrow, dark, and very hot, with only enough space for a reed mat laid on the floor. There was no door, only an opening through the floor. The on tiny window was kept closed most of the time. I dared to open it only late at night for some fresh air, after turn ing off the light. For months I did not see the sanlight. My meals were brought up to me by the lady owner of the house, who was a friend of Thuy's

nother.

I stayed in a series of such hideaways

as Thuy and I attempted to escape Viet-nam. It was a terrible time. I was afraid beside the Saigon River. It was the firs time I was confronted by the police and had my ID checked. I had rendezto go out, even though I had papers had my ID checked. I had rendez-voused with several friends to discuss an escape by boat from Vietnam. Thuy had ten thin gold leaves with her to give to the organizer, through Tuong Vi. The meeting included Binh Minh, Vi, Sao Hoang, and Duyen of our support Thuy lived in the same house when she and I had lived as husband and wife before I was jailed in the re-education camp. Being on probation, she had to check in with the police every week and turn in her daily activities log for

The police suddenly broke into the café, blocked all the exits, and began I had to change hideaways ofter because the police conducted irregular house-to-house searches. Everywhere checking everyone's IDs and searching their bodies. To be caught with gold or in the country, they did this. For no par ticular reason, they would search a cer-tain neighborhood this week and U.S. dollars on you was a grave crime under Communist law. Our table was another neighborhood next week, so I had to keep moving. But there was one on the balcony above the river, so Thus quickly pushed the bag of gold leaver through a hole in the wooden floor time, in the evening, when they sudden-ly searched the area in which I was They fell into the water below, I was frightened but had nowhere to run, so hiding. I had to get away and was unable to contact Thuy's friends for another place. I had to wander about the streets I withstood the search. They kept us along with other customers, locked in the café for an hour while they gave us with nowhere to go. Late at night I went into a churchyard and ducked under the a lecture on "revolutionary morals" before letting us go. At that time, the stairs to wait out the night. It rained hard that night. I stayed on the flooded Communists were pressing a campaign for "crasing imperialist and American culture" by confiscating and burning all floor, cold, wet, frightened, and desperately waiting for the day.

In the morning I stayed through all books and musical cassettes published under the former government of South Vietnam. The Communists did not the Masses then went to a movie to get some sleep in the darkness before go-ing to the next scheduled hiding place allow couples, even spouses, to display loving acts in public, even hand holding or the night.

Since the police were keeping a cl or sitting too close together. They called watch on Thuy, she asked Binh Minh or Tuong Vi to arrange new places for those acts violations of tradition and volutionary morals. I was lucky that day to be not with just one woman, bu Tuong Vi was another friend in many. That's why they let us go and Thuy's support group. She had been a journalist, too, and later on, after Binh

kept other couples. Late that day we came back to the cafe and waded into the shallow water beneath the bulcony and searched for hours before we found Thuy's bag of

Minh died on the sea, she became the one who did most of the hard work

Binh Minh or Tuong Vi. Every time we

wanted to see each other, we had to in-form them, and they arranged it. Thuy

couldn't come to my place, and I couldn't go to her house, so sometimes

we met at a movie, in the darkness of

the theater, sometimes in a restaurant,

ometimes at the river. One nine I was

almost caught in a small cotice shop

I saw Thuy often, but always through

leading to our survival.

fter about a year with the dif-ferent false 10 cards, 1 left more confidence. At first, 1 had thought that the Communists were very organized, following me, follow one Thus, and they could find out a lot of information about us. Hot after a year. I re-evaluated their system. The



About Duona Phuc

In the five years since their arrival in America. Duong Phuc and his wife, Vu Thanh Thuy, have been active members of the Boat People S.O.S Com-mittee. The San Diego-based committee was established in 1980 to try in various ways to end the piracy plaguing the boat people in the South China Sea and the Golf of Siam. As part of that effort, Phuc will be returning to those waters this week as a journalist and former boat person, to be part of an international humanitarian effort to rescue some of the 10,000 boat people still leaving Vietnam every year. His six-week cruise will be paid for by the toat People S.O.S. Committee.

Phuc, forty-one, lives in Mira Mesa with his thirty-six-year-old wife, their

three daughters, and a nephew. Thuy works as a newsroom assistant for the San Diego Union. Phuc, who is between jobs as a social worker, will be flying to Singapore, where he will board the Cap Ananuar II. a transport ship that has been plying the waters off southern Vietnam in search of boat people. A group of French physicians, Médecins Du Monde, and a West Gerple. & group of French physicians, Medecins Du Monde, and a west ver-man humanitarian organization, Cap Anamur, began operating the ship in April of 1985. Hundreds of refugees have been rescued and resettled in Europe and the U.S. But, Phuc asks, "Why should only the French and Germans do the job?" We Vietnamese should be doing it ourselves. At least we should

be contributing more than money."

A cameraman will also be on board, and together he and Phuc will be pro ducing written and taped accounts of 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 meaningful to me and to all of us who survived."

- Neal Matthew

police were very inefficient and relied almost totally on informants, and many of the officers were corrupt and just wanted to make money. So Thuy and I started meeting more often, and then we moved in together.

This was in the house of my elder brother. Our parents had died when we were very joung. My brother was a judge in the former regime and as a result was now in iail. We lived with my sister-in-law and her four children One of the children, Duong Hoa, later escaped Vietnam with us. His mother asked me to take him out of the coun irs before he got drafted into the Communist army, so he would have a beter future. It was common for families in Vietnam to arrange for their young

wasn't enough money for the whole family to buy passage, and besides, the wife usually had to wait behind for her

jailed husband to be released.

As far as the police knew, Thuy w still living at her house, but she and I and An were actually living together just like a family. That's why we had a second daughter with us when we escaped Vietham

All this time, we were attempting to get on a boat to flee our country made many trips from Saigon to Vung Tau and other cities at the mouth of the Mekone Delta, and although we were prepared to escape on twenty different occasions, we actually got onto a boat only two times. We said good-bye to our

relatives and friends so many times and had so many farewell dinners, it almost

became embarrassing. Finally, we stopped saying good-bye and just left. Before each trip, we had to pay about ten gold leaves to the organizers, and after each trip fell apart, it took a long time to reorganize another one. Since the fall of Saigon in April of 1975, we had no income at all. Thuy could not find any job because of her background as a news reporter for the Voice of Freedom, a U.S.-funded radio station. She had to sell all of her jewelry and our possessions before she started get-ting support from her parents, who had left Vietnam just after the fall and who now lived in Texas. Like many refugees, they were sending money to someone in France, who would have the money converted to gold. In Saigon, a person whom Thuy didn't know would bring her gold leaves that weighed about one and one-half ounces. Each of these leaves was worth about \$400. This gold was already in Vietnam

The people who were wealthy before 1975, especially the businessmen. always kept their wealth in the form of diamonds or gold leaves hidden somewhere at home. After the fall, they became desperate to transfer their wealth overseas. They knew that the secret organizations that arranged the escape boats would only accept gold in payment for passage, so these rich Vietnamese businessmen set up a system to sell their gold to the boat people. The wealthy people had relatives in France or other countries who were the go betweens. Thuy's parents, as well as the relatives of other Vietnamese wishing to buy passage on the boats, would give American dollars to the relatives of these businessmen. Those relatives would then send a coded message by elegram to the owners of the gold in Vietnam, authorizing the payment in gold to Thuy or other people. Of course, the payment in gold was always at a somewhat lower value than the dollars received. This way of transferring wealth between people, and be-tween countries, was based totally on trust and it seldom failed, since it

worked to everyone's mutual benefit. We lost a lot of money on our first few escape attempts, but not later, because I wouldn't allow it. Unlike the other boat people, I had to leave the country or I'd be shot as an escaped prisoner. I fired a gun once to scare a person into believing I was serious about getting our gold back. I had no choice. It was the first and last time I fired a gun during our ordeal. It has been lent to me by an old soldier friend who had escaped the re-education camps. I didn't want to use guns to threaten people, but if I lost gold, I had no way to leave the country. The man gave me my gold back the next day.

The escape attempts were all the same. We had to trust whoever we were dealing with because we had no choice There was a meeting two or three days ahead of time at one of the organizers' houses in Saigon, where we would receive instructions on taking the bus to Vung Tau, finding the safe house we were assigned to, and waiting there until dark. All of the boat people were di-vided into family groups and were transported through the delta by small

ats to the larger boat offshore A guide would take us through the river channels. During the risky trip through the delta, the strict rule was to he as low as possible on the floor of the small boat, as the boat did not have any cabin or cover Lying flat, we

watched the black sky lighted only by the stars. The night chosen for depar ture was always the darkest night of the month, without moonlight.

Although we could not see anything we understood that we were in an extremely dangerous situation. Silence was the greatest requirement on the boat. Small children were usually given light tranquilizers so they would sleep through the night. The overloaded boat usually swaved on the river. When it ran fast, waves of water poured inside. often choked on the water, trembling in the cold and wet.

The engine was sometimes suddenly turned off, and a frightening silence took over. The boat handler would paddle the boat into the dense brush along the shore or under thick trees. Without seeing what was happening, we all understood that there must be Communist patrol boats somewhere in the area and the escape boat had to wait un-til the way was cleared. It took several hours to make our way out to the big hoat offshore. We climbed aboard th big boat only twice, because the Communists were good at catching the small boats in the delta. When that happened. a signal would alert all the other small ts, and we would have to turn back. Many people stopped trying to leave after four or five aborted trips. After our tenth failure, we too thought of giving up, but I knew that only bullets

aited me if I didn't leave.

In February of 1979, we made it all the way out to a big boat. Thuy, our daughter An, my nephew, and I climbed aboard, but thirty-five people crammed onto a fishing boat makes it seem anything but big. It was fourteen meters long and two meters wide and was so crowded we couldn't move. We were caught up in a storm almost im-mediately, and two days after we set out, the engine broke down. The per-son who was supposed to be our mechanic turned out to know almost nothing about engines. He had lied about being a mechanic, because he had no money to buy a seat on the boat and mechanics could ride for free. We drifted aimlessly for fifteen days.

Thuy was six months pregnant at the time. The storm had broken the boat's water container, so we had no fresh water. The dried food we'd brought alone was useless. We assumed that we would all die. Thuy just lay there and couldn't move. I felt that I was the strongest man on the boat, so I had to something. The two crewmen and I rigged up a pot with a pipe in it and boiled seawater. The steam condensed in the pipe, and enough water dripped out for everyone to have about a pint a day. But it only worked for a couple of days because we ran out of thines burn to keep the fire going. Our clothing had provided fuel for the fire.

and that was all soon gone.
We saw twenty-two ships of various nationalities, and we signaled them, but none stopped to help us We felt hopeless. In that situation, you only help your own family. I had my preg-nant wife, my four-year-old daughter. and my nephew to worry about. On the fifteenth day, a twenty-five-year-old man died of thirst. He was the brother of someone I knew, and he sat next to me on the boat. So I was the one who had to throw him over the side. Most of the other people were too close to death even to notice. The two crewmen and I said a prayer for him, then I dropped him over. After that, everyone just waited to die.

rested by the Vietnamese Coast Guard. We had been pushed by the wind and current back toward Vietnam. When we saw them coming, Thuy, An, and my nephew were lying on the cabin, ex hausted by thirst, hunger, and the ocean. I crawled to them, held them all in my arms, and said. "We are going to land. There will be water and food rested." Logically, I should have real ized that I was being brought back to a firing squad, but at that moment, I had no thought of the danger of being recaptured. Lonly felt relieved that my wife and my daughter and I weren't go-

ing to die on the sea.

Some of the Coast Guard crewmen laughed at us. They told us we were lucky to be captured and that they had caught a lot of people like us. They towed us back to the coast to a fishing village in southern Vietnam called Vinh Chau, in Bac Lieu province. The men were forced to pull the boat ashore at a Buddhist temple. I've wondered how we could be strong enough after our ordeal to help unload all the exhausted women and children, but we had no choice. The soldiers had guns, and they

forced us.

They searched us all and confiscated They searched us all and confiscated our valuables, gold and diamonds, and our papers. They took everything, including my wedding ring. We had to fill out some forms with our mames and addresses (Thuy used her real name, but I used my fake one), and by the time we finished, it was dark. They'd given

A WOMAN'S LIFE IS A

us some water so that we would be strong enough to walk to the police station, where we would be held for what we thought would be a long time.

It was so dark you could hardly see the person walking beside you. We walked on narrow paths between the rice fields, and those unable to walk rode on a wagon pulled by a cow. I quietly slipped up onto the wagon and kept myself flat on the floor to talk to

at the jail," she whispered. "They wil find out you are an escaped prisoner.

"I can't leave you," I pleaded. Before I could protest further, she gripped my hand firmly and forced me to go, say ing. "If you stay, they will kill you, and then we will all die. You're our only

hope for living."

I felt guilty, leaving behind my pregnant wife and my daughter and my nephew. They needed my help. I didn't want to leave, but she convinced me. She gave me her wedding ring, which she had hidden from the soldiers, to use as money if I needed it.

When the wagon stopped in front of the house the police used, the guard got down to open the gate. At that time, I touched Thuy's hand good-bye, slipped off the wagon, and ducked behind a bush. I knew this was risky and there were guards behind me, but I gambled that they wouldn't be able to see me in the dark. When everyone had been taken through the gate. I got up and started walking toward a light on the road to the village. I had no plan at all. I had never been in this area before and I had never been in this area before and had no idea where to go. Plus, after fif-

We could hear the women crying and screaming. Some of the girls were only twelve years old. The men could do nothing.

balanced on the land and exhausted less run. I made it to a market, which was empty, and I couldn't stand up anymore, so I lay down and fell into a fitful sleep.
Suddenly I was jerked to my feet by

someone pulling on my arms. It was the policeman in charge of the market area, and he recognized right away that I was an escaped boat person. I don't know how long I was asleep, but it was still dark. The policeman knew I was supposed to be at the police station, and I thought it was all over now, but I was I thought it was all over now, but I was lucky. He wanted money. I was also lucky to have the ring Thuy had given me. I gave it to him. Then he showed me the way to the bus station. I realized that he wanted to get me out of town before jot caught again, because I might tell on him. He had to help me escape now. He walked with me to the bus station, and he even gave me ten piasters for bus fare. He wanted me to leave his town as soon as possible you are arrested, you must not say that you saw me," he commanded. "Understand? That's for your own

I was very scared waiting for the bus I had no shoes, and I was wearing one of Thuy's blouses because we had burned my shirt on the boat. My skin was charred from the sun, my hair was a mess, I was unshaven. I tried to hide myself by sitting in the back of the station, but people still stared at me.

The bus went to Can Tho, a city close to Saigon, where I had some friends. The wife of a reporter friend who was then in prison helped me with money and clothes. I took a bath, went to a

and clothes. I took a bath, went to a barber shop, and then made my way to my brother's house in Saigon. Thuy, An, and my nephew were held by the police for two months. Thuy was eight months pregnant at that time, and she did not admit anything about her background or her probation. The local

police couldn't check on her because the communications system was very bad after 1975, and Vinh Chau was 500 kilometers from Saigon. She wasn't about to help them by confessing to who she was and who she was married to. The jail became overcrowded with more and more prisoners who had tried to

and children go.

e waited for four months
after Thuy gave birth to
our second daughter, and
then on October 19, 1979, we joined seventy-seven other people on a tiny boat off Vung Tau. Though we eventually succeeded in escaping Vietnam. I sometimes wonder if, had we known what awaited us on the water, we would have still undertaken the journey.
We were headed southwest toward

Malaysia, but the engine quit after two days at sea, and we drifted for eight days. Sixteen merchant ships passed us in that period without stopping to help us. On the tenth day, we were attacked by the first of three pirate boats. They were fishermen from Thailand,

and we knew right away from their guns and their faces that they didn't intend o help us, either. They jumped down into our boat and beat the man who was in charge, then took everyone's jewelry and money. Watches, rings, everything. Gold leaves were hard to carry and con-ceal, so many boat people had them made into rings. Thuy had one gold leaf and many rings, which the pirates stole I lost my wrist watch.

The second group of pirates showed up that same afternoon. They became angry when they saw that there was nothing left to rob from us. They tried to kill us all by ramming their much larger boat into ours, but they only suc-ceeded in destroying the cabin before a third pirate boat came and stopped them. The two pirate crews conferred with each other and then tied a rope to our boat and towed it to tiny Ko Island, off the coast of Thailand in the

Gulf of Siam.

For twenty-one days, hundreds of pirates took turns landing on the island to torture the men and rape the women In all, the boat people eventually

numbered 157 persons, after three more boats were towed in by pirates. It was a living nightmare, something I could not have believed if I hadn't experienced myself

It was late at night when we got to the island. On the way, we had talked about our plight, and we realized that the women were the main targets. We numbered fifty men, twenty women, and eleven children. The women became very frightened. We knew we had to do something to protect them, but we were very confused and didn't want to do anything that would make

We planned to find a way to hide the women when we got to wherever they were taking us. The children would be taken care of by the men. We tried to assure the women not to worry about the children. I told Thuy, "This time it's your turn to run away. You must find a safe place to hide. I'll protect you at any price. Don't worry about the kids, I'll take care of them. Just worry about

The pirates pulled us up onto a beach

of coral rubble and moved us into a large cave, where they searched everyone thoroughly for valuables. Then they left, after giving us water and fish that they had cooked on their boat. I had no idea what was going on. We were just alive and on land, that's all

The next morning, about forty pirates came in a group, and they talked and laughed and loked about us, but nobody understood what they were saying. They drank a kind of wine and smoked opium in pipes. That first day they didn't rape anybody. But that night they came back with guns. They shot into the air several times and were very belligerent. As soon as we saw them coming, Thuy jumped into a hole in a rock, and I sat on top to help hide her. She was one of only three women to escape the whole ordeal.

The pirates separated all the men rom the women, husbands from wives, brothers from sisters, and then each pirate took the woman he wanted. They went off into the rocks, some very close



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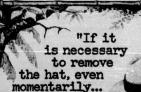
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by, and we could hear the women screaming and crying. Some of the girls were only twelve years old. The men could do nothing. It was at once both

sad and terrifying.

The three other groups of boat people who arrived in the coming days met similar fates. There were twenty-one people in the second group, sixteen men, four women, and one child. This men, four women, and one child. This group had been attacked by pirates ten times already. One young man had been thrown overboard and drowned while the pirates searched the ship. The four women were raped as soon as they landed on the island. The third group of hoat people consisted of twenty-four men, eight women, and five children. The fourth and last group originally numbered thirty-four people, but only eighteen survived to reach the island: fourteen men, three women, and one

The pirates moved us all to the other side of the island on the third day, where there was jungle and grass. guess they wanted a more comfortable place to enjoy the women. It was very pretty and peaceful, which only made the episode that much more horrible. episode that much more horrible. As soon as we got there, almost all of the women tried to find a place to hide. I helped Thuy and two other women find a place in the brush, but when the find a place in the br.ah, but when the pirates set fire to the bushes, trying to flush the women out, the four of us fled to the highest part of the Island. The women pressed themselves into the rocks at a place where they could look down at whoever was approaching. At night they were drenched by rain and dew and held on to each other, shivering, to try to keep warm. They hid in the most dangerous possible place, so that the pirates would never believe that

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women could make it up there. If the women had been found there, they decided there were two means of aver-ting further shame: if only one pirate came, they planned to combine their strength and try to push him off the cliff; if more than one came, the women needed to take only one step and would tumble down the cliff onto the jagged rocks below. The second method was the more likely to be used, since the pirates rarely went hunting

I cared for my two daughters, aged four months and four years, and for my twelve-year-old nephew. I brought food and water up to Thuy and the two women as often as I could. There were many days that I could not bring them anything due to the intense scrutiny of the pirates. Thuy and the other two women had to endure thirst and hunger until I could sneak away and be sure I wasn't followed. Meanwhile, the pirates rampaged in subhuman glee.

There was the girl, P., twelve years

old, who hid in a crevice in the side of the wooded mountain. She was terrified of the rats, the snails, and the centipedes, and even of the ghosts she thought she saw. After fifteen days alone, she couldn't contain herself any longer and left her hiding place, only

longer and left her hiding place, only to be raped on the spot by four pirates. There was the woman, B., twenty-two years old, who smeared feces over her body in hopes of preserving her virginity. She stank so badly she herself vomited, but the pirates still took and raped her, heating her cruelly because of the small of the smell.

There was T., nineteen, who had been on a boat with thirty-four people who were thrown into the sea by the pirates. Sixteen of them drowned. T. pirates. Sixteen of them drowned. It swam for hours before she reached the island. Just as she climbed onto shore, nearly collapsing from exhaustion, she found the pirates waiting. They rushed

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up to her and raped her, despite pleas that brought tears to the eyes of those around her.

The men were mostly helpless before the pirates' wrath. Tran Minh Duc was beaten and hanged nearly till death when he refused to take the pirates to where the women were hiding. Pretend-ing to be ignorant of the women's whereabouts, he had led the pirates

whereabouts, he had led the pirates around in circles in the jungle so that they found no one.

One gang was called the "red-hoat pirates," because of the crimson color of their boat. There were twenty-eight of them, the cruelest, most victious, and largest of the pirates being twice as big as the average Vietnamese man. They brought terror everywhere they appeared, raping by day, ready to kill anyone they didn't like the looks of, and taking anything they could find. They weren't simply interested in valuables.

They took anything, including clothing and ordinary articles. Anything they couldn't take with them they destroyed.

One man, L., had three gold teeth broken out of his mouth by this gang. He was forced to open his mouth and show his teeth even as he wept and explained how the teeth were bad and the gold was only an outer layer and that consequently the teeth were of no real value. The pirates would not listen but laid him on the ground and proceeded to work on the teeth with a hammer. When that method proved ineffective, they began prying at his mouth with a screwdriver. Finally they found a pair of large pliers and wrenched the teeth out. L. held his mouth and screamed as blood spilled for an entire day. The pirates picked up the bloody gold teeth, dropped them in their bag and, screeching with laughter, took L's fifteen-year-old daughter and raped her.



We felt so completely alone and utterly separated from the world. As far as we knew, no one who could help us even knew the island existed. The pirates continued to give us fish and rice, just to keep us alive for their

Unbeknownst to us, after almost three weeks of living hell, an oil com-pany helicopter pilot strayed over the island by accident and saw us. He contacted the United Nations High Com-missioner for Refugees, and officer Theodore Schweitzer flew out in a helicopter from Songkhla refugee camp

in southern Thailand. When he dropped food and medicine, we knew we were saved. He came out the next day in a police boat, and the pirates were so brazen and unafraid of the police that they stood and watched as we were they stood and watched as we were loaded onto the police boat. But there were too many of us, so Schweitzer had to hire one of the pirate boats to take us all to the refugee camp in Thailand.

We staved ten months at the Songkhla refugee camp in Thailand. Thuy and I wrote an open letter describing the piracy and sent it to newspapers all over the world. Theodore Schweitzer and

some U.S. embassy employees in Bangkol: also helped distribute the letter, which helped bring international action against the pirates. The women victims of our group, with the support and protection of Schweitzer, filed charges against the pirates in Thai courts. When we left Thailand in September 1980, the

defendants had not yet been senicised.

We first arrived in Dallas, Texas, and lived with Thuy's parents for eight months, then we moved to San Diego in May of 1981. San Diego was where Tuong Vi lived. She had escaped Viet-nam six months before we had. She was

one of our best friends, and she had been willing to share life and death through our most perilous times. Tuong Vi is now the godmother of our third daughter, the first American in the family, born last August. Her name is Binh Minh.
Finally we are able to live in a free

land, after so many challenges that seemed impossible to meet. There are still a lot of struggles in starting a new life, but the price of freedom is never too high. We'd believed in destiny, and we'd believed in our faithful love. And

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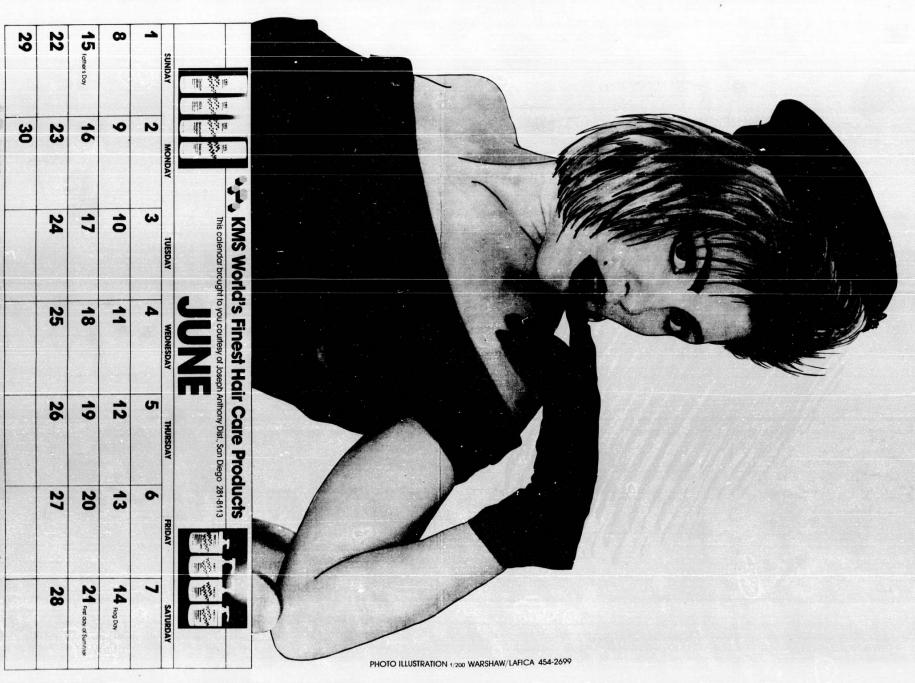
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boring beetle, it is wise to visit a jojoba plant in the early morning, carrying a beating sheet and an instrument for beating. The latter can be almost any short piece of wood or pipe; if you have a foot-long Salvadoran machete, as David Faulkner does, so much the better. Hold your beating sheet - a two-foot-square piece of canvas stretched taut on a wooden frame-beneath the jojoba's branches, and rap the bush sharply with your beater (if you are using a machete, use a flat side). Chances are the metallic wood-borer will tumble onto your sheet, still sluggish from the morning chill and therefore easy to grab. This quarter-inch-long beetle with striking metallic greens and blues on its back is a har addition to any collector's stock

There are easier ways to collect insects, however. You can, for instance, set up a black-light trap,



By Gordon Smith

as Faulkner has done here beneath oak trees on a fifty-acre private ranch a few miles northeast of Lakeside. In the darkness, the four ultraviolet lights dangling next to a canvas screen attract insects of all kinds, the way syrup attracts bees or more mundane matter brings or more mundane matter orings flies. One of the nice things about a black-light trap is that you can relax nearby in a folding chair, swapping stories and enjoying, say. Wheat Thins washed down with sips of Pepsi, while crane flies and geometrids and beetles of many types accumulate on the canva-Then you can go examine them at your leisure. For neophytes, it is an excellent way to become acquainted with local bugs.

"Insects respond to ultraviolet light and are attracted to it," light and are attracted to it." Faulkner explains between handfuls of Wheat Thins. "In fact, they respond better to UV light than they do to ordinary white light. A lot of your aquatic insects will fly over and think the ultraviolet light, are the surface of a pool, and they'll come right in." He pauses thoughtfully, finishing off a few crackers. "I call insects stupid all the time," he observes. "Rarely do I call them smart."

Faulkner, thirty-six, is chairman of the entomology department at the San Diego Natural History Museum. A solidly built man with glasses and short, dark hair, he has been collecting insects since he was a boy, and it would be hard to imagine anyone more avid about the ob. There are some 20,000 different kinds of insects and arachnids in San Diego County — far more than in any other county in California — and Faulkner is renowned among bug experts for his knowledge of where and how to catch all of them. He collects insects more or less constantly nabbing mosquitoes and ladybird bectles that he finds in and around his home in Cardiff and sometimes preserving moths and butterflies that have become trapped on the radiator of his car as he drives a scorpion shortly after it stun-

The Man Who Loves Bugs Crawling

San Diego entomologist David Faulkner and the joy of insects

Who can say how such things get started? Faulkner's parents encouraged him when he first started collecting insects as a five-year-old in Encinitas, and for some reason he never stopped. For ten consecutive years — 1957 to 1967 — he won blue ribbons for his butterfly collections at the Del Mar Fair. His fascination with bugs continued even after he began playing defensive back on the UC Santa Barbara football team, and it didn't wane when he was selected in the 1972 college draft by the Cincinnati Bengals. He was eventually cut by the Bengals nea the end of the preseason, and in 1974 he returned to San Diego and volunteered to work in the entomology department at the Natural History Museum. Five years later, he was named chairman of the department. Now he spends a total of about sixty days a year on bug-collecting expeditions, wiping out insects instead of opposing

football players.

As the blue in the evening sky above the ranch turns slowly to black, insects gather in everblack, insects gather in ever-increasing numbers around the battery-powered ultraviolet lights Faulkner has cunningly rigged up. But we are in no hurry. Faulkner, in fact, is expounding on a subject that distresses him: "Few people have anything positive to say about insects. Most adult suburbanites have a negative opinion about them. If they see an insect, their first reaction is to kill it. They figure it's nuisance and that's all. But not all bugs are pests. Isn't anyone interested in why these particular varieties are here? People have no compassion.

first insect of the evening a tick. Faulkner placks from the long grass



near our folding chairs. He lets it crawl around on his hands like a pet mouse. Few insects arouse mor revulsion in most people, but to Faulkner, ticks are interesting little fellows. "They have a tough life," he says. Not only do they have to wait on a stem somewhere for a suitable host to come by, he explains; once a host does happen by and the tick sucks its blood, the insect must drop off, moult, and repeat the same process all over again twice to become an adult.
"Ninety-nine percent of all ticks die
before reaching maturity," Faulkner

points out. "That's a difficult life.
"After they attach [to a living creature), they can feed for weeks. They give off an anticoagulant so their mouth parts won't clog up with blood. If they attach at the base of your skull, the anticoagulant will get into your spinal column, and after two or three days, you'll start to feel weak Two or three days more and you can't walk. If the tick isn't taken out, your respiratory system will eventually shut down and you'll die. But if the tick is removed, you over aimost immediately. That's kind of neat."

Faulkner deposits the tick on the ground and announces that it is time to look at the black-light true



frantically around the lights, their small bodies making a soft slap! slap! as they hit the canvas. Big crane flies cling to the canvas sheet too, and diminutive scarab beetles. Mosquitoes hum at our ears. "Can I convince you to commit suicide?" Faulkner inquires, eyeing a small moth while he gets out his killing jar. The jar, the size of a spice bottle, contains sodium cyanide crystals. He traps the moth against the canvas with the circular mouth of the jar, then slips the lid on with his other hand. Within a few his other hand. Within a rew seconds, the moth is lying on its side at the bottom of the jar, moving its wings feebly. A minute later, the wings are motionless; the insect's legs quiver, curl slightly, straighten out, and are still. Faulkner grins — another tiny life

given for science.

A pipical collecting trip,
Faulkner gathers 500 to
Judy to insects a day, taking at
least ten of each variety and as
many as thirty each of the unusual
ones. "A series of ten pretty much
assures you of getting males as well
as femules and a good cross section of variations in size and color," he says. "I take a higher number of the unusual ones because you can usually trade them or loan them to other museums, and get things you don't have in return." Most of the bugs, however, are mounted on pins and placed in drawers in the Natural History Museum's vast insect collection (700,000 and counting), providing interested researchers with information on where various local insects are found and how abundant they are

The county's extraordinary diversity of bugs is the result of the varied topography here, and it includes pinhead-size mites as well as the green June bug, a fat, noisy eetle two inches long. Lacking an abundance of natural lakes and marches San Diego County is relatively lean on aquatic insects, but on the other hand, it is known

for unusual butterflies. Among 140 or so different species that are found here, one of the rarest is the Hermes copper, a small orangy-tan thing that can be seen in May and June around red berry plants in the chaparral. Unfortunately, wildfires and nousing projects have destroyed numerous red berry plants, on which the butterflies lay their eggs, and as the plants have become scarcer, so has the Hermes coppe Faulkner estimates there are fifteer or twenty localized communities of the butterflies left in the county with a few hundred individuals in each community.

The most numerous insects in the area, he believes, are fleas and weevils, which have learned to adapt and thrive in the altered environment of cities. Certain kinds of flies and cockroaches are also ant. The largest insects here are black sphinx moths; they have wingspans of up to seven inches, and in late summer, they can be seen circling near the lights of San Diego Jack Murphy Stadium, where they are sometimes mistaken for . But some of the most prized local insects are also among the smallest. Mirids are plant lice no bigger than a





finger tip at the ranch, he notes that "I'll send some of these to the American Museum of Natural History in New York, and the scientists there will drool over them. Mirids are hard to collec because they're very seasonal and appear only for a short period of time. Many of them are very localized, too." If not for collectors such as Faulkner, the experts at the American Museum would have only a sketchy notion of what the nation's mirids are up to. Such nation's mirids are up to. Such investigations may not seem as productive as splicing genes or searching for life on Mars, but scientists work in strange ways.

I least, some of them do.

Earlier in the day, Faulkner had demonstrated some of

his daytime collecting techniques, selecting the ranch east of Lakeside as a collecting site because he knows the owners and also because it is a good place to get a representative sampling of San Diego County bugs. First he buried half a dozen white glass bowls at various locations in a small gully, so that the lips of the bowls were even with the ground surface. Crawling insects such as mites beetles, and scorpions fall into these "pitfalls" and are unable to escape up the steep sides of the

bowls, he explained. "The pitfalls

will give us a good idea of what's around here."

Next he rigged up an claborate, tentlike thing called a malaise net, tentlike thing called a malaise net, suspending it between two shrubs so that insects would fly into it, become trapped beneath it, and then follow the contours of the net into killing jars at both ends. The jars must be higher than the rest of the net, Faulkner emphasized.

Decause insects tend to fly upward when they run into an obstacle. They'll just keep going to the highest point." That's why butterflies are often found by the thousands on mountaintops and why thousands on mountaintops and why the malaise net is a good way of collecting flying insects, especially flies and wasps, he said. After that Faulkner went

sweeping, using a long-handled net that he swept back and forth over the tops of nearby shrubs. Trapped in the bottom of his net after one quick pass were flies, leafhoppers, a few small beetles, and an orange tip butterfly. Faulkner examined them all as he shook them out of his net, and then he went for another sweep. Soon, extending the net as far as he could with one hand and flipping it with a deft backhand motion, he trapped a tarantula wasp. The big. black wasp with

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Bugs

orange wings - at three inches it is the largest wasp in the county — struggled frantically in the net. making a fearsome buzz. That's just a beautiful insect," Faulkner said admiringly. "But they're large and they have a lot of venom. I've

and they have a tot of venom. Ye never been stung by one, and I never intend to be."

As its name implies, the tarantula wasp preys on tarantulas, seeking out the big spiders in their burrows and then luring them above ground for a battle to the death. If the spider wins, it dines well; if the wasp wins, it lays its eggs in the living tarantula, which has been paralyzed by stings. When the young wasps hatch, they feed on the nourishing spider, leaving the vital organs until last so that the hapless tarantula will live as long as possible - an example of nature at most elemental.

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Tarantula wasps are common in San Diego County, but when I remarked to Faulkner that the incidence of stings seems rare, he nodded. Unlike most bees and wasps, he said, tarantula wasps are not attracted by anything associated with people. Bees tend to be attracted to shades of yellow and blue, for instance; yellow jackets (a type of wasp) are drawn to the perfumes, and colognes. If you want to be plagued by both on your next picnic, wear jeans, a yellow Tshirt, and strong perfume, and serve bologna sandwiches and grape soda. If you want to avoid them, try dressing in battle fatigues and serving celery. But you might also want to pick a spot where no one has picnicked recently; according to Faulkner, it takes yellow jackets several hours to congregate after a few of them have pinpointed a likable scent. Most of our county parks and other popular picnic areas now have permanent populations of yellow jackets due to the constant influx of food and

the constant influx of food and sweet-smelling people.

After checking the killing jars in his malaise net (crane flies and a stiletto fly — a fly with a long, pointed abdomen) and the pitfalls in the gully (a few small spiders, mites, and harvester ants). Faulkner

nest nearby. Squatting, he began pulling apart the loose jumble of twigs and leaves with gloved hand "It's advisable to wear gloves while ou're doing this," he explained as he worked, "to avoid getting stung by scorpions. Like that one right there." Reaching down with tweezers, he picked up a small, greenish scorpion that had been hiding in the nest. Faulkner peered at the creature for a moment as it twisted and clawed the air in the grip of his tweezers, and then let it go. "So anyway, that's why you wear gloves when you do this," he said with a wry smile. Resuming his work, Faulkner

dismantled the rat's nest piece by piece, until finally the outraged rat popped out a side entrance and took refuge beneath a nearby bush. In a few moments. Faulkner exposed the what he was looking for: kissing bugs. A half-dozen of the flat, inch-long black things crawled around looking for cover from the light.

Kissing bugs do not look particularly dangerous, but according to Faulkner, they can transmit an insidious form of sleeping sickness known as Chagas disease. The insects take their name from their habit of crawling on the lips and ears of sleeping mammals including humans - and sucking blood with their long, tubelike mouth parts. As they crawl, they leave minute defecations, which are often rich with the parasites that cause Chagas disease. By the time you wake up, the kissing bugs are usually gone, but by scratching the bites, you can rub the insects' defecations into an open bite.

"That's how the parasites enter the bloodstream," Faulkner said. "The disease is a real problem in parts of Central America, but it's not as serious as African sleeping sickness. With Chagas disease, the parasites usually die on their own within a year if you're not

"About seven years ago, a woman in Ramona called me up and said she wanted to bring in some strange bugs that she and her husband had found in their daughter's bedroom. She did, and I could see right away they were kissing bugs. The woman said her daughter, who was fourteen, was having strange symptoms. For a while, her face had swelled up on one side, and every time she tried to do

something, she got tired. She was just lethargic all the time. Both are classic symptoms of Chagas disease. I'm not a doctor, but I knew what had happened. I told this woman to tell her doctor about the disease, and to have it checked out. But Chagas disease is difficult to detect; it takes a special lab. I don't think it ever was diagnosed in this case. I called the woman back about a year later and found out her daughter had recovered completely But she had lost a whole year of

he night deepens. Crickets sing in the distance, and two raccoons scramble light trap, "Here's an example of something you couldn't collect during the day," says Faulkner, pointing to a narrow black click ectle more than an inch long. He plucks the nocturnal bug off the canvas and puts it in the palm of his hand, on its back. A moment later, with a loud "Click!" it rights itself and begins to crawl off. By snapping a part of its thorax, it is able to flip itself into the air. Faulkner explains.

Small geometrid moths are also gathering in increasing numbers around the ultraviolet lights. Their brightly colored wings have kaleidoscopic designs on them, each one seemingly different: jade green with fine yellow dots spattered across the upper portions, emon yellow with thin, black lines curving across the middle; subtle shades of orange and brown in complex patterns. These largely nocturnal moths could be collected in sweep nets during the day, "but you tend to beat the hell out of em doing it and knock the scales off their wings," says Faulkner. The black-light trap enables him to collect a larger variety of specimens in mint condition.

Having examined and collected a couple of dozen of the bugs around the ultraviolet lights. Faulkner decides to set off on the oatmeal trail - literally a trail of oatmeal that he earlier scattered for a that he earlier scattered for a hundred yards through the surrounding chaparral. Like the black-light trap, the oatmeal is an excellent way to attract bugs. Wearing a battery-powered light on his head that gives him the appearance of a coal miner, he walks slowly, bent over, examining the ground as he goes. A stinkbug Study Interior Design

is caught in the light beam, and farther on, a small, reddish centipede. Near a bend in the trail, big carpenter ants are swarming over the scattered bits of oatmeal nocturnal ants that are the largest in the county. The bite of these long ants is as painful as you'd expect, Faulkner remarks

size of a football. Looking for things under stones at night is exactly the kind of activity that most people would avoid, but Faulkner is delighted with the earwig and Jerusalem cricket he finds underneath. "I've never had an aversion to insects," he says in response to my question, "My reaction is usually closer to excitement. Maybe that's abnorma I assume it is." For instance, he was recently offered the chance to examine a human body that was discovered near Santa Ysabel, and he agreed immediately. His only reaction upon seeing the bug-infested body was intense interest "I got this rush of excitement ne of the flies were new to me and the maggots were jumping. I'd never seen that before, I was thinking, 'Wow, jumping maggots! What are those?' There was no

aversion."

We make our way back to the black-light trap, glowing like nuclear fuel among the oaks. The night air is cool, but there is an impressive variety of bugs out harbingers of the millions soon to come. Spring and summer are the seasons when insects are most abundant, Faulkner says, not only because most plants bloom then, but because there is more foliage around for the insects to eat. Around the ultraviolet lights we count flies, ants, beetles, moths, mosquitoes, crane flies, caterpillars, and many, many more.

It's inevitable that in the coming

months, some of these things will turn up on the walls of your house. or maybe even on your arms and legs. Some of them will sting you; some will give you a nasty rash. Some will suck your blood, or devour your garden plants or your clothes. They might ruin your picnic or even give you a disease. But hey, they're only bugs. They don't mean anything by it. Don't think of them as pests. Think of them the way David Faulkner would

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One Liberated Mother



JONATHAN SAVILLE

John B. Keane's "Irish drama" Big Maggie, which opened last week at the Marquis Public Theater, is about a County Limerick widow who, in the pursual of economic independence and personal autonomy, alienates and exiles rentire family. The press release on-this play speaks about "human cornedy" that the second of the public play speaks about "human cornedy" and the second of the public play speaks about the second of the public play and the present the present

duction but everything to do with why production but everything to do with why that production is so unfocused and unsatisfying. Yet the lack of focus may very well be in the script itself, where the point of view is never decisively established, and the Marquis production may simply mirror the muddle in the playwright's own mind.

may simply mirror the mudate in the playwright sown mind.

The husband of Maggic Polpin, a middle-age mother of four grown children, has sunk into the grave with his reputation as a drunkard and a womanizer, leaving his wife a farm and a general store. She has hated him for

and because of his sexual indifference toward her, and with this burdensome impediment out of the way, Maggie proceeds to take autocratic control of the family's affairs. One son, denied any inheritance, quits the home immediately. Another remains as a poorly paid hired hand on the farm; he wants to get married to a penniless girl and to bring her to live with him, but his mother forbids the marriage, which is economically unadvantageous and would create a rival unauvantageous and would create a rival power center in the home. The older daughter has been guilty of various sexual laxities; to keep her under control, preserve the family's good name, and establish a connection with big money, Maggie forces the girt to marry a rich man she does not love. The younger daughter is sweet on a traveline salesman. man she doos not tove. The younger daughter is sweet on a traveling salesman, who has all the traditional virtues and vices of that profession. To separate the two young people, Maggie pretends to be sexually attracted to the salesman herself. and contrives that the girl should show up while her boyfriend is smooching with her mother. Incensed, the daughter leaves home and joins her brother in England. The second son, whose desire to get married seems to be permanently thwarted, deserts with his bride-to-be. The married daughter, angered by this treatment of her siblings, vows never to visit her mother again. Maggie has also contemptuously rejected the offer of marriage from a neighboring stonecutter.
At the end of the play she is proudly, coldly, unrelentingly alone—autonomous, independent, economically autonomous, independent, economically secure, and totally deprived of family,

friends, and love.

What all this has to do with "feminist liberation" is more than I can see. Maggie belongs to the traditional literary category of the domineering Irish mother, the more naturalistic equivalent of the legendary Greek Clytemnestra (whom I wrote about last week). She attempts to emasculate all men who come in contact with her, sometimes with

relative success (as in the case of her sons), sometimes in outraged, frustrated failure (as in the case of her husband, who evidently escaped by turning to alcohol and other women). We see her on stage humiliating the salesman with her manipulative play-acting and the wellintentioned amorous stonecutter with her cruel laughter. She attempts to dominate women in the same way, but here she comes up against formidable rivals, for her daughters are potentially as hard-willed as she is, her son's fiancée is as much bent on dominating the young man as his mother ever was, and the fiancée's mother is as tough a customer as Maggie herself. What characterizes all Maggie's relationships is self-centeredness, power hunger, and a lack of any real tenderness or affection for anyone. That Magge has become this kind of person in reaction to her husband's neglect, which is the theory she herself puts forward, is in no way confirmed by evidence from the rest of the play, which suggests just as plausibly that the husband had been altenated by Maggie's own hardness and aggressiveness in the first place. Proclaiming herself a victim who refuses to be victimized any longer, Maggie is hunger, and a lack of any real tendernes Proclaming herself a victim who refuses to be victimized any longer, Maggie is revealed throughout as a much more ferocious and implacable victimizer than any of the men in her environment could ever be. The final picture of Ireland this play gives us — and there are no exceptions to its reiterated thesis — is of domineering women. Week men

exceptions to its reiterated thesis — is of domineering women, weak men, marriage as a furious power struggle, and the family as doomed. This is "feminist liberation"?

The trouble with the play as presented at the Marquis is that it refuses to establish with sufficient clarity and power the point of view so strongly suggested by the script. Everything Maggie does and says proclaims her as a monster, but Clytements figures are unfashionable nowadays (they are condemmed as products of male condemned as products of male playwrights' chauvinist hatred of women), so that actress Ann Richardson.

whose ability to portray unredeemably dreadful dominating women has been sensationally demonstrated at the Marquis (notably in Sister In startus (notably in sister Mary Ignatius), is continually pulling back before the implications of her own characterization of Maggie, insisting on vague suggestions of vulnerability hidden softness, and secret sorrow hints at such qualities. The whole production suffers from this refusal to acknowledge the intense contempt for women that pervades John Keane's script. a contempt that , whether one approves

of it or not as a psychological and social of it of not as a psychological and social phenomenon, provides the emotional and ideational framework on which the entire play is constructed. In scene after scene, line after line, the play makes this same point, but neither the direction nor the acting seem to recognize the obsessive misogyny that lies behind the characters, the action, the plot, and the dialogue of this supposedly amusing comedy Unbelievably crude and offensive lines – such as the stonecutter's completely unmotivated comment about the younger daughter that although she is no longer a child she certainly has the equipment to

feed one - are played for laughs. There is without doubt a great deal of talent in the cast Minerva Marquis has (in her usual canny fashion) assembled. Particularly impressive, aside from the splendid Miss Richardson, are Susan Simmons and Suzan Bennett as the daughters and Sam Gooch as the philaudering salesman. But since the production as a whole has no center of consciousness, no clear attitude toward the material, the actors play in a void, and their characterizations, vivid as they often are, lack the depth that comes from being anchored in a firm, coherent

What is the proper thing to be done with a script like Big Maggie? If the playwright was not quite sure of what he was saying, the production must correct him. If in fact he was making a rabid antifeminine and antifeminist statement, the production should bring that statement out in all its rage and bigotry. If the producing forces disapprove of the playwright's sentiments, they ought not to do the play at all. But to attempt to make this grim play about an Irish Agrippina into a "human comedy" about "feminist liberation" is to weaken whatever little value it has as an effective theater piece.



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TEFE SMITH

At UCSD's Warren Theatre through At UCSD's Waren Theatre through this weekend, Anton Chekho's master-piece The Three Sisters will be running in repertory — with itself. Called the "Three Sisters Project," the production(s) are the work of first-year students in UCSD's Professional Theatre Training Program, the theme of which, this year, has been "Theatre in the Making." In has been "Theatre in the Making. In-stead of presenting plays, per se, the school has offered "projects." These have been defined as deliberate explorations not only into texts but also into certain kinds of theatrical problems — into dra-

successful "Don Juan Project." And what the audience sees, in effect, are the find-ings of the search, a sort of intermediate step on the way to a full staging of the play. In one instance this season, however, play in one instance this season, nowever, the semantics of a title were misleading. Director Ross Wasserman's "Twelfth Night Project" lacked the look of a lab Night Project" lacked the look of a lab experiment. It was a fully realized and very satisfying show that had explored and found wonderful visual analogues for the language of the Bard. The aim of the "Three Sisters Project," easily the most ambitious of the group, is to give students a through grounding in realism, that tubs of the draw which — though often (and often rightfully) in disrepute of late - has played a faithful bass line

over the years for all other genres.

The logistics of the project resemble a Rubik's Cube. The play's four acts have been divided in half, with performances And each night has also been divided in half directorially. Beth A. Schachter has directed acts one and three (that is, the first act of each night, if you're keeping score at home), and Ralph Janes two and four. Both directors have stressed differ-ent emphases and styles for their respec-tive acts. The project has also subdivided its designers. Victoria Petrovich, Randa its designers. Victoria Petrovich, Randa Rai Slack, John Murphy, Jr., and Lori S. Carlin alternate their tasks from act to act (Petrovich, for example, has designed the sets for acts one and three, the costumes for act two, and the lighting for act three). Although they have been asked to do different things with their characters from act to act, the fifteen-person cast shows surprisingly few symptoms of vertigo from the experience. They play the same characters in all four acts, but somewhere inside they must feel as if they are per-forming in parallel universes in a play/ play called either *The Six Sisters*— or

Side by Side by Anton.

The "Three Sisters Project" is aptly named. Its opening nights last weeken revealed it to be weeks away from true artistic cohesion — and several rethinkings tistic cohesion — and several rethinkings away from being genuinely Chekhovian. Many ideas where half-realized, things had a stitched-together quality, and in general there was much that was incomplete. A note in the program gave a partial reason. The sets were originally intended for a much larger space, and the designers had to simplify their efforts along the way. But these abridgements didn't detract. And in the smaller Warren Theatre, they made for an intimutery rare Theatre, they made for an intimacy rare in productions of Chekhov, which usually aspire to a more epic vastness. The prob-lems, and there were many, lay

Chekhov once defined grace as "the least possible number of movements Ispentl over some definite action." And The Three Sisters is his most "graceful" play. Even though he labored over it much longer than his others, the play shows no longer than his others, the piay shows ho signs of writerly struggle. It unfolds seamlessly, like a major symphony, and with such facility that it doesn't appear to have been written at all. Among the most remarkable features are the ways he has orchestrated so many different voices effectively. One of the play's themes is hu man aloneness. But the characters are rarely alone on stage. There is usually a tapestry of people, even in separate tapestry of people, even in separate groupings, and yet all are completely and fully aire, at once independent of and a part of the scene. Very few playwrights can keep more than three characters alive on stage at any one point. Most have to subordinate the third, in fact, fading the person into the background to become a group until his order next speech. In some person find the background of become prop until his or her next speech. In some scenes, by contrast, Chekov has as many as six or seven of his characters breathing real air and living simultaneous selves. This "grace" almost transcends the reach

He does it with non sequiturs. Chek-hov's characters intrude onto the action, with all the instincts of an upstaging ac-tor, and assert their selfhood, or philosotor, and assert their scinood, or philoso-phize, or (a Chekhovian touch few imita-tors have mastered) make some completely off-the-wall observation that gives new meaning to the word banality.

These leaps of logic — which drive actors looking for logical motivations stark raving mad — consistently interrupt the linear flow of a speech or a scene. They come from nowhere, intertwine magically (or at least should), and play theatricall volleyball with the focus of a scene, shooting the eye and the ear in rapid fire around the stage and keeping any number of characters alive at the same time. This interruptive technique, which in lesser forms has become the staple of movie and TV dialogue, is one of Chekhov's unique

contributions to the writing of literature.

It is also one of the main snags in the UCSD "project." Chekhov has woven his fabric masterfully. Too often at UCSD, the threads are visible, the seams show Directors Beth A. Schachter and Ralph Janes attempt very different approaches to their respective acts. Schachter stresses the play's comic possibilities (a bit too much), its impressionistic surface, and the closeness of the sisters; Janes's cast, in acts two and four, appears older, much less innocent, and more deeply solemn (almost to the point of cliché, however). Time, the real villain of *The Three Sis*ters, is still an ally of Schachter's cast and an enemy of Janes's. But though their approaches have some interest, their execution lacks cohesion, and there is much more to this play than is dreamt of in either's staging.

Neither director has been able to inte-

grate the non sequiturs into the flow of a grate the non sequiturs into the flow of a scene effectively, and thus both have been unable to keep the whole stage alive at once. The nonspeaking actors blink off like light bulbs. There are frequent prob-lems with timing — both of the physical and first-night-jitter variety, but also con-ceptual; Chekhov's pauses and "beats" equire a much more precise syncopation than is evidenced at UCSD. And too often, the playwright's multiple actions are abandoned in favor of a single focus. This latter prompts an undemocratic, and therefore un-Chekhovian, staging. One of

the central points of The Three Sisters is that although they belong to different social classes, with respect to the passage of time, all the characters are equal. Each observes and reacts to the invisible fact of time. And Chekhov has written the play with this equality in mind. For Chekhov, as for Shakespeare. "Time hath... a wallet at his back, /Wherein he collects alms for oblivion.

One of the culprits here is the transla-tion, by Tyrone Guthrie and Leonid Kip-nis, which plays taffy with the text by spotlighting individuals at the expense of the larger design. But both directors abet the script too willingly and allow certain wices, to stand out too elearly (The Prevoices to stand out too clearly. (The Prozorov family is not among them, however. Possibly because of the bifocal direction they have been given, none of the actors playing the three sisters and their brother Andrey give the characters anything re-sembling consistency in the production.) Deryl Caitlyn, who is far too young and self-assurred for the fortyish and ineffectual Vershinin, is allowed to philosophize too freely, for example. The "author's message" flags are waving royally when Vershinin calls the sisters cultural missionaries in Podunk, Russia. And they shouldn't be. Chekhov has painted the sisters and their plight at least ten different ways. And about the sisters, as one of my favorite human beings, Stanley Elkin, has said in another connection, "Everything is true."

Another voice, spotlit apparently for

ghoulish relief, is that of Solyony, the swaggering captain and duelist. Under both directors, the character becomes something fit for a science-fiction extrav agar a. Giovanni Felicioni gives one o the strongest and easily the most riveting performances of the evening. But rather than reveal the innate insecurities of the character, Felicioni keeps to the surface and makes Solyony a hyper-quirky cross between Resputin and the Boston Stran-gler. The combination is truly fascinat-ing. Felicioni can make eating chocolate look cannibalistic. But he upstages every look cannibalistic. But he upstages everyone else constantly — his eyes are always
on the audience — and the character is far
too overcooked and out of place for the
fabric of this play. Why Felicioni was encouraged, doubly, to swim so far away
from Solyony's actual buoys is a puzzle.
Like the direction, the acting is very
inconsistent, with no supple performance.

inconsistent, with no single performance free from flaws. Two of the best efforts by Monica Buckley and Ivan G'Vera, are typical. G'Vera plays Chebutykin, the sixty-year-old doctor who by the end of the play has all but dropped out of life. In act three, once he smashes the clock — which should be at four, not ten forty-five - on the floor, G'Vera is excellent. He

traces the doctor's slow descent into un-feeling nihilism most convincingly. But earlier he is hesitant and unable to place his character at all accurately. Buckley, by contrast, has problems midway as Na-tasha, the character whose are is the op-posite of Chebutykin's. While the old doctor falls, Natasha slowly, inexorably rises to power in clearly demarcated phases (that are nicely captured in Lori S Catlin's progression of costumes for the character). In act one, Buckley is splendidly vulnerable. This Natasha is a bourgeoise bumpkin out of sync amid the geoise bumpkin out of sync amid the Russian gentry. And in act four she is the Compleat Control Freak. But (as are sev-eral others). Buckley is far too shrill in act three, piercingly so, and this at a point when Natasha has already established dominance and doesn't have to shout. The "Thore Sisters" on that it ever

The "Three Sisters" - not that it ever The "Three Sisters" — not that it ever promised to be anything else — has lived down to its status as a "project." Of all the daring, inventive, and ambitious productions at UCSD this year (Risking — thy iniddle name is UCSD), it is the most artistically confused and hastily carfed, I suspect, however, that the payoffs from this production will be greater, door the this production will be greater, down the road, than from the others. At the conclu-sion of previous seasons, the UCSD drama department used to run two plays in repertory, giving the students invaluable experience in the (much beloved) schizo-phrenia actors must confront when cast in two shows at once. Here they have been cast in the same play twice — and the en-tire first-year class in the M.F.A. pro-gram was involved. Thus, although the "Three Sisters Project" may have been much more enlightening to do than to watch, we can expect the first-year stu-dents to share with us the savvy they gained for the next two years

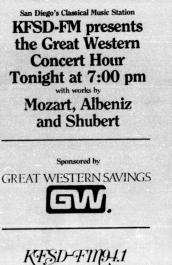






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Three More



DUNCAN SHEPHERD

A Room with a View is the latest Illus trated Classic from the producer-director-scriptwriter team of (respectively) Ismail Merchant, James Ivory, and Ruth Prawer Ibabsale, nor Horney Larges this time for B. M. Forster. The people, that is, who gave you The Europeans and The Bostonians now give you something by the person who gave some other people A Passage to India. The illustrations in this vided up at intervals by facetious chapter headings, or captions, along the lines of "In Santa Croce with No Baedeker" and "How Miss Bartlett's Boiler Was So

they are, numbering among themselves the likes of Denholm Elliott, Maggie Smith, Simon Callow, Julian Sands, Dan-iel Day Lewis, and, central to the group, the tulip faced Helena Bonham Carter

wring every ounce of irony out of the dia logue, and often interject additional tex-tual commentary by way of heightened inflection, broadened facial expression, thickened accent. With lines like "Mother doesn't like me to play Beethoven; she says I'm always peevish afterwards" and "I never venture forth without my mackintosh squares; at any without my mackintosh squares; at any time one may have to sit on damp ground or sold marble," you can well imagine. There is a pivotal scene — a sort of mo-competitive version of the firelit wres-tting match in *Wimen* in *Love* — of ca-worting nude bathers, including the vicar, surprised by a trist of afternoon strollers. surprised by a trio of afternoon strollers including two proper ladies. Very

But what, when all has been said and done, is the point? Anymore, I mean. (Aside of course, from supplying the voracious Masterpiece Theatre market.) The comic element of social comedy dries up sooner than the social element, which tends to have more of an extension for-wards and backwards through time. And the spectacle of an Eighties filmmaking

team — however much one may admire their work methods and their camaraderic — stepping in eight decades after the original author, and continuing to pepper away at targets long since tattered and re-placed, is almost unseemly. Not to men-tion unfunny. The whole enterprise comes across as a bit bloodless and effete

a charge all the more telling in a work that keeps going on about "passion" and attempting to make satirical hash of the timid, the aloof, and the bookish.

My Beautiful Laundrette — and yes, much as it might irritate me to type it, that's the intended spelling, and I have not yet got over being irritated at having to place the apostrophe inside the 's' of April Roo's Day, to say nothing of that lit the dickens who put the hyphen into 'extractrestral' — is something a bit differents, a bit out-of-the-way. And mere differentness, though a separate matter. differentness, though a separate matter

entirely, can go a good ways to offset de-ficiencies in strictly artistic areas. To be given entrée into the Pakistani community of South London — to observe firstand the resentment of the native - is no something most Californians, shall we say, would be qualified to yawn at as oldhat. And no other sort of yawn can be excused in advance.

cused in advance.

Being an outsider will naturally throw certain obstacles in the way of enjoyment, notably in matters of accents and idoms and whatnot. (The peculiar deadness of the backgrounds, and the stiffness of the backgrounds, and the stiffness of the backgrounds, and the stiffness of the period of the proper of the observer of the observer. some of the players, most particularly the grimly smiling ventriloquist's dummy in the lead role, are no help there, and even detract somewhat from the authenticity of the ambience.) But it is quite all right in these sorts of circumstances to miss, or misunderstand, bits and pieces of dia-logue. This can be chalked up as part of being a stranger in a strange land 1 did have the occasional sense, over and above the allowable level of incomprehension, that the storytelling was a bit dotted, with lots of missed beats, missed chances, and missed nail-heads. I can't be altogether sure. What I liked less (or least) about being an outsider, though, was whenever the characters would begin to talk as if conscious that outsiders were indeed present, and would lapse into enlightening, encapsulating, position summariz-ing sort of stuff. There was quite a lot of that, and at those times the scriptwriter, Hanif Kureishi, perhaps betrays his con-nections to the London theater.

nections to the London theater.

But the characters, even at their most didactic, always seem to stay true to type, and we are given a wide and delightful variety of types: the prosperous but shady Pakistani capitalet, in be bedridden and disillusioned socialist brother, the ambitums can of the latter who goes to work for the former, and the son's white child-seem of the control of the control

of his countrymen remarks, in typically educationalistic vein, of the young Paki-stani for hiring someone else to do his grunt-work.)

The differentness of these characters and others, besides offsetting some of the artistic deficiencies, can serve also to cover up such deficiencies. The scene in which a young Pakistani woman hikes her sweater up above her breasts and parades outside the window where the Paki males have gathered for drinks and smokes may strike you (as it struck me) as stagy and unreal for any woman of any culture. But an unfamiliarity with the modern Pakistani woman may persuade the viewer to sit still for this in a spirit of mute edifica-tion. One would be on safer ground to quibble with Stephen Frears's shooting and cutting of the scene in such a way that we can't be sure how many of the assembled men are aware, or are even in a pos tion to be aware, of the unfolding Edv Williams-esque spectacle.

Similarly, we would be on safe ground

in asserting the staginess and unreality of the re-meeting of the boyhood friends, with the Pakistani, inside an automobile with the Pakistam, inside an automobile beleaguered by a gang of roving white toughs, miraculously spotting his former chum (Daniel Day Lewis, looking quite unlike himself in A Room with a View) standing half a block down the street, taking no part in his gang's activities, posing in pensive profile for dramatic effect. But small matter. He, with his flaxen-tipped hair and beanie-sized sailer's cap, is a welsome addition to the cast roster, and the movie picks up considerable interest when the two old pals undertake to trans-form a loiterer-infested self-serve laundry into "the Ritz among launderettes." (It is one of the missed chances alluded to above, that the process of transformation

goes straight to the end result — a sort of Times Square monstrosity of blue neon and blinking marquee lights — and skips

The sexual relationship that develops between the two, with some very unreserved love scenes, is an unexpected bo nus - and doubly unexpected in avoid If I will not be misunderstood for using a erm usually used as a negative. I would say that the nicest thing about this turn of events is its gratuitousness. It adds noth-ing, unless I have been characteristically dim about symbolism, to the analysis of British-Pakistani relations on the whole, and it helps to deflect the sledgehammer irony of a feckless Brit going to work for a go-getter Paki. The only reservation that might be thrown in here, especially in light of ail the pointless suspense over their possible discovery, is that the liber alism of this depiction is more that of patting-oneself-on-the-back than of not-batting-an-eye. But how many movies (or people) can boast as much?

Robert Dornhelm's Echo Park puts rather too much stock in oddity for its own sake - and oddity, at that, without the surrounding exoticism to help muffle its tread. The setting in this case is a rundown Los Angeles neighborhood said to be a hothed of Hollywood hopefuls and two such types. The place itself tooks well lived in; and from the outside, with an interesting "Y"-shaped stairway slic-ing it up into ample pie-pieces, it looks as if it has been well lived in for a very long two such types. The place itself looks time. One of the hopeless hopefuls therein, a single mother (Susan Dey) who

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has been running a classified in the L.A. Weekly — "Experienced Leading Lady, Available Immediately" — without re-sponse for a year, is pressed by necessity advertise also for a roommate. This elicits a parade of fat people, punk people, kung-fu people, yoga people, some-thing like a casting call for a Fellini film, "No. No. More depressing. More like a

A love of parades permeates the entire movie, or, to put it in stylistic terms, a love of the anecdote and the montage. The applicant who ultimately takes the room happens to be a pizza deliverer (Tom Hulce), and his job, driving a doorless truck with an electrically twinkling pizza slice on the roof, sends him down a daily gauntlet that stretches from a studio rock hand to an enclave of Hell's Angels The would-be leading lady gets her first big break (as she tries to see it) as a "strippergram," with an even more di-verse clientele. Their next-door neighbor, an Austrian "body sculptor" (please, not "weightlifter") who means to follow in the footsteps of Arnold Schwarzenegger, doesn't get around quite as much, but he does get a job as a male model for Viking Antiperspirant Spray (and the resulting television commercial lets Tom Hulce cut loose with some of his trademark hyenics from Amadeus). Then, too, the Muscle Heaven workout gym serves as a terminus for other oddballs, including a quite exact

t Reynolds look-alike. All of this is exaggerated to within a step of a third-rate TV sitcom, and the only thing needed to cross that step would be a little cleaning-up. ("I discovered my body through the holy act of masturba-" solemnizes the poor-man's Schwar-egger. And his listener — rather than

saying "Huh?" or "How's that?" -"Come again?") No doubt that script-writer (and L.A. Weekly film critic) Mi-chael Ventura had something more serious in mind. And he gets it off his mind in one philosophical exchange, lasting maybe an entire minute, between the house-call stripper and house-call pizza man; are we all (as he theorizes) just p.zza deliverers pretending to be actors would have it) actors and writers preteading to be pizza deliverers? Class disssed. Roll out the next oddball

An overdue word or two could be said here about the programming policy of the new UA Horton Plaza 7, in addition to the words that could and should have been words that could and should have de-sign of the place. This theater does not have Echo Park exclusively, (It will have after tonight, when two Pacific theaters beg off.) But it has had and continues to have Desert Hearts exclusively, and it did have La Cage aux Folles 3 exclusively, and it has shown a willingness to book things like Ran and Turtle Diary in second-run. In short, it has shown a willingness to wander outside the movie mainstream, and up the tributaries patrolled almost monopolistically by the Landmark chain. (A Room with a View, you could pretty well intuit, is at the Cove; and My Beautiful Laundrette, by process of elimination, would thus be at the Guild.) So far, the Horton Plaza theater has ventured into these backwaters only up to its ankles, but it is not too soon to start exhorting it to plunge in head-first. The word or two that could be said, then, would be as follows: stroke,





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Talking Two



ELEANOR WIDMER

The Restaurant: Baci's The Location: 1955 Morena Boulevard

(275, 2004)
Type of Food; Northern Italian
Price Range; 4 la carte passa dishes, \$895
to \$1095, dinners \$13.95 to \$20.95
Hours: Cloved Sunday Lunch, Tuesday
through Friday, II:30 a.m. to 2:30 p.m.;
dinner, 5:30 p.m. to 10:00 p.m.

The Restaurant: Emil's The Location: 3928 Twigg Street, Old

Town (295.2343) Type of Food: Continental and Hungaric Price Range: Dinners, \$8.75 to \$16.00 ours: Closed Sunday. Dinners only, 5:30 p.m. to 9:30 p.m.

A few weeks ago, I went to a restaurant in the Pacific Beach area where the at-mosphere was so tawdry, the food so poorly prepared, and the entire experience so appalling that I felt I had to retrieve the eve and when we were shown to out tables, it was an enromous relief to be in a place of civility, compared to the one we had just left. All Baci's his tables were placed far apart, the maitre d' and the waiter were professionals, and we felt that the stablishment existed to please its patrons, rather than to insult them with a poor product and atomal perception of drining. I glanced at Maci's mem: 859 for rabagloine dessert at just to have a quier place to talk. After all, the price of the dessert included the pleasure of utilizing the facilities for an and when we were shown to our tables, it

In truth, that's what we pay for — the use of the hall, as well as the cost of the food. When I go to Gustaf Anders after a concert and have dessert in the lounge, I enjoy the \$5.50 plate of goodies, but what is more crucial is that I can sit there until midnight and chat and laugh in an am-

I am not comparing the slick decor of Gustaf Anders to that of Baci's, but after I had been to Baci's for dessert and discovered they had expanded the menu, and the dining room to two separate areas. I was determined to go there for dinner. In due course I arrived with my friends, and we decided to try only the new items, which owner Tony D'Amato had men-tioned. These are not yet listed on the

tioned. These are not yet fisted on the menu, but each is available upon request. We began with two pasta dishes, penne with four cheeses (a macaroni-like noodle) and fettuccine zinagrella, which means gypsy fettuccine. The maitre d'had told us, Let me take care of it. I will give you a little of one, a little of the other." We beamed back at him.

Both of these pastas were first-rate. The penne with four cheeses was a model of sensuousness. In spite of the four cheeses and the light cream that had been added to the sauce, our palates were not suffocated by richness. The fettuccine zinagrella had a tomato base, mushrooms, and a touch of meat. It, too, was beautifully achieved, and along with the good, hot, garlic bread, the pastas were substantial enough for our en-tire dinner. However, when we got our bill, we discovered that each pasta dish was \$10.95. This meant we had been charged \$10.95. This meant we had been charged almost \$22.00 for the two pasts dishes that we had for appetizers. In part, we were at tault because we didn't inquire about the cost. We also thought that half of the penne and half of the fettuccine would constitute one dish. To the credit of the maitre d', he changed the price to \$5.95 for each pasts. changed the price to \$6.95 for each pasta.

But if you should order both — and they are each worth having — be sure to inquire about whether the penne and fettuccine combination is available for the price of one pasta at \$10.95. The pastas were excellent

and worth the trip to Baci's.

Because we hadn't realized how filling our first course would be, we also ordered two entrées, chicken Toscano (\$14.95) and veal with porcini mushrooms (\$16.95) The chicken Toscano is a rather interesting dish. The breast is siuffed with gorgonzola cheese and prosciutto ham, dipped in egg batter, sautéed, and then baked in the oven with fontina cheese. It's a very rich dish. have the pastas. Dinners are served with excellent soup, either minestrone or the soup of the day, but no salad — salads are à la carte and range in price from \$2.95 for a house salad to \$4.50 for antipasto. Entrées are accompanied by fresh vegetables and half a boiled red potato. The food is innovative and fresh, but since the entrées don't offer pasta side dishes, you must count on the cost of a pasta dish (\$8.95 to \$10.95) if you desire the taste of pasta plus

As for my veal dish, it was well done. but I have come to the conclusion that I am going to abandon yeal soon. For one thing, I feel terrible pangs of conscience about the way young calves are raised in stocks, force-fed, and slaughtered. But at another level, veal is so costly that you manage to get only a few thin slices, which are scarcely filling. Veal has become a delicacy, like by filling. Veal has become a delicacy, like hox. I can remember eating lox heaped high on a bagel, but now that lox is \$16.95 a pound, I find myself scattering dots of it over my bagel halves. This enables me to taste the lox, but it's hardly a lox orgy. The same is true about veal. It invariably costs \$1500 to \$1500 and is cut wasfership. In \$15.00 to \$17.00 and is cut wafer-thin. In \$15.00 to \$17.00 and is cut wafer-thin. In the old days, you'd get a mountain of weal in any good Italian restaurant; now you receive two or three tiny slice: The weal at Baci's was done with draed porcini mushrooms and a delicate and interesting sauce. But the dish is for light eaters— anyone with a hearry appetite would have to preface it with a pasts.

myself to one of the pasta dishes and a salad. Both the desserts, zabaglione (\$8.95 for two), and the cannoli with its custard

filling (\$3.00) were good, but if you want to throw caution to the Italian wind, be aware that entrées other than pasta range in price from \$13.95 for chicken livers to \$20.95 for lobster tails. My advice is to order the nasta and talk. The art of con-

After a hiatus of several years, I went back to Emil's, which used to have the name of Villa Rosalic on the quaint street named Twigg in Old Town. The floor-boards of the porch of this tiny, converted house still squeak, and the L-shaped rooms remain intimate and cozy. But the best

things about Emil's are the prices, which haven't gone up a jot, and the fresh, good-tasting food. In my quest for the new, I had quite forgotten that Emil's serves several dinners that are under \$9.00 (sauerbraten Hungarian goulash, and breaded breast of chicken), and an equal number cost a lit-tle more than \$10.00. It is an affordable money's worth. However, Emil's ten's to fill up early and reservations are absolutely necessary — when I called one Saturday night, I was told that they were sold out Midweek is best there for honest, tasty, af-fordable meals.

My friends and I ordered the chicken

Bolivar (\$10.50), the sea bass (\$12.50), and the extra-jumbo shrimp, a nightly special for \$15.95. Every dish was tempting, kind to the palate, and without pretension. I was especially impressed with the large salad, with its tangy dressing, the good bread, and the size of the entrees. Please don't think I associate good with large portions. It's inst that in the case of Emil's, you do get a great deal to eat for what is now a lo to moderate sum. My shrimp were wonder-ful, but I wouldn't order them again. There was just too much to eat, and I would be inclined to stay with the items on the lower range of the price list, \$8.75 or \$10.50.

My friend's chicken was very fine in-

deed: plump, tender, and marinated white wine. That entrée, plus salad for \$10.50, or the chicken Oskar for the same price, motivates people to eat out. The sea bass was fresh, and like all the entrées, was accompanied by many vegetables plus accompanied by many vegetables, plus potatoes. Prices of fish vary from night to night depending on what is available. We all shared one piece of warm apple strude! (\$2,00) and came away feeting that we have been wise in our choice of restaurant. As we were leaving, I spotted a La Jolla restaurateur eating there with his brother. Since it was midweek and I knew that his





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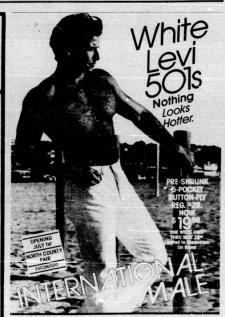
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Lady Says the Blue

JOHN D'AGOSTINO

One can imagine Marsha Warfield as a house guest sitting on the sofa with a cigarette and a glass of beer, those around her ducking and laughing as she offhandedly fires X-rated broadsides at the inanities on the television screen the inantities on the television screen Remove the sofa, replace the beer with a snifter of Martell's cognac, multiply the living room audience by factors of ten, and you have Warfield's stage act. In fact, in her case even "act" hardly applies. A

refreshing change from the hip, glib refreshing change from the my, government of the commes one is accustomed to seeing in nightcubs, Warfield goes about slaying social dragons in the same casual manner, whether performing on-stage or reluctantly holding court from a bar stool at the Improv, where she headlined last week. There is no preense to Warfield, no show-biz affectation, she neither baits audiance you would it. In a sense. no show-biz affectation; she neither baits an audience nor woos it. In a sense, Warfield removes herself from the traditional role of the entertainer, due to an attitude of benign indifference that proves ingratiating because it is totally

unsolicitous. Unlike a lot of comics who practically run to the microphone. Warfield strolls to the stage Her unburried air would soon be reflected in unturried air would soon be reflected in the relaxed pace of her routine, which seems more like a neighborly, if saucy, chat over a back yard fence. Dressed in purple slacks and a billowy red blouse. Warfield sets a pack of Kools on the stage piano, leans back against the instrument, and takes a slow, deep drag from her cigarette.
"Are there any black people in the

audience?" she asks, glancing around The only black couple present doesn't respond. "Looks like I'm on my own," she says at last, and people crack up. "I like black people." There are chuckles. "I do. I've got cousins and shit who re black. I just don't like it when blacks come to my shows and sit up front and suck up all the light." Warfield takes suck up all the light." Warfield takes another drag from her eigenette while she waits for the laughter to die down. "But these are really great days to be black. Did any of you see *The Color Purple*." Half of the crowd applauds. Warfield slowly shakes her head. "Never saw so many ug/s black people in one place in my life. No wonder they were depressed." The unexpected turnaround gets a big laugh, and Warfield returns to her earlier thesis. "Yeah, it's a good time to be black. You probably didn't know this, but they they had 40,000 questions but only three answers. The first answer was 'Who the fuck cares?' The second was 'What kinda shit is that?' And the third answer was Whatchou askin' me for?

It doesn't take the audience long to warm to Warfield, who has the soft, droll delivery of an after-hours, off-the-cuff Pearl Bailey. But those who believe they're in for an evening of mildly self-denigrating racial humor are destined for a jolt. Especially if they'd seen Warfield a join especial; it used a seen warrend in one of her many appearances on such plain-donut talk shows as Mery Griffin or Mike Douglas, those in attendance probably are unaware that the comedi-enne's specialty is fancy-mix, "adult" humor. Like her friend Richard Pryor – for whom she has opened — Warfield scrutinizes social, sexual, and racial scrutimizes social, sexual, and facial relationships, draws out their most outrageous, frequently ignored aspects, and exposes them in salty language. But Warfield's route to that gamy brand of boffs is more circuitous than Pryor's, and for now she's detouring through a safer

neighborhood. She sings a rewritten version of "We Are the World," in which the performers admit to the selfish career motives behind their apparent altruism Then she comments on that kind of sustenance which the benefit recording provided to the starving people in

"These Inerformers) are sittin' around eatin' all this fancy, catered food, and they send tons of dry wheat to people in the desert. They ain't got no water. the desert. They aim I got no water.

know whenever I'm drivin' around
Beverly Hills in my Porsche and I get
hungry, the first thing I think of is a big bowl of dry fuckin' wheat." Warfield is interrupted by a sound not often heard in a nightclub. She zeroes in on the noise while the audience shares her curiosity Unbelievably, someone has brought an infant to the Improv. The baby lets out another wail, and incredulous laughter fills the place. "I love it when they put the day care center right in the nightclub," ad-libs Warfield. Momentarily distracted, she mutters, "Where was 1?" before she mutters, "where was 1' octore resuming her commentary on the "We Are the World" phenomenon, which leads to a bit about one of its major participants, Stevie Wonder. Warfield does a pantonime of Wonder groping with one hand while he sings "I Feel for You," a song recorded by Chaka Khan on which he nleased harmonica "If's okar, to which he played harmonica. "It's okay to talk about that," assures Warfield evic knows he's blind. But wouldn't it be a trip if it was the other way around if Stevie got his sight but then couldn't sing? People would be payin' a lotta money to go to his concerts just to see him look. Stevie can't sing, but he can see his ass off!" "Soon Warfield starts loading the chambers for her first blue blast at American icons.

blast at American icons.
"A couple of years ago we had two black Miss Americas. That made me real proud," says Warfield. "Then the next one they pick is a white girl from Utah. Seems to me 'hey went a long way to make a point... Y'all remember Vanessa [Williams19". The her spread in Penthouse. No pun intended. It was a trip 'cause the first two pages I was thinkin', 'That ain' to bad.' Then I got to the 'Oh, my God' pages. Vanessa, there's no way you can lie about its, honey. She said she didn't know what she was doin'. Seems to me that if you're doin' somethin' somebody talked you into, you draw the line at gettin' a tongue up your ass. I think you might even have to talk someone into doin'

that... But I liked having a Miss America named Vanessa — I was tired of all the Becky Sues and Nancys, Havin' a Miss America named Vanessa was like havin' a president named Darnell."

A while later, Warfield is doing a bit about being a black Baptist, which when she was young meant going to church on Sunday morning and coming out "sometime on Tuesday." Her Sunday chooi materiai gets a good response, and she exits the routine on a note about fat she exis the routine on a note about fat singers. "That's the only reason they let fat people go to church — 'cause they make the choir look bigger." It makes for a neat segue. "I like fat people. I especially like to watch 'em tryin' on clothes. Don't tell me you don't do that, girls! You can't help but see 'em. You walk down that ow, of dressing rooms. walk down that row of dressing rooms where the curtains don't close all the way and you can see the fat people stickin' out on both sides of the curtain. I'm not talkin' about just overweight; I'm talkin' about them bitches weigh about 800 pounds. [Pretends to be looking into a full-length mirror.] 'Oh, I don't like this dress. It makes me look fat. ' No shit. And I suppose with that dress, you don't look like a elephant's ass." A couple of women near me are face down on the table with

nace a cephants as A couple of some mear me are face flown on the table with mear mear mear flower f stylishly thin counterparts. "I hate skinny people," she allows bluntly.

"Skinny people piss me off. [in a cutesy, singsong voice] 'Sometimes, I just forget to eat.' "As the crowd breaks up, she puts one hand on her hip, "Now how in the hell do you do that? I've forgotten my car keys, my address, my mother's maiden name — I ain't never forgotten to eat. You gotta be some kinda stupid to do that. And I hate to watch skinny women doin their laundry. They love to stand in front of you and fold their little Barbie panties [works her finger tips together as though folding Lilliputian undies]. Meanwhile, I'd doin' this [makes a wide. sweeping folding motion]. 'Honey, jus' grab that end and walk toward me.' "The women, especially, are falling all over at

Apparently, Warfield's antagonism toward thin folks extends to anorexics. "Now, I just don't understand why this is incurable. Why don't they just give anorexise marijuana? I bet in ten minutes they'd be beatin your ass for a sandwich." Mention of marijuana leads her to warn the audience about the dangers of drug use, especially the lethargy that can result from smoking too much of the forbidden herb. Simultane ously, she sets her crosshairs on a forgotten figure in American life. "Now you know you're too high if you find you know you're too high if you find yourself watchir Capain Kangaroo. In the first place, it's been off the air for years. And if you taped it, honey, you been fucked up too damn long. Captain Kangaroo. What a piece of shift that was. What was he before he became Captain Letterant Kangaroo? . That show pissed me off. They were payin' those writers good money to come up with that was. Called him 'Bunny Rabbit'. Had a man with green pants. Called him 'Green Jeans. Had a bear that could dance. Called him 'Dancing Bear.' That's some great writin', shift iff. Two-year-olds all across the country were sayin' to their across the country were sayin' to their across the country were sayin' to their TVs, 'Hey fuck you, Kangaroo! I may be two, but I ain't stupid.'" When Warfield gets to the more

"adult" part of her act, she opens up with

3772-A Mission Ave. Oceanside • 439-1196 both barrels, attacking various sexual practices and generally clearing up a lot of misinformation, such as the myth of black men being better endowed than white men. "I always feel like E.F. Hutton when I bring this up," says Warfield to a crowd grown suddenly quiet and attentive. As she works her way through the more hard-core material, there is some uneasiness in the room — more on the first of the two nights I saw her than or the second. On that first night, most of the audience was made up of members of the Association of American Editorial Cartoonists, who were in San Diego for a convention. The

appeared uncomortable with the most graphic stuff, but as Warfield eased from the X-rated into some R-rated material, even they had to laugh. "How many of you women like to make love in the morning?" she asks. A number of females applaud or whistle. "How many of you prefer to be awake when it happens?" This gets a big laugh. "Hey. happens? This gets a oig lidgh. They, it's better than gettin' poked in the butt at 6:00 a.m. [Pretends to be jostled from behind and swats at the object of her annoyance] 'Stop it!' Men always make annoyance] 'Stop it.' Men always make that damn sound (Sleepy grunts] 'Stop it.' Go back to sleep. Or better yet, go pee! " Soon she is addressing the topic of young versus old lovers. "They say old men last longer, that they have more endurance. But think about it — who wants to fuck an old man for a long time? ("Imon, now, let's set this over with 'C'mon, pops, let's get this over with. No, don't start that wheezin' and shit. Let's go.

Let's go."

Even a seemingly safe topic brings out the invective. Near the end of her act, Warfield asks the audience if they like sports. Someone replies with a loud "Celtics!" and Warfield, a Lakers fan, glares at the man, "Fuck the Celtics," she shoots back, drawing aoods from the assemblage with the heat of her reaction.

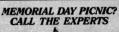
"That's a well-team, and it eets utilier as "That's a ugly team, and it gets uglier as you go down the bench. There's Larry Bird. his brother Big Bird." This gets a laugh from the men. "But the real reason

I hate the Celtics is 'cause that's a racist team. Any time you get that many white guys on one basketball team, you did that on purpose." Warfield calms down when she talks about football and baseball love baseball. But I've noticed that enough reason not to date basehall players, ladies." As she winds things up, Warfield takes a final swipe at television.

Women's commercials are really fun to watch, 'caure men don't understand 'em. 'Course, we don't either [coquettishly] 'Hi, I'm Kathy Rigby, and I don't usually talk about feminine hygiene. You do every time I see you, bitch. I musta missed your speech on Libya." The audience loves this. "Then they have commercials for disposable douche. As opposed to refundable douche? I mean, it's your house, your TV, and they're askin' all these questions. 'Do I look like I use Kotex?' Do you wear them on your face? How the fuck am I supposed to know? Or [sweetly], 'How do you stay so fresh?' Saran Wrap, bitch. And don't go 'round sniffin' people. It ain't nice But the worst are the tampon commercials. They make a big deal about how when you wear 'em, you can swim and bike and ride horses and do gymnastics. Hey, I can't do that shit anyway. [Makes a swimming motion with her arms] 'I can't swim, but throw me in

the pool, baby, I'm wearin' a tampon!"

After the show, Warfield sits on a stool near the bar and receives a steady stream of compliments from exiting patrons, one of whom admits that the comedienne's show had caused her some embarrass-ment. When the woman leaves, Warfield ment. When the woman leaves, Warriseld discusses the language that makes her a borderline act for the Improv. "That's the way people talk," she says, shrugging. Then she recounts a recent incident. "I had a woman come up to me and ask, 'Why do you have to use all those icky words?' I said. 'Honey, how can you ask me that, when you use the word 'icky.' 'With this Warfield faughs loudly and fires up another Kool.





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QUARTER NOTES

SAN DIEGO OPERA: THE LIGHTHOUSE

13 10 -

In December, 1900, a lighthouse supply ship in the Outer Hebrides discovered an otherwise functional lighthouse abandoned, its three keepers vanished. What happened to the men has never been discovered. Out of this mysterious disappearance, the unknown personalities of the men, the atmosphere of wild sea, darkness, and loneliness off the northwest coast of Scotland - English composer Peter Maxwell Davies ha made a stunning opera, which the San Diego Opera recently performed in an equally stunning production at the Old Globe Theatre. Maxwell Davies wrote his

own libretto, and it is a own libretto, and it is a masterly one. The mysteriousness of the historical event — the unsolved puzzle of what happened to the lighthouse keepers — is made central to the dramatic structure. In a prologue, set in an Edinburgh courtroom, the three officers of the supply ship describe their trip to the ship describe their trip to the lighthouse and the strange conditions they found there. Then the opera takes us back time to the events preceding the disappearance; we encounter the three lighthouse keepers, stormbound and psychologically disintegrating, and learn what it was in their characters that had led to their destruction. Finally, we nicet the supply ship officers again. just after their arrival at the abandoned lighthouse, unable to explain what has happened to explain what has happened to the keepers. The opera ends with the entrance into the empty lighthouse of three relief lighthouse seepers — who turn out, without explanation, to be the three men who how avaished, taking again the vanished, taking again the same dislogue. So, in these three sections of the drama, Maxwell Davies states the Maxwell Davies states the three sections of the dram Maxwell Davies states the



more uncanny than at the beginning. We are given insights into the souls and actions of the three lighthouse keepers, but then our knowledge is undermined, as though to make us aware that the fundamental mysteries of history, character, and the human psyche are ultimately The insights themselves,

however uncertain their final status, are of great dramatic power. They function on two levels: the psychological analysis of each of the three men, and a representation of the metaphysical and theological truths that underlie (or may underlie, for no (or may underlie, for no statements are absolute in the theater of symbolism) the individual psychological experiences. Each of the men has a hidden self — memories, impulses, repressed anguish and guilt. Blazes was a violent investible dillipsychemics in juvenile delinquent who killed an old woman for her money (like Raskolnikov in (The Raskolnikov in Dostoevsky's Crime and Punishment) and let his father hang for the crime. The guilt tormenting Sandy is sexual: incestuous feelings toward his sister and a homosexual incident with a boy, along with the subsequent disprace. the subsequent disgrace. Arthur suffers from religious mania: obsessed with the figure of "the Beast" in the figure of "the Beast" in the book of Revelation (which he equates with the Golden Calf of Exoday), he conceals within his fanatical piety a sadistic venom. In the extreme situation depicted in the opera—the storm, the prolonged isolation, the pressure toward psychological decompensation psychological decompensation of the compensation of the co

torment Blazes with guilt. Sandy panies at the returning memories of his guilt-ridden loves. Arthur's terror of the Beast, which is on one level an externalized image of his own unconscious destructiveness, leads in a mounting frenzy to the delusion that Antichrist has arrived at the lighthouse island, a delusion the others finally submit to as well.

On this level, all the action is internal and subjective, and the elements of the dramatic situation are symbols of psychological realities: the tower of the civilized self, surrounded by the chaotic sea. of the unconscious; the rising ghosts of repressed guilt and the approaching Beast of devouring, destructive, antisocial impulse; the booming foghor and the flashing beacon, penetrating the miss of repression to locate the terrible truth of the hidden self. But the action and situation are symbols of self. But the action and symbols have an additiona larger reference. The supply ship, as it makes its way toward the lighthouse through turbulent seas and then through an uncanny area of slack water is symbolically crossing the River Styx into the land of the dead, a distorted re-creation of Dante's Hell, with dire allegorical beasts in trios and the pervasive smell of evil. But in Maxwell Davies's bleaker Calvinist vision, so suitably set in Scotland, the sinful human soul is caught irretrievably between demonic forces of objective cosmic power and the equal ferocity of a loveless. equal ferocity of a loveless, punishing, unforgiving God: "We are snared in a trap between the claim of the Beast and the wrath of the avenging God. But in our distress we

distinguished not the Beast from God." At the climax of

the opera, when the Beast blazing its demonic triangles of red and white light, overwhelms the keepers and seemingly draws them out into the sea of death, we see fragile mankind crushed in the final cosmic battle between God and Antichrist. Nor does this battle result in

the triumph of the forces of good, as in traditional Christian belief. The consequence of the events at the lighthouse is that no replacements consent to remain long in that haunte remain long in that haunted place, so that eventually the light must be made automatic. "The lighthouse is now automatic" is a musical motif, harsh and mechanical, that closes both the prologue and the whole opera. Atonement and forgiveness are impossible in this vision of a merciless God. The only solution to the problem of man — his irresistible criminality, his murderousness his treachery. his lust, his spiritual crookedness, his gnawing guilt, the frailty of his reason and his moral sense, the immense power of his anarchic unconscious drives — is to wipe him out entirely and replace him with a reliable machine. In this sense, The Lighthouse is not only a psychological exploration of the sick soul and an antichristian-Christian apocalypse but also a commentary on the course of twentieth-century history, the dehumanizing eight decades that separate the mysterious events at the Flannan Isles ligh

events at the Fiannan Isses tign from the first performance of Maxwell Davies's opera at the 1980 Edinburgh Festival. To emphasize that the opera is about mankind in general rather than being a clinical case study of three particular

neurotics, personal identity is treated as extraordinarily fluid n The Lighthouse. There are only three singers, performing all the roles, and this is not a mere matter of convenient doubling but a device of central aesthetic importance The singers are the three officers of the supply ship; a slight change of costume, and hey are the three lighthouse keepers, at the end of the opera, they metamorphose into the shadowy relief crew; and at the beginning and end of the prologue, they constitute an declaiming in unison the words of an official report on the disappearance. Other elements of the drama have this same fluidity. Time and space follow laws of the imagination, rather than those of physics. The setting is variously the Edinburgh court, the ship on its "cursed journey" to the lighthouse, the steps leading up to the lighthouse door, the living quarters within, and an unlocatable place (the mind of the audience?) in which the story is narrated and contemplated. The temporal framework of the court testimony dissolves as the physical action returns without transition to the time being testified about: the voyage, the discovery that the lighthouse is deserted. The main action the breakdown of the lighthouse keepers' sanity — is presented perhaps as a flashback to the actual events of the past, perhaps as an uncanny vision by the officers at the moment when they are startled by the scurrying of "demonic" rats over the lighthouse doorsill. The entry of the relief keepers at the very end of the opera is as ambiguous in time as their identities are uncertain; all distinctions of past and present, narrated past and acted past, punctual time and eternal time, break down utterly. The reality status of the similarly ambiguous, as the officers offer conflicting descriptions of what they have seen at the lighthouse, the descriptions differing from what we are actually shown

there. Time, space, identity, reality - all melt, flow, and blend into an experience that shakes the mind out of its normal clear-cut categories and opens it to an indefinable realm of being beyond the world of nature, as in all symbolist art.

To stage such a work requires a theatrical imagination as subtle and inventive as that of the author-composer, and in the San Diego Opera production that imagination was found in director Jack O'Brien and set and lighting designer Kent Dorsey. The set consisted of a small raked stage placed in the middle of the larger Old Globe stage, with all the technical paraphernalia of backstage and vings completely visible lighting equipment surrounding the acting space on an unconcealed steel framework, and stagehands moving about in the semidarkness to create the varied scenic effects. This set had the same multiplicity of identities and meanings characteristic of the opera as a whole: a simple wooden bar made it the courtroom, rigging made it the courtroom, rigging attached to the lighting supports and seeming to hold them in place suggested the ship, a doorway upstage served to locate the action both outside and within the lighthouse; the skeleton of lighthouse, the skeleton of tage equipment functioned imultaneously as the interior rehitecture of the beacon room; to the numerous levels of reality (history, memory, the imagination, the unconscious, the supernatural) implied in

the libretto, the director and designer added the further level of the theater itself, all its mechanisms boldly exposed as its cunning art worked to re-create Maxwell Davies's complex vision in the audience's mind. The lighting design needed to be of particular complexity, for in theater of this sort, light, like sound and rhythm, must carry as much weight of communication as the dialogue does. Here the production achieved its greatest triumphs, especially with the mobile lighting apparatus, wheeled about through stage fog by visible stagehands, its clear status as a piece of theatrical machinery incredibly reinforcing its dramatic power as it assumed the identity of the lighthouse as seen from the ship, the ship as seen from the lighthouse, the flashing eyes of the Beast, and the terrifying light of unbearable,

remorseless, destructive truth. This is symbolist theater, but it is also expressionist theater, with its extremity of situation, its pervasive anxiety, its projection of subjective experience as visual, plastic, and kinetic stage effects, its distortions of time, space, action, causation, and identity, and its emphasis on relieved tension and shock. Maxwell Davies's music, too, belongs to Davies's music, too, belongs to the tradition of expressionism, but with a vocabulary greatly extended by the composer's penchant for parody. The usual idiom of the opera is that expressive, anxiety-producing atonalism, with great jagged leaps in the melodic lines

(especially dizzying in the vocal parts) and those jabs of lurid orchestral commentary. with their unprecedented combinations of youd timbro from the "Second Viennese School" of Schoenberg, Berg. and Webern that Maxwel Davies blatantly imitated in his Revelation and Fall. To this style he has added, at appropriate dramatic moments the sour parodies of traditional and popular styles he developed with such imaginative boldness in Eight Songs for a Mad King and Vesalii Icones, other works evoking extreme situations, agonized suffering, madness and incongruous juxtapositions of sensibility. The lighthouse

styles throughout the opera is

keepers first reveal their inne demons in a series of songs they sing to stave off their nervousness, set numbers in a language radically different from that of their ordinary musical discourse, yet given a personal, dramatic expressionist coloration by subtle distortions. Blazes sings a jolly ballad about his vicious youthful exploits, accompanied by fiddle, banjo, and bones; Sandy warbles a sentimental romance, with an out-of-tune upright piano in the background; and Arthur delivers himself of a savage hymn, filled with smiting and grinding and consuming and slaying and raging and destroying and purging, to the Salvation Army hand. complete with tambourine. The effect of these various

to reinforce the dramatic action at every moment with direct or satirical emotional expressions of tremendous theatrical power. There is a hidden mathematical structure as well based on the number symbolism of Tarof cards, but radition deriving from Schoenberg's twelve-tone system, this structure belongs to the composer's creative process (and perhaps his nystical intuition) more than t the experience of the listener, to whom it is totally imperceptible. From the listener's point of view, what counts in this music is its expressiveness, and it was precisely that that was conveyed so effectively - both as music and as drama - by the San Diego Opera's superb lyric innocence and romantic boyishness as the sexually deviant Sandy; baritone Harlan Foss, gruff and coarse as the violent-natured Blazes; and bass James Butler, resonant in tone, dogmatic in phrasing, Mephistophelian in presence as the fanatical Arthur. The three men were as intelligent and sensitive in realizing director O'Brien's intensely dramatic staging of the drama as in responding to conductor Karen Keltner's magisterial command of the fabulously

precision by the twelve-piece chamber prehestra in the Old Globe's pit. There remain to be said a few things about the nature of

intricate score - a score performed with astonishing

The Lighthouse as a work of operatic art and about its reception in San Diego. This opera is evidently not a succession of memorable tunes (though some of its motifs such as "The lighthouse is now automatic" - are quite unforgettable), not an display the beauty and suppleness of their voices, not an occasion for pleasurable, dreamy relaxation by an audience that wants to be mildly touched and distracted. This is musical theater of the utmost seriousness, in which the music is in the service of the drama, and the drama is in the service of a profound and painful vision of life. As a theatrical experience, The Lighthouse was surely the mos significant event of the entire San Diego season; as music, it is a supremely inventive, uninterruptedly fascinating creation of one of the Twentieth Century's musical geniuses. All honor to Ian Campbell and the San Diego Opera for choosing to bring this masterpiece to the provinces, and in so brilliant a provinces, and in so brilliant production. And all shame to the San Diego cultural community, which saw fit to attend this operatic opportunity of a lifetime in such a halfhearted fashion that the theater was one-third empty. With such an indifferent reaction on the part of the community it is supposedly serving, will the San Diego Opera ever dare do anything as challenging and wonderful as The Lighthouse again?

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City Lights

Nueva Zealand

continued from page 4) in Rosarito Beach and is the current president of the Tijuana Chamber of Restaurants, the chamber conducted a study based on ten years of data relating to the retail lobster trade in Baja. The study revealed the following facts: - Sixty-seven tons of

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month in Mexican restaurants in Tijuana, Rosarito, Puerto Nuevo, Ensenada, Mexicali, and San Felipe. This represents approximately 134,000 individual lobsters

The average price of Mexican lobster has risen from \$9000 per ton at the end of 1985 to \$12,500 per ton

today.

The average price of an order of lobster in Mexico is 5000 pesos, or about ten dollars. But no restaurant makes more off the lobster dishes because the price has to be kept artificially low. To make the usual profit on an order of lobster, the actual price should be 8840 pesos, or about eighteen dollars, a price that would make the dish uncompetitive with that available in seafood restaurants

in San Diego.

In an article published two weeks ago as part of a restaurant supplement in Tijuana newspapers, Nuño argued that the allocation of the lobster catch should be based on "moral" considerations. Nuño wrote considerations. Nufic wrote that Mexican restaurants could buy lobster at a lower price if the product weren't handled by so many middlemen and if the restaurants weren't forced to buy Mexican lobster from American brokers. "The lobsters from our coast are a national treasure" he worst lobsters from our coast are a national treasure." he wrote.
"They must be administered with patriotism"— meaning Mexicans should get first crack at buying the best Mexican lobster.
The Mexican government operates Ocean Garden in order to obtain American dollars. Ocean Garden efficials can they well the

officials say they sell the lobsters to American brokers lobsters to American brokers on a consignment basis from an Ensenada-based federation of Mexican lobster wholesalers, who originally purchase the product from a Mexican fishermen's cooperative. Generally, Ocean fairlen nava a slightly bisher cooperative. Generally, Ocean Garden pays a slightly higher price to the federation for the lobster than the Mexican restaurants could pay, ensuring a large supply for the export market. An Ocean Garden official says the company annually sells about five million dollars' worth of lobster. In American brokes ester to American bro

Jesus Nuño said last week that Mexico already has a law on the books stating that fisheries' resources are to be directed first toward internal supply before they are exported but that this law has been ignored by the been ignored by the government. After meeting with fisheries ministry officials for the last two weeks, Nuño is confident that the fisheries minister will leave a signed document in Tijuana stating that the Baja restaurant industry, beginnir next year, will be given top priority in the purchase of high-quality lobster.

Smoke Clears

(continued from page 4)
their rent payment. Yet there's
no shortage of funds in the
special fire victim's account
established by the San Diego established by the San Diego Methodist churches. The Reverend C. Richard Shaner says Methodist churchgoers donated \$11,195 to the fund and just \$1200 has been disbursed, all of it to the Balvins. That leaves a current balance of \$9960. The Balvins halance of \$9960. The Balvins didn't get more money because Reverend Dan Smitha of Normal Heights Methodist, who makes recommendations to the parent church, says he and an aide agree that "the fund was set up to help people get over the hump, not for ongoing support for folks." While there is no limit to the amount of money a single amount of money a single family may draw from the Methodist account, there is little chance the fund administrators will give the Balvins more assistance unler Reverend Smitha makes a request on their behalf, says Shaner. If Smitha doesn't do

Shaner. If Smitha doesn't do that, the mone, will remain untouched until another fire or natural disaster strikes here. The Balvins say they've also made numerous calls for assistance to Pastor David Gallop of Plymouth Congregational Church in North Park. Gallop is treasurer of a fire victims. North Park. Gallop is treasurer of a fire victims. Park Christians Fervice Agency with \$4000 in donations from members of tweel North Park churches. The fund has to date disbursed about \$3500, none date of the control of

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says a major gift of \$1300 was given to an uninsured family that lost \$80,000 in personal goods in the June blaze. Several smaller checks were also handed out to fire victims, but Gallop says the fund administrators were also cheated out of hundreds of

fund administrators were also cheated out of hundreds of dollars by a couple who falsely claimed to be fire victums. Gallop says the couple was referred to him by the Red Cross in early July. A worker confirms Gallop's account and says the Red Cross itself low "quite a bit to the apparently phony couple, including hundreds of dollars in cash, rental assistance, and furniture.

Gallop has told police about the scam, but he doubt the couple will ever be caught to off the Balvin's plight and says administrators of the North Park Christian Service Agency "are checking them out, and though we'l rather help them replace goods lost in the fire, not pay their rent, we'll probably give them' the \$500 he says remains in the fund. That decision will be made early when the clergy meets in early
June to prepare a final
accounting of fund
disbursement. Galtop says the
agency has no interim report
on the fund's income and

on the rund is income and expenditures.

Mary Balvin says the unwillingness of these church groups to help pay her family's rent caused them to vacate their Normal Heights apartment last week. Her mother now lives in the East County with another daughter, while Balvin and her husband. who works as a mail clerk at the Naval Ocean Systems Center on Point Loma, last Center on Point Loma, last week moved to a one-bedroom apartment. Balvin acknowledges that the move might actually help the family get back on its feet by trimming rent costs, but she remains resemble and defensive about the movilingness of church working the says. "We're not people who don't want to pay our bills. Other people had insurance

that replaced what they lost in the fire and paid their rent. We didn't. I was physically sick, I'd miscarried, my mother couldn't get her job back, and we didn't have a car to look for an apartment People say those are just excuses, but they are not excuses. They are the - P.K.

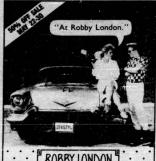
This Cart

(continued from page 5) frame, having lost its basket portion down by the railroad tracks, he says. James got use to this type of cart after he purchased a small thirteen-dollar dolly from Handyman to use on his rounds. "But somebody relieved me of it." He's had this one two or three months and likes it because "it's so recognizable, nobody will bother it." The lack of a basket on his cart also means he doesn't have to worry about professional shopping cart repo men hired by local grocery stores, who often dump street people's possessions onto the pavement and take the carts back. Is it a hassle having to worry about the cart every time he has to leave it unattended? "Everything's a hassle when

"Everything's a hassle when you don't got no money and no place to go."
Most every night, James makes his rounds of the residential hotels on Fourth and Fifth avenues, and he his every garbage can on both sides of Broadway between the water and Sixteenth Street.

Sometimes he walks all the who the history and the sides of the si checking the bins and dumpsters along the way. He averages about twenty dollars a week. "It's better than panhandling and enough to make phone calls and wash some clothes. You're not gonna get rich on these cans. But you might find a box of money in a dumpster some As long as you got a small hope, you can make it.
Without hope, you hit the
bottle, like a lot of these guys.
We didn't all come here to sit
around like this. We're prisoners of poverty, no power, no say-so, no way to get up off the bottom. Once you're down here, it's almost impossible to get back up."

- N.M.



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Can't Be Licked

fund until the ad stamps are actually in production. "And but" Haenlein recalls e extent of the problem It wasn't. On April 25. the postal service had filed for n administrative hearing, cheduled for May 28, charging Create America with false representation for soliciting funds without actually having a product. The civil complaint, which seeks a civil complaint, which seeks a complete halt to the ad stamp

project, received a boost two

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lays later when the U.S.

violating a turn-of-the-century federal law that makes it illegal to affix coins, currency or any other "obligations or securities" of the United States onto advertisements. "But whether or not postage stamps fall into that category has never been determined by the courts." Haenlein says, "so we told our attorneys to look into. the matter and in the meantime proceeded with our attempts to secure advertisers and get started with production."
Since then, however, Create

America has found it increasingly difficult to do either, Haenlein says. On May 2, the postal service asked the

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415 Cirant

GIANT FOOTPRINTS FOUND ON BEACH restraining order agains Create America that would have resulted in all incomin have resulted in all incom applications being returne their senders pending the outcome of the May 28 hearing (which could be delayed several months due to Create America's motion for a change of venue). The request for a restraining order was denied three days later, and all mail that had been held in the meantime was released to Create America. Then, a week later, the postal service went back to court, this time asking for a preliminary injunction that would again result in all incoming mail being returned. Redondo Beach: This morning the local beach patrol found giant footprints along a 375 foot stretch of Redondo Beach. Thought at first to be the work of pranksters, the finding

verge of signing contracts" to bow out. And in the two

representatives, saying they were contacted by the postal service and sold that our scheme is illegal and that we'll

service and old that our service and old that our sechem is ittlegal and that we'll never reach the production stage. They we also been asked to sign postal discontinuance with the second secret or promote anything we send them — and if they don't sign, the postal service told them, they would probably be prosecuted later for mail fraud:

Total improce, who has been involved with the dispute since its inception in early April, confirms the sequence of events but won't comment further due to the court order that neither slide discuss the case with the media: says when't still optimistic that Create America will provail, and she has no intentions of asking for a refund. "At this point," she says, "all I'm doting is kepping my finger crossed" in see if the latest survey date of July 4 materialize.

— T.K.A.

- T.K.A.

- Paul Krueger, Neal Masthews, and Thomas K. Arnold

Begins June 2

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already gotten complaints from five of our

incoming mail being returned. This time, a compromise was reached: by court order, the postal service must continue delivering the representatives applications to Create America, but only after a Create America employee goes to the post office, opens the mail, photocopies any cincets, and then hands the checks were to postal officials. But footprint experts at UCLA, the same team that has investigated Big Foot, Sasquatch, and the Abominable Snowman, heard the news and rushed to the scene before

including titanium dating of toejam residue found in the sand, confirmed that the footprints indeed are real, and belong to giant BULLFROGS. Actual sightings are now checks over to postal officials for deposit in a postal-service-administererd trust fund. That's still not the end of it. The bad publicity generated in the meantime, Haenlein says, has prompted a number of advertisers "who were on the

For more details on this emerging story, see section 2, page 10



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Events, Theater, Music, Film

A Heritage Of Dance

Passion fills Danny Scarborough's voice when he Scarboroughs voice when he speaks about the importance of dance in African culture:
"Dance is a living experience; it's used to actualize the people's existence. In Africa there are dances that celebrate the hunt, that celebrate the rites of passage from boyhood to manhood or from girlhood to womanhood. Dances are used to gear up the Dances are used to gear up the men so they can go our and do battle. Women dance during the harvest. Dance is part of a people's living experience. Walking, ralking, meeting at the marketplace, watching a bird move can become dance in terms of African tradition."

Scarborough is chairman of the Department of Afro-American Studies at SDSU. He is also director/choreographer of SDSU's Black Repertory Total Theatrical Experience, a troupe dedicated to the preservation of a people's heritage. "They provide a living museum of

Atro-American culture for all people," he says. Although its form-seven members are not dance or drama majors, the company has received major recognition, including a 1978 Emmy Award from the National Academy of Television Arts and Sciences for its dance version of Alex Haley's Roots. According to Scarborough, the use of non-professional dancers — and with African philosophy that there's a dancer in all of us, that dance is very much a part of existence. "Everyone dances in the African cultural tradition, the children, the men, the women. Dance is simply a way o

Infe."
The title of the company's new production; When Roosters Crow, Something Pose to Happen, comes from Afro-American folklore. A rooster crowing at night is said to forterll death, if a rooster crowing at night is said to forterll death, if a rooster crowing at high the contest crows in the airemoon, someone will be "with child."
Even more than that, emphasizes Scarborough, "The whole idea of when roosters envol is that if of 'when roosters crow' is that if you make enough noise, if you stay visible long enough, if you stay on the case long enough, if

(continued on page II, col. 1)

The New Song

With his bushy, dark, philosopher's beard and intelligent, penetrating eyes, Julio Solorzano looks like a cro between Allen Ginsberg and Jerry Garcia. The similarity goes further than looks: Solorzano is an outspoken intellectual and one of Mexico's leading proponents of the international Nueva Canción, or new song

movement. Nueva Canción has its roots in the music and poetry of the peasantry and indigenous populations of Latin America, and it reinterprets those rhythms, melodies, and sentiments to address the problems of today in a new style

of protest music that incorporates many genres. "Naeva Cancion is not any particular style of music, but songs that come from the heart says Peter Brown, a member of the board of directors of the Grass Roots Cultural Center and one of the Border Network for the New Song. "The very name



itself does not refer to the actual indigenous folk songs passed down through the generations. but to the concept of the new man that Che Guevara talks about It is linked with the revolution in Latin America

a writer, and they never intended that the production be driven by dialogue. Rather, dramatic movement is achieved through a combination of movement,

sculpture, and song. "We never worked from a stript, but from concepts," say: Sprague, "We're trying to create something

trying to create something different, based on our knowledge of art and dance." For Keevil, a visual artist, the challenge of Dick and Jane was to provide a vocabulary of space and form and to create metaphorical objects that would be a control of the control o

fit into a narrative, objects that would be functional in context, rather than merely on their own Together, the objects constitute

a language of their own, used differently by both characters to

convey nuances of meaning and

It seeks a culture of peace and justice"
Solorano's roots as a dissident artist run deep. He was born in Mexico City in 1945, the child of Guatemalan intellectuals. His father, Alfonso Solomano, was a progressive government minister; his mother. A hode Foppa, was one of Guate most famous poets, as well as a art critic and feminist. Foppa



See Dick And lane

Novelist John Gaidner recommended that young writers play a game called Smoke to improve their sensitivity to metaphor. Someone thinks of a fame as record, and the others in metaphor. Someone thinks of a famous person, and the other in the group try to guess who the famous person is by asking questions such as "What kind of bird (or color or vegetable or metal) are you!" Gardner claimed the results of such a game can be revelatory. A similar sort of game, this one involving sort of game, this one involving use of metaphorical representation for feelings, is at the center of an unusual performance tomorrow might by sculptor David Keevel and choreographeridancer Terry Spragee Dek and June, a "theater piece" performed. Firidy show the evolution of a relationship between two characters played by actor Lou Seitchik and dancer Kate Lourobury. Lounsbury. Neither Sprague nor Keeyil is

convey manness of meaning and motivations. Sprague, the choreographer, coordinates the interaction of the actors and the objects, trying to articulate an expressive sociabilary of motion, exploring the shades of meaning that can be conveed through body language, posture, and movement.

The piece contains some dislocus of the control o dialogue and does have a linear narrative, a simple, accessible

popular grade school primer meet and act out the awkward inial of getting to know one another. Dick wields a long snakelike rope that, depends on how you look at it, either on now you look at the three serves to draw jate close of to strangle her. As Dick and Jonepoceed through the various stages of their relationship infatuation, familiarity, feat of commitment, marriage, and, finally, the banalities of married fifth, the examination and shall fifth the examination and shall find the security of the stranger of the s life - rhey accumulate and shed numerous Keevil sculptures that provide visual commentary on their states of mind. Perhaps the most humorous is the baby bottle/machine gan held by lane during the "tear of during the "tear of commitment" stage. Does she want to be a home/babsmaker, or does she want to be a home/babsmaker, or does she want to blow away this gus who's trying to steal her freedom! Dick is similarly confused. The hoge water pail confused. The flage water pai he carries begs the question. "Does he want to water this relationship, or drown it?" An interesting twist is the presence of the "go-between,"

icontinued on page 13, col

Sketches

1986 marks the centennial of the birth of Mexican muralist and painter Diego Rivera, who was known in his lifetime as the tather of Mexican populist art. A major exhibition of the artist's works is currently on a two-year, worldwide tour, and although the exhibit by-passes Tijuana, the Centro Cultural is hosting its own Diego Rivera collection through lune. Not a single painting or movable fresco is included in the show, which occupies the center's entire first-floor exhibition area Instead, several hundred of Rivera's rough perliminary drawings for such famous projects as the Hotel Retorma and the Palacio Nacional mus paintings, self-portraits, and even anatomical renderings are on view. The sketches range from crude studies worked on th fronts of envelopes and scrap paper to more detailed drawings

of peasants and Azees and architectural design notes. Vers few works in watercolor and colored pencil are included, and while curators have grouped the sketches into series that correspond to specific projects, there are no photographs to held series as emission of the included reason and the photographs and the extra secondary of the included reasons of the artistic process, the works are telling a few would appear to be mere

the works are felling; a few would appear to be mee decidles, picked up by someone else who was perhaps counting on their historical value; others contain minimalistic lines or a single figure, hastily tested possibilities. In some of the large

possibilities. In some of the larg works, it is possible, however, to see clearly the final version. The Centro Cultural de Timany is bound on Passey de les Heides, less than a mile fish the San Ysidia bordet crossing. the exhibit to catalogue will be published within two weeks), phone 1-706-654-1132.

— Dinah McNichols

International Nosh

tart in Balbou Park—the seventh one—is come a up-so that those who love hold jund who doesn't? and world peace (and who doesn't? and diversor of othins experience (and who doesn't?) and anny among different peoples (and who doesn't?) will have a chance to college a lift them.

cottage and stall to stall in th groups. As an expert prepared what of the chief national dishes of these twenty-seven distinct ethnic groups, a by which is bound to make war mouth water and your

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^tDance

Folk Dances are held each

held on Wednesday at 7,30 p.m. 7776 Eads Avenue, La Jolla. For more information, phone 454 5191.

Ballroom Dancing, swing and sway to a five-piece band every Finday, 9 p.m. to indight at the Regency Ballroom and Dance Center, 2011 El Cajon Boulevard, North Park, A beginners' class is offered from 7.45 p.m. to 8.45 p.m. Call 294-9633 for information.

Co-ed, Improvisational Dance Classes are field every Wednesday from 7 p.m. to 8-30 p.m. at the Studio, 3735 Adams Avenue, Kensington For details phote 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 Fark. For details phone 569-4955 or 422-5540.

"Dance Jam," create your own dance style in an evening of freeform expression and re-reational dancing every Friday right, 9 pm., 3255 Fifth Avenue, Hillerest. 239-1713. "Circle Dancing," Sufi dancing continues on Monday nights at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

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

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

German Folk Songs, the feasy-five-member 1986 Remper Christ Grung, currently on tour of Forman Contends on the Content of North America, performs contenpenary and traditional German folk songs tought, Thursby- May 22, 8 r m. East County Performing Arts Center, 218 East Main Street, El Cajon, Phone 442-2637 for ticket

Music

"A Musical Potpourri," a reader, "A Musical Potpourri," a reader, percussionit, synthesis, and inpression for this program, which includes music by Nicholas-Verin, based on the poerry of Baudelaire, today, Thursday, May 22, 8 pm. Mandeville Center auditorium, UCSD, 452-3449.

The San Diego Recorder Society meets Friday, May 23, at 7,30 p.m., anyone with an interest in the recorder and other historical instruments is invited to attend (bring your own percussion

B-152, Mandeville Center, UCSD). 222-4666 or 226-8226.

Jazz, pianist Tom Finklea and bassat Kevin Hennessey perfoam Friday, May 23, 8 p.m.; and Store Fright with Half Maynord plays blues and folk runes on Saturday, May 24, 7:18 p.m., die BookWorks, Flower Hill Mall, 2670 Vis de la Valle, Del Mar. Free, 755-3735.

Pianist John MacKay plays contemporary works written by hs UCSD colleagues on Saturday, May 24, 5 p.m., room B-210, Mandeville Center, UCSD, Free, 452-3449.

Chamber Music, the Allegro Quartet performs on Saturday, May 24, 8 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. 583-3300 x29.

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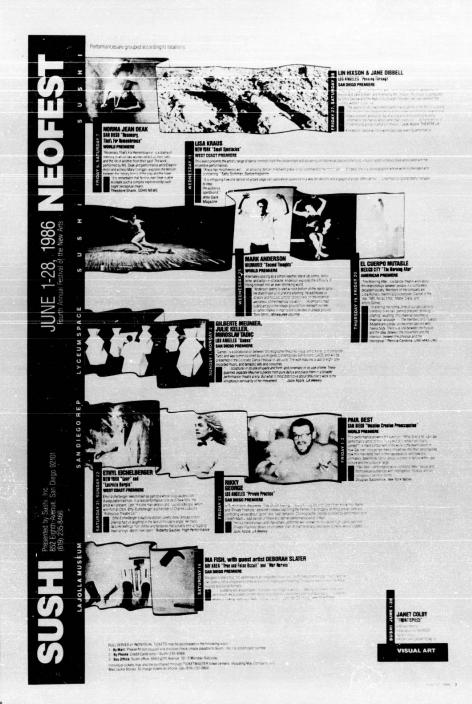
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teontinued from page 2)
Folk Musician Sam Hinton exteriorin Saturday, May 24, p.m., Words and Music, 3806 Fourth Avenue, Hillcrest, 208, 411.

Ali-Stravinsky, Thomas Nee conducts the La JollalCivic University Orchestra and Chorus in a program that features Stravinsky's Concerto in D for Straymsky's Concerto in D for Strings, Symphony of Psalms, the Firebrid Suite, Strayinsky's own arrangement of "The Star-Spangled Banner," and Russian pensant songs, Saturday, May 24, 8 p.m., and Sunday, May 25, 3 p.m., Mandeville Center auditorium, UCSD, 452-4637.

Nueva Cancion, Mexican singer/composer Julio Solorzano performs Sunday, May 25, 7:30 p.m., College Park Presbyterian Church, 5075 Campanile Driv near SDSU. Call 232-5009 for details. On Tuesday, May 27, 8:30 p.m., the activist perform the collural center in Tijuana. For more information, see the 'events highlight" on page one Gospel Music, the LICSD Gospe

Gospel Music, the UCSD Gosp Choir, under the direction of Glenn Jones, performs a recital Negro spirituals, Tuesday, May 27, 8 p.m., Mandeville Center auditorium, UCSD 452-3120. Classical Guitarist Craig Devine performs Wednesday, May 28, 2 p.m., Carlsbad City Library, 1250 Elm Street, Carlsbad Free, 438-3614.

More Jazz, the vibes-marimba duo of John Flood and Bryan Jackson performs works by Chick

Film

"Political Film Series," the series continues with the 1977 work by Joan Micklin Silver entitled Joan Mickin Silver entitled Between the Lmes, the "comic post-mortem" tale of a Boston underground newspaper about to become "conglomeratized," Friday, May 23, 7 p.lm., room 107, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4726.

Museum Film, two short films screen this weekend: One Small Step, a look (with Louis Leakey) four possible explanations why Earth's first fiving organism can to be. The films are featured Samirlay May 24 and Sunday, May 25, 1 p.m. and 2-30 p.m., Natural History Museum auditorium, Balboa Park, Free

"Windows on Your World," the "Windows on Your World," the Grossmont Cuyamaca Community College District sponsors the travel film series, which this week features freland, shown Tuesday, May 37, 2 pm. and 730 pm., East Courts Performing Arts Center, 210 East Main Street, El Cajon, Tickets are available at the box office or by calling 440-2271.

Alene Lake are among the site Wednesday, May 23, 1 p.m., National City Public Library, 200 East Twelfth Street National City, Free, 336-4280.

CHAMBED CHISIC

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Present The Spinners!

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San Diego State University's Open Air Theatre June 6, at 8:00 p.m.

Tickets are \$14, \$16 and \$18 and are available at all May Company Stores, Mad Jack's, the Aztec Center Box Office and all other Ticketmaster locations. Tickets may be charged by calling 232-0800. The Spinners and the San Diego Symphony. What A Show!

TO LOCAL EVENTS

Lectures

"Grand Canyon: The Hidden Secrets," three Academy Award-winners - Keith Merrill Bill Contr., and Randy Thom -contributed to the production of contributed to the prediction of the dimension contributed to the product of the contributed contributed to the contributed co

Space Theater and Science Center in Balboa Park, For show times, phone the center at 238-1233.

"Americans of Asian Ancestry," Congressman Norman Minera.

sponsor of the bill that would interned in this country during World War II, speaks Tuesday,

"Time" Magazine senior writer and courses Roger Resemblant speaks in the next "Issues in the Humanities" series lecture. May 27, 6 p.m., room 108, Pererson Hall, UCSD, For further information, contact the UCSD Asian-Pacific Student Alliance, 452-2048. Friday, May 23, 8 p.m. Peterson Hall, UCSD. Free. 452-3400.

492-2048. Artist Martha Rosler, whose installation Global Taste: A Meal in Three Conness is currently on view at Installation Gallery, gives an informal talk on the work. Wednesday, May 28, 7 p.m., at the gallery, 417 Fifth Avenue, downtown Free. 232-2915. Humanist Lecture, Bette Chambers talks on "The American Humanist Association in the Present and the Year 2000," Sunday, May 25, 7:30 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill, Call 460-5301 or 273-2261 for details.

"The Man, the Writer, the Humanist," San Diego Humanists present a discussion by Bette Chambers of author George

Orwell, Wednesday, May 28, 7:30 p.m., D.G. Wills Books, La Julia, 7527 La Joria Bunievard, L Julia, Free, 296-9334.

"Seattle Space Development Conference: Results and Directions," the L5 Society and the Reuben H. Fleet center sponsor this discussion by participants in the conference, Wednesday, May 28, 7:30 p.m., in the Grayson Boehn Lecture Hall of the Space Theater and Science Center in Balboa Park-Free, but searing is limited. 238-1233 x213.

"Tips for Taking Travel Photos," summer vacation is just around the corner, and Joe Skymba is ready to tell you how to put some snap in your photographs. His slide-illlustrated

alk is held Wednesday, May 28 30 p.m., Carlshad City Library Free, 438-5614

"Canada: Facing the Challenge of the Eighties," Joan Price Winser, the Canadian Consul General in Los Angeles, addresse

Science Fiction Workshop, local

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Radio/TV

score accompanies the cinematography of Ron Fricke it this study of daily life, shown Friday, May 23, 9 p.m., KPBS-TV, Channel 15. The program repeats on Sunday, May 25,

"The End." Burt Reynolds, Saily "The End," Burt Reynolds, Saily Field, and Dom DeLuise star in the 1978 comedy about a man with only so much time left and too much to live for, Saturday, May 74, 3 p.m., KCST, Channel

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rim a try

to Mexico for two

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of "Summe

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sunscreen, let us explain.

"The Right Stuff," part one of the film adaptation of Tom-

Wolfe's popular novel begins Sunday, May 25, 9 p.m.; the movie, which stars Sam Skepard and Scott Glenn, continues on Monday, May 26, also at 9 p.m., KGTV, Channel 10.

Padres Baseball, a three-gaseries in Montreal is broad-Monday, May 26, and Tuesday, May 27, 4:30 p.m., and Wednesday, May 28, 4 p.m., KCST, Channel 39.

"Struggle in Latin America,"
Blase Bonpane, director of the
Office of the Americas, discusses
the implications of U.S. financial
support for the contras in
Nicaragua, Monday, May 26, 8
p.m., Southwestern Cable,
Channel 15.

"Ballot 1986," mayoral candidates Bill Cleator and Maureen O'Connot face off in

p.m. to 11 p.m.; and the sever the Fifth District — Richard Chick, Paul Eckert, Edmund Firsgerald, Mike Flick, Jun. MacDonald, Richard Repasky, MacDonald, Richard Repasky, and Clyde Romney — discuss the issues at 10 p.m. 1 he programs repeat on Sunday, June 1, beginning at 5 p.m., KPBS-TV, Channel 15.

This Wednesday, it will be lite all night.

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show over Mission Bay.

"A Farewell to Arms," Helen Hayes stars in the 1933 film adaptation of Hemingway's nor shown Wednesday, May 28, 8 p.m., Southwestern Cable, Channel 15.

"A Program for Vietnam Vets," twenty Vietnam vets speak out on Post-Traumatic Stress Syndrome in this program, taped

Special

Today Is the Deadline to register Today Is the Deadline to register for the Scripps Institution sponsored, two-and-one-half-hour hike along the coast, with stops at the San Onofre Nuclear Power Plant and its nearby beach. The hike is planned for Sunday, May 25, beginning at 1:30 p.m. For reservations phone 452.4578.

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

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lounge, this Wednesday,

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more information, call 284-7836 Military History Walk, Falk volunteet Circthen Sherwood leash two ninety-minute hike through World War II hunkers and structures at Point Loma's Calerillo National Mornumeur, Calerillo National Mornumeur, Staturday, May 24, 10:30 a.m. and 1 p.m. The first walk will be for the hearing-imputed. For information call 29:3-5450. To region to the signed walk, call 692-6952.

run, a pancake breakfast, food booths, games, and live country-western music are in store at the Valley Center Festival, Saturday, May 24, 10 a.m. to mainight, Valley Center, Call 749-8472 or 749-8530 for more information.

Wood-Carving show, whitting contests and wood-carving demonstrations are planned for the tenth annual San Diego wood-carving show this weekend, Sturday, May 24, and Sunday, May 25, 10 a.m. to 5 p.m., the Federal Building, Balboa Park. For more information, phone 278-9117.

Doll Show, "Fairytale Fantasies" is the theme for the twelfth annual doll show (featuring antiques and collectibles), sponsored by the Evening Belles Doll Club, Saturday, May 24, 10

a.m. to 4 p.m., at the Scottish Rite Center, 1895 Camino de Rio Sooth, Mission Valley, Fo

Spaces, Frogs, and Litards, "The Fascinating World of Herpetology" is the theme of a nature walk conducted by Douglas Ruth, 10 a.m., Saturday, May 24, sponsored by Wildemess Cardens Preserve. For details on where to meet and what to brit g, phone 744-2489.

phone: 44-2499.

Horseless Carriages, the Merceles-Bent in one hundred years old this year, and Deer Park's 5pring Concours of Elegance celebrates the birthday. On Sunday, May 25, from 9 am, to 310 pm, some 175 antique endurs and sports cars will be on view, as will classe bacyles and other wheeles care at 2901 Campage Boulevard, Escondalo. For details phone 298-1666.

The "Star of India" Sails for the third time since 1923; the oldest iron-hulled merchant sailing ship in the world ventures out into open water, Sunday, May 25, 9:30 a.m., from the Embarcadero, downtown. For viewing information, phone 234-9153.

Street, down Fourth Avenue to Broadway, and ends at the Federal Building, downtown. All participants are asked to bring one candle For more information, phone 225-0282.

Ethnic Food Fair, the House of Pacific Relations in Balbas Park house the seventh annual Ethnic Food Fair on Sunday, May 25, 10 am. to 5 pm., in the contage am. to 5 pm., in the contage Am. to 5 pm., in the contage Species of Sunday, May 25, precised Sungar Paridion. Food from scores of countries is available, there will be continue areas are sufficiently as the sunday of the s

UCSD Arts Festival, the fourth Undergraduate Arts Festival, featuring concerts, dance events, theater, poetry readings, video festivals, and more, begins Sunday, May 25, and continues for two weeks through June 7 Free Call 452-2252 for the schedule of events. AIDS Candlelight Memorial, a worldwide memorial for AIDS victims takes place Monday, May 26, with the local event being a candlelight march, beginning at 8.15 p.m., Marston Poist, southwest corner of Balboa Park. The march continues west on Fir Street, down Fuurth Avenue to Recebey, and ends at the

"New Writing Series," poet Paul Vangelist: reads from his work Wednesday, May 28, 430 p.m., Revelle Formal Lounge, UCSD Free, 452-6766.

TO LOCAL EVENTS

In Person

Poetry, UCSD literal vorks, as will Rae Art works, as will Rae Armantrout, today, Thursday, May 22, 7:30 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Del Mar. Free. 755-3715.
"When Rooters Crow.
Something Pose to Happen,"
the Entimy Award-winning Black
Reportory Total Theatrical
Reportory Total

one of this section.

Three Funny People, Par Gene,
Carby Lahman, and Allan
Stephan perform today, Trunday,
May 22, through Storday, May
May 22, through Storday, May
Comedian runnine Four – Rick
Right – joins them on Friday and
Sturday, Show times are
Thurday and Sturday, 9 pm. at
Sturday, Show times are
Thurday and Sturday, 9 pm. at
English and Sturday, 9 pm. at
Comedo Store, 916 Pearl Street,
La Jolla, Anateur night at the
Comedo Store, 916 Pearl Street,
La Jolla, Anateur night at the
Mills, whom will a whom who was
May 100 pm. and 100 pm

Gomedian Larry Miller, whom critics have compared (favorably) to Jonathan Winten; sio no-stage at the Improv today, Thurnday 25, with show times week nights at 9 p.m.; on Friday and Sardulay, 8 p.m. and 10:30 p.m.; and Sunday, 8 p.m. and 10:30 p.m.; and Sunday, 8 p.m. and 10:30 p.m.; because at 622 Carret Avenue in Pacific Beach, 483-4520.

in Pacific Betch, 483-4520.

"Dick and Jan, "Dick loves Janc, Jane loves Dick Whoops, something's worn," Bre-bre, Dick, Bye-bre, Jane, Dick, Bye-bre, Jane, Lee Jane, Jane, Lee Jane, Lee Jane, Lee Jane, Ja

"Phantasm," local artists and performers climb on-stage at the San Diego Repertory Theater, Friday, May 23, 10:30 p.m. to present various performance at theatrical, and musical works. The theater is located at 1620 Sixtli Avenue, downtown. 232-5947.

"Ceramics and Fiber New,"
Reflections Gallery hosts an
eventing of dialogue, slides, and
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evention of the slides of the slides of the slides
saulptor Gyoring Laky, and Brian
Ramon, sculptor of "ceramic
musical instruments," Sunday,
May 25, 6 pm. to 8 pm. Works
by all three artists are currently
or exhibit. The gallery is located
at 8171 La Mesa Boulevard, LaMesa, For treservations choose. Mesa. For reservations phone 697-8750.

997-8750.

British Comic Kelly Monteith, billed as "the thinking man's comedian," is on-stage at the Ingrov, beginning Tuceday, May 27. His run continose through 27. His run continose through con week trights as 9 p.m.; Friday and Saurday, 8 p.m. and 10;30 p.m.; and Surday, 8 p.m. the Improv is located at 852 Garnet Avenue in Pacific 8-ach For reservations place 4851-4520.

Audition Notice, soprano, haritone, bass, and tenor voice are needed, as well as forcers

production of Victor Herbert's opererra M'lle Modiste. Auditions 10 a.m. to 4 p.m., at the campus theater, located at One Barnard Drive in Oceanside, For details phone 942-1352.

Singers and Instrumentalists invited to audition for the Music Makers Club, whose programming runs the gamut from Beethoven to Broadway. For details phone Dorothy at 276-6067 or 274-2820.

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boys host Keith Hernandez & Co., a.k.a. the New York Met Eastern division leaders. in a Eastern division lew ders, in a three-gaine series that opens Friday, May 23, 7:05 p.m. at San Diego Stadium. Gan: number two starts Saturday, May 24, at 7:05 p.m. also; and the final game gets under way Sund y, May 25, 1.05 p.m. For ticket information, phone 26:3-4494.

Boogie Board Competition, professional and amateur riders from the east and west coasts and

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Complete information.
Auto Racing, El Cation.
Speedway's next event of the season is a Ted Kallion memorial race, Saturday, May 24. Clates open at 6 p.m., qualifying runs start at 615 p.m., and the races begin at 730 p.m. Take rhe Bradley offramp at Route 67 to Gillespie Field, in El Cajon.
448-6900.

Junior Olympic Boxers, teams representing Los Angeles, San Diego, and Las Vegas, display their skills at the Southwestern Regional Junior Olympic Championships, held this

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

Golf, the Mission Valley Worken'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.

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movie soundtracks for Supermin and Star Wars, will lead the Orchestra thre weeks later at the Civic Theatre, also for three performance

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

For Kids

A Home Aquarium Workshop for children ages seven through twelve is offered by Scripps Institution of Occanography, Saturday, May 24, and next Saturday, May 31, 9 a.m. to 10:30 a.m. For registration information, phone 452-4578.

Saturday Morning Movies for

Governor Drive, Clairemont. The kidflicks include Curious George. Harold and the Punts. Craps, and How to Play Baseball. The films are shown Saturday, May 24, 10:30 a.m. Free, 453-5722.

Theater, the South Coast Repertory's Young Conservatory Players, ages eight to seventeen, present The Phantom Tollbooth, a fantasy tour to the "lands beyond" and the Mountains of

Puppet-Making Class, puppeters.
Mindy Donner teaches the art of
puppet making and storytelling
on Saturday, May 24, 12-30 p.m.,
Children's Museum of San Diego,
La Jolla Village Siguare shopping
center, 8657 Villa La Jolla Drive,
La Jolla For details phone
450.0767. Pupper Show, the McKay Puppet snow. He McK-av Puppets present Puff he Mage Dragon, Saturday, May 24, Sunday, May 25, and Monday May 26, 11 a.m., 1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park 466-7128.

Participatory Games highlight the Sunday roller skating sessions for children ages eighteen months and older and their parents at Skatteworld, clauses meet from 9 a.m. to 1015 a.m. weekly, 607 Linda Vista Road, San Diego. 560-9278.

Ignorance. Show times are Saturday, May 24, 1 p.m. and 3 p.m., and Sunday, May 25, 5 p.m. and 5-p.m., at the SCR theater. 655 Town Center Dr Costa Mesa. (714) 957-4033.

Acting and Dance Classes for Teens are held on Mondays at 4 p.m., the Studio for Performing Aris, 3735 Adams Avenue, Kennington, 283-8446. Art, students from the La Jolla Elementary School exhibit their art through May 31 at the Athenaeum Music and Arrs Library, 1008 Wall Street in La Jolla, 454-5872.

Preschoolers are invited to bring an adult for the half-hour story time session, Wednesday, May 28, 10 a.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

More Theater, Nylem the Sprite is the heroine in the ongoing epsodic work, presented with Flapack John by the Saturday Play

Company, Saturday, May 24, Marquis Public Theater, 3717 India Street, downtown. For performance times and reservations, phone 296-9092.

Galleries

Bronze Sculptures, an exhibit of facinty-two statues by Spanish-born artist Pepe Leon opens Friday, May 23, Riggs Gallery, 2550 Fifth Avenue, Hillerest. The show continues through Jun 15; gallery hours are 9 a.m. to 6 p.m., Monday through Friday, 235-9065.

"Mirrors of the Gods: Reflections of Huichol Reality," an exhibit that was ten years in the making is on view at the San

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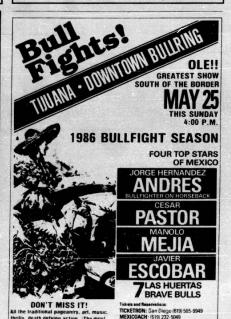
Saturday, June 7 8:00 pm

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This concert is part of the Jazz In Progress series, presented in association with La Jolla Museum of Contemporary Art and funded in part by the National Endowment for the Arts.

Presented by the San Diego Jazz Festival



TO LOCAL EVENTS

Park. More than 1000 artifacts of the Huichol Indians of the Sierra the Huichol Indians of the Sierra Madie Occidental region of Mexico are on view, including sam painting, backets, backlesses, tattles, photographs, tableaux, and dioramas. The exhibit continues through March 29, 1987, for more information on the show and on related macum activies, phone 239-2001.

"Photographing Ourselves: Contemporary Native American

photographers are on view through June 29; an opening reception will be held Friday. May 23. 7 p.m. to 9 p.m., Cen Cultural de la Raza in Balboa Park. 235-6135.

Viet Vet Art, paintings, sculpture, photographs, and poerry are featured in an exhibit by fifteen local Viernam veterans, the show opens Saturday, May 24, and continues through

Monday, May 26, noon to 6 p.m., the Vet Center, 2900 Sixth Avenue, Hillicrest, Call 294-2040 for more information.

Paintings by Lynn Engstrom are on view through Friday, May 23, Natalie Bush Gallery, 908 E Sircet, downtown. Hours are Wednesday through Friday, 2 p.m. 10 6 p.m. and Saturday, noon to 5 p.m. 544-0203.

"Seniors!" this all-media exhibition continues weekday

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

"Traveling through America,"

"Portraits of the Famous," Portraits of the Famous, "Interpretable to Amounty of Oest included are pictures of such luminaries as Margaret Mead Transan Caspote, Arthur Miller, and others — are on view through Saturday, May 24, at the Mathes Cultural Centre. 247 South Kalma, Escondide Hours are Monday through Saturday, 10 am. to 4 p.m. 743–352.

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Aneoclasscal hallet in its
Procest form, providing a
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mascal artisty of Straunisks the victoriate of the originate or

Performed by the American Ballet Ensemble under the direction of the New York City Ballet's Lynda Yourth "Prosect to home professional ballet back to Sen Beago a glant step in the right direction for Yourth and for dance in San Diego."

—Anne Mare Walsh, S.D. Limon

Three Performances Only Friday, May 23, 1986 8:00 pm Saturday, May 24, 1986 2:30 & 8:00 pm

00 Students & Seniors Studio General San Diego City College Theatre 14th & C Street. San Diego Plenty of tree lighted parking Don't mass out on this family for Call today for reservations & inform.

in this show, which continues through May 30, Oer's Gallery 2222 Fourth Avenue, Hillcrest 234-4765.

New Works on Paper by Marth.

Dual Show, works by Amand. Furber are featured in a solo exhibit in the main exhibition space at Patry Aande Gallery, while Rebecca Zagorsky s

THE GRATEFUL DEAD'S JERRY GARCIA

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PACIFIC BEACH Inside My regular Place

Avenue, downtown Hours for the shows, which continue through May 41, are Wednesday through Saturday, 1 p.m. to 5 p.m. 233-9242.

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

"A Moving Point of Balance,"

"A Moving Point of Balance," a multimedia exhibit "to liberate the mind and stimulate the senses' by Beth Ames Swart include music, five dramatic clements, and seven paintings. The exhibit continues through June 1. There is an admission fee to this showing at the Multicultural Aris Gallery, 425 Multicultural Aris Gallery, 425 Market Street, downtown. For

"Wood, Baskets, and Jewelry," featured orists for this multimedia show are Mike Shaler, Philly Mouldhray, Fran and Neil Kraynek-Purner, Henry Chackee, Criville Tistonie, and Kira, Surie, and Margaret Lee. The eshabit continuous through The eshabit continuous through Girard Avernor, La Jolla, Monday through Saturday, 10 a.m. to 5 p.m. 454-9781. Photographic Exhibits, the Museum of Photographic Arts in Ballbao Park continues its dual above, featuring "Faces of Our Time," works of Germany's people in the years before World War II, by August Sander, and War II, by August Sander, and Sander, who was a superior with the property of the property o

The Sculptors Guild of San Diego hosts a juried exhibition through June 9 at the guild's gallery in Studio 36, Spanish Village, Balboa Park. Open daily 11 a.m. to 4 p.m. 260-0793. Multimedia Exhibit. photography, ceramics, contemporary jewelry, and fabric art are on display at the UC Crafts Center Faculty Art show, Grove Gallery, UCSD, The

"Eventual Transformation:
Magic," ceramics by Brian
Ranson and Lun Bermude;
sculptural their works by Group;
lay, and georgety by Kim Bass
in this show, which must through
june 12 at Reflections Callery,
837 La Mesa Boulevard, La
Mesa. Hours are Tuesday through
Standay, 10 a.m. to 6 p.m.
607/6750.

"Mestinge," design installations pastels, acrylics, and textiles by Ering Chingales are featured through June 7 as are works in mixed media by eight other.

attists, Acevedo Caliery, 4010 Goldfinch, Mission Hills 290-8748.

"Wood, Baskets, and Jewelry,"

Drawings and Paintings by Yugoslav arrist Nives Kavuric-Kurtovic remain on view through June 27, Anuska Galerie, 2400 Kettner Boulevard, downtown. 231-6652.

"Global Taste: A Meal in Three Courses," Rutgers University associate art professor Martha

arts at UCSD) use three related videotages that inco-porate and picrapose. "Images of language production, profact continuous and the development" of the production, and the development of the self- and other countries, by media and advertings." Her video installation remains on exhibit through June 25, Pintallation Colley, 447 Firth Avenue, diourtion, Gulley, 447 Firth Avenue, diourtion, Gulley, 547 Firth Avenue, diourtion, 547 Firt

moon to 5 pm, 232-2915.
"Different Places, Different
Culture," an exhibit of
watercolors by Cheng Khes-Cheand Tan Choon Ghee comparing
the lifestyles and landmarks of
Minnesota and Manihard China
so on display through Jime 30,
Eva Chan Gallery, 7427 Girard
Avenue, La Jolla, Houra are 10
through Sarurday, 459-4343.

"Dr. Seuss from Then to Now," "Dr. Seuss from Then to Now," more than 30 drawings, illustrations, political cartoons, and books portraying your favorite Seus characters remain on view through July 13 at the San Diego Maseum of Art in Ballon Park. Tickets are sold through Ticketmaster and at the door, 232-7931.

door, 232-7931.

"Jon Jerder Redesigning the City," models, throwing, and sides of the artistic train designs of Jerde, on whose shoulden fall the praise or blame for the new Horton Bata mall, are on view thoron Bata mall, are on view temporary gallery of the San Diego Art Center, Jocated at the street level of Horton Plaza at Broadway Flace. Hours are 10 Broadway Flace. Hours are 10 Startedy, and Standary from 11 a.m. to 5 pm 232-5722.

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TO LOCAL EVENTS

you survive long enough, eventually something is supposed to happen. It's going back and realizing the ability of a people to survive despite the odds against them." Thus, When Saus against from: Thus, When R osters Crow celebrates Afto-American culture with a tribute to the black Baptist church, for example. The show dso addresses painful. controversial aspects of black American reality. A number called Something about Relationships addresses a

couple because, says Dr. Scarborough, the black man eems to be under arrack these days. "It seems to be 'in' to blame him for everything that has ever happened to black folks in life." The dance Hide and Go ek moves from innocent of young people who are on

drugs.
The troupe also proclaims its opposition to apartheid in Apartheid Is Wrong. Something this past summer that really made an impact on me seeing blacks in South Africa fighting, and the only weapons

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to celebrate the potential release of a people from apartheid. "It becomes a celebration type dance that is very trican-inspired."
The ensemble's use of dance to explore political questions points up the fact that SDSUs Black Repettory Total Theatrical Experience is not just a performance group. Most of the members of the company are students in Scarborough's Afro-American studies class: among the topics he discusses is the price paid by black artists such as actress Cicely Tyson when they want to maintain

when they want to maintain political integrity. There is a victous game that is placed when certain black artists refuse to accept everything that's thrown their was. he explains. There are those artists who have to go out and prive themselves of out and prive themselves over and over and over again. In addition to African drums. When Roosten Crow. Something Pose to Happen includes the songs of Stevie Wonder, Aretha Franklin, and Nina Simone. In

Franklin and Nina Simone. In the closing number, Religion traditional spirituals will be performed live by the SUSU Black Gospel Choir, Comments Scarb-rough: "What I'm triving to the take various aspects of Afro-American culture bringing African Culture, bringing in all the knowledge of East and West African Dance.

Contemporary dance, and modern dance and listening to the blues and spirituals and

presents the hearthear of a

represents the hearthear of a people.

SDSUs Black Reprimer Tatal.

Their rad Experience certains.

Their rad Experience certains.

Their happen at SSU Final.

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Though Seninder, May 24, at the

campus' Abands May 24, at

- Janice Steinberg

Song

constant on sign of the constant of the consta

Own.
After obtaining his degree, and after a study or baseden that combined political activism with singing for a loving, monthum on page 12.

and they were up against tanks and tear gas," says Scarborough and they were up against tanks and tear gas, says Scarborough. Apatheid is Wrong begins with a symbolic recreation of those unti apartheid protests and ends with the sound of African drums

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and anthropology and because the felt he wasn't "prepared academically" to be a musician However, thirty painter-friends Siqueiros among them, made the decision easier for him. They

commitment or responsibility, and speaks eloquently of the role of the artist in society. "We're a

part of the privileged sector of something in return. We have a responsibility because of our to the beauty of a flower and insensitive to the poverty and suffering of the people. Even it that's a very talented artist, that

would be a very incomplete. On the plight of the obrem (worker) and the campesino (peasant) in Latin America. Solorano says, "I don't see it being easier in the near future, As it has always been, those who have less will suffer more. But these are years of crisis and transformation, and, I hope,

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years of magmation. He pause to let the quiet urgency of his words sink in "But this is only the beginning — there's a lot more to do. We need new

of the International Solidarity Committee, Solorzano has grea Committee, Solorzano has great sympathy for the Sandanistas, " believe that every country has the right to decide what kind of government or social structure wants," he says, "and to fight for what it wants. Nicaragua has stepped forward, compared to Cuba, which is very tight and

wing government. I think the should be left alone. Even more I think they should be helped." In keeping with this conviction, the proceeds of

Schorano's performance Sunday night in San Diego will go to the Common Sense Foundation to Common Sense Foundation to provide humanitarian aid to Nicaragua. The Los Angeles-based organization has in the past donated ambulances and built medical wards for

and built medical wards for children in Nicaragua. Although Solorrano has been performing for more than twenty years and has given more than 2000 concerts in some forty countries, it was not until last countries, it was not until last September that he performed in the United States. He opened for Inti Illimani, one of the most popular groups in the New Song wement, and received an enthusiastic ovation from a crowd of several thousand. This will be his first concert in San Diego, and he confesses that despite his many years of experience, he is always a little "But you travel with a guitar and contact is easier and warmer." Solorzano will follow up his

Solotzano will follow up his San Diego concert with a four of Tijuana (May 27 at the cultural center), Ensenada, and Mexicali, sponsored by the Mexican federal government's Programa Cultural de las Frontens. "I'm especially interested in the border." he says. "The border is not only, the border between not only the border between Mexico and the United States, it is a border between two worlds." "I think culture as an expression of people and countrie.





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importance, and it can be a way of getting close of getting closer — we're very much apart. The United States is getting Latinized, and that's better. That's a good way of being closer, of having nderstanding without shooting

each other." each other."
Julio Solorzano and his group
will perform on Sunday, May 25,
at 8:00 p.m., in the College Park
Presbyterian Church, 5075
Campanile Drive, near SDSU. For reservations (seating is limited) and more information, call 232-5009.

- C.H. Elster

Dick And Jane

continued from page I)
played by Sprague. Though she
initially appears to be merely a
neighbor who wishes to bring two nice people together, she takes on an increasingly comples role. She begins as a mediator between the protagonists, an abstract symbol with a role similar to the sculptures — that s, as a conveyor of meaning and in object with and through is a a conveyor of meaning and an object with and through an object with and through an object with and through a constraint of the constr Sculptor Keevil also participates in the show, acting as a sort of Greek chorus, announcing transitions in the narrative with songs. Dick and Jane will be performed on Friday, May 23, at 8:00 pm. at Sush Gallery, 852 Eighth Avenue, downtown, for ticker

Nosh

Sweden, dolarades from Cuba, portal battes from China, diet soda from France, whiske from Israel, kasha varnishkes from Latin America, sush from Cechoslowakia, com pone from Demarke, nedlegeld med flede from freland, chicken mole from Lithuania acol code from Iribania a Lithuania, good coftee from Lithuania, good coftee from Ergland, and from the Ukraine rack of venison with shrimp mousse and champagne sauce, nicely melted down. As for the United States, which will also be represented at the food fair. I represented at the food fair, I leave it up to you to guess what our national dish is, though my own vote would be for watercress soup with a soupcon of dry, sherry, as I first sampled it in

sherry, as I tist sampled it in Sandra's Diner two miles oursid of Terre Haute, Indiana But enough of this imaginary whirlwind gustatory tour of the world! What you want is the rea thing. And you can get it at the severall annual Ethnic Food Far on Sunday, May 25, from 10-00 on Sunday, May 25, from 1050 a.m. to 5 Op pm. The fair will take place in the cottage area the House of Pacific Relations Balls on Park, across the road from the Spreckels Organ Paython. For further information, phone 449-0265. 234-0440, or 272-3332

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tower an attractive publisher but loses her occult powers when she falls in love with the man she hexed. Walter Trook directs the comedy. Cast members include: Tammie Souza. Allan Heck. Anisa Co., Tim Eversa and Tom Folinca The scenic design is by Dolores Reilly, and Trook is the lighting designer (Sm.)
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CAROUSEL
The Lawrence Welk Village Theatre
is offering the musical classic, and
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Hammerstein II, which has such of Richard Rodgies and Oscarion representations and a second control memorable source as June 1s. Bustin Out All Over "Next" Never Walk Adors." Which the Ost of New York States of Canada States of Carlo Canada States of Carlo Canada States of Carlo Canada States of Carlo States of Carlo Winard, James Carl Marley, Lisa Dyson, Rathy Jogan. Cerolon Kindali. David Reliter. Michella Joseph R. McKee, Phillip Olli, and Joseph R. McKee, Phillip Olli, and Lawrence Well. Village Theorie. Lawrence Well. Village Theorie. Lawrence Well. Village Theorie. Through James 22. Turnsky, and Through James 22. Turnsky, and Through States of Through St

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After thirty-eight years, the Alpha
Omega Players are closing their
doors. Their final show is John
Pattick's popular comenty about an
elderly millionaire who because of
her penchant for gliving away large
sums of money, is committed to a
previous sanitarium by her greedy
sept-fidders. Gaining strength of
supplementary to the property of the services of the services and the services and the services of the s spirit from her fellow immates. The workan may be able to furn the tables on her family. E. Tyler Winn directs the production. (Sm.)
Alpha Omega Players, through May 24; Friday and Saturday at 8:00 pm.

DICK AND JANE
Sushi presents the delineation of a relationship is rise and fall, through a collaboration of movement, such put, and music, movement subplant, and music interaction is added by "go-between Terry Sprague, who transmits objects and actions between them symbolizing various stages of their celationship. Dick and Jane will be relationship. Dick and Jane will be

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written and performed by David Keevil, and "These Four Walls," a quartet choreographed by Terry Sprague, will precede the performance. (Sm.)
Sushi, Friday, May 23, at 0.00 pm.

EMINENT DOMAIN EMINEAL DUPLIER
The Gaslamp Quarter Theatre
presents the San Diego première of
Percy Granger's drama. At a small
midwestern college, the placid lives
of a professor and his reclusive wife

randuction Cast members are Store Gubin. Jedf Michaels Paul Nolland, Niber Timoney, and Parti van Roode. Robert Earl is the scenic designer, Matthew Cubits the lightling designer, John Hauser the sound designer. Rand Bud

FOR COLORED GIRLS WHO

HAVE CONSIDERED SUICIDE/ WHEN THE RAINBOW IS ENUF slightly records are mitted with the second second september as told through the life stories of second sec Rap Master Romin at the San Diego Rep — has choreographed the production (Sm.) Educational Cultural Complex, Performing Arts Theatre, Eriday, May 23, through June 15, Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

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 USIC well extended in Community of USIC well extended in Community of USIC well extended by Jack Typett) and Stephen Sondheims abyomal muscle score are looked in mortal cominal for the fate of this production. In split of faithful extended in the state of the st

North Coast Repertory Theatre presents the San Diego Premiere!

Translations by Brian Friel Lyrical romantic, spell-binding



READER'S GUIDE TO THE THEATER

is "early" Sondheim, and it's full of worms. Thanks to fine orchestration of this musical's slapstick hankerings, however, along with some engaging performances, the production wins the evening — in spite of the handleap. Tredit must soite of the handleap Credit must go to Tygett, and choreographer Laurel Kyne, for the fine ensemble word of the cast — without which, in this speedway of a show, not. Credit for the production's look, pink hued and often too brightly lit by Liz Stillwell, must go to Jeff Thompson's scenic design and Judy by Liz Stillwell, must go to Jeff
Thompson's scenic design and Judy
Ryerson's costumes. Among the
individual performances. Tim living
comes close to dislodging Brian
Salmon's (at the San Diego Rep) as
the #1 Hysterium in San Diego
history, irving turns the character's
name into a state—possibly even a
nation—of mind In a role that nation — of mind. In a role that requires a staming of a triablete, Bob Mack is capable as the irrepressable Pseudolus, though his timing could be sharper (flor the best timing could be sharper (flor the best timing to the group oils. Adam Pelty as Marcus Lycus). Brenda O'Brien's talents are largely wasted as Phillia, an ingenue with the KQ of

adds spice to a bit part as Domi as does Roy Mote as the rabidly eccentric Miles Gloriosus, and egocentric Miles Gloriosus, and i "Proteans" — Allen Benjamin, David Brannen, Phil Gold, and Walter, Jones eniwen the evening with their smartly played antics. Sondheim has the lead (in both 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 Old Town, through May 25: Thunday through Saturday at 800 pm. Matinee Sunday at 200 pm.

THE GOLDEN AGE THE GOLDF: A GE
The follmoot players are staging
the comedy, by A.R. Gurney, Jr.
based on a short story by Henry
James. John Douglas has directed
Collete Guine, with assistance from
collete Guine, and Sanda
and Sanda
and Sanda
from
collete Guine
and Mickey Case as a young writer.
Dave Smith is the lighting designer.
Julie Howard and bor Percina of the

scenic constructors, Heinz Ross the sound designer, and Romayne Davis the stage manager (Sm.) The Fallbrook Players, through June 1, Friday and Saturday at 800 p.m. Matinee Sunday, June 1. at 3:00 p.m. For information call 728-0998. A HATFUL OF RAIN

A HATFUL OF RAIN
The Fallo Physicus is staging
Michael V. Gazzo's grifty yet hopel
the about Johnya, a korean Wai
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the about Johnya, a korean Wai
the Addition, which he
attempts to overome. Jo Rubin
directs the production. Michael
Rosean is Jahmya, Other cast see
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Cast Rosean is Jahmya
Talipian, John Tadighunon. Gary
Dunali, and Lindo Phyledge (ISm)
Palo Physiouse through Mya Zo
Danali and Lindo Phyledge (ISm)
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première of David French's cornedy
about a theater company's difficulty

opening a new play. French, whose Salf-Water Moon premiered at SCR last season. It am of Canada's pre-eminent playwrights. Martin Benson directs the production, Members of the cast include from boussom, Michael Canavan, Anthony Forkush. Long, mass-sperdakon, and Benjamin Stoms-Michael Desine is the scenic Michael Desine is the scenic designer. Syvia Moss the coatume designer, and Paulie Jenkins the lighting designer. (Sm.) South Coast Repertory Theatre. Second Stage, through June 22. Tonday through Sanutaly at 800 pm. Sanday at 730 pm. Matiner Estinday and Sounday Matiner Estinday and Sounday

LEONARDO THE FLORENTINE Schadlary West Dinner Pluyhous is offering the romantic cornedy, by George Tibbles, about Loonade da Vinci. The play begins in 1481, De Vinci conocots a potien, clinic sit, and suddenly he's in the Twentieth Century. The playwright has recorded his script for this production, which is directed by Vinnie Ferrelli. Cast members are William Lewis, D. Jay Bradley. Navarre Perry, Kary Lynn Vail, and Denise Granger. (Sm.) Sebastian's/West Dinner Playbouse, 140 Avenida Piros, San Clemente, through June 1: Wednesday

LETTERS HOME The Bowery Theatre presents Rose Lesman Goldemburg's chronicle of

Jazz with Kelley Grant



Tap with Pam The Dance Center

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by Percy Granger

The San Diego premiere of a compelling contemporary drama about a university profess whose academic career is threatened by his reclusive wife and an opportunistic student.

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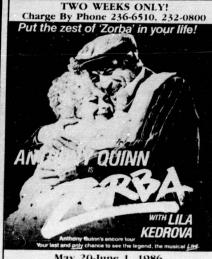
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May 20-June 1, 1986 San Diego Civic Theatre

READER'S GUIDE TO THE THEATER

(Sm.) Bowery Theatre, Thursday, May 22, through June 22. Thursday through Saturday at 8:00 pm. Sunday at 7:00 pm. Mattinee Saturday, May 24, at 2:00 pm.

MODERN TIMES

MODERN TIMES
The improvasional cornedy team
the improvasional cornedy team
that includes both scripted material
and improve Members of the group
are Bryan Scott. Luis Railedge, Stu
pairao, Christine Sever. David
Bender, Bochelle Robinson, and
Linda Labby Stits include a takeoff
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Armentota: Take Stock hose Phil
Selfy Reptard Derecture, and "attend
feeted the shore, Girly Jimes In so
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THE ODD COUPLE

also available). (Sm.)
Pine Hills Lodge, through June 21;

PAJAMA TOPS

PAJAMA TOPS

Dinner Theatre presents PALMAT FOPS
The Finals Durinor Theatre presents
the force about a husband's
dilemma in trying to have an affair,
written by Mersky Green and Edside of the state of the stat

PHATIASM
The Golden Hill Theater
Association and Lark Preductions
are offering late night, post Rap
Master Romar at the San Diego
Repertory Theatres Sistin Avenue
Playtonee, Phantaem applights a
wide warrety of original theater,
which was a superiority that the conpart of the control of the control of the conpart of the control of the control of the control
personalities (Srn.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, through May 30: Friday at 10:30 p.m. For information call 235-8025 or 235-8136. BAP MASTER RODDIE

RAP MASTER ROMINE
Is back at the Rept And it's as funny
as ever. Garry Trudeau and
Flizabeth Swedos's musical comedy
revue, which broke attendance
records at the San Diego Repertory
Theatre last fell, has been revived Theatre last fall, has been revived successfully if anything, it has improved. The show's eighteen simply of the surface of th is even belief as Royald Resigns
There more is lead weard require to
the control of the control

Roundup is one of the show's new inghingits. Kap Master Kontie is still surprisingly balanced, geared to please and offend all regardless of please and offend all requestless of area, creed, or redit rating (Sm.) San Diego Repertory Theatre. Sixth Averace Playhouse. Through June 7, wednesday through Friday at 800 pm. Sanuday at 600 pm. and 900 pm. Rote Martin Clark has replaced William Anton in the role of Ronald Reagan.

SOLID GOLD STERLING —
A LOVE STORY or the sourcess of somers's listen in chem at dependency. San Diegan: Rosemary Ward and Brian Prop as:
Among the songs in the resus are Among the songs in the resus are Among the songs in the resus are found to the source of the source of the songs in the resus are a songs in the resus are Among the songs in the resus are found to the source of the songs in the resus are found to the songs in the resus are found to the songs in the resus are found to the songs in the result of the songs in the song reading lodge 1 which is a readernat reatment program for chemically dependent women and their small or infant children. (Sm.) Wrighey Hall. Christ Church Unity 3770 Altadern. San Diega, through May 29. Toesday through Thursday at 800 pm. For information call 442-0277.

THE TAVERN
The Lamb's Players Theatre
presents the whodunit mystery

farce, by George M. Conan, that takes place in a tavern on, of all things, a dark and stormy night. Kerry Cederberg directs the production. Members of the cast are Mike Buckley, Phil Card, David Mike Buckley, Phil Card, David Carminito, Dave Heath, Marityn Mike, Panela Smith, Mark Crouse, Revin Petterton, Lorn Stephenson, Mike India Mest, Norman Miller is the costume designer, David Thayer the section designer, and David Carminito the Lamb's Players. Theatre, through June 14, Resday through Saturday at 800 pm. Malleres Saturday, May 24, Rey 31, June 7, and June 14 at 200 pm.

June 1s a coupm.

THEEE PROVIDENT THE REPORT THE PROPERTY AND THE PROVIDENT THE THE PROVIDENT THE PR

THE THREE SISTERS PROJECT Reviewed this issue. Warren Theatre, UCSD, through May 24; acts one and two: Friday,

> WORLD FAMOUS TRAVEL 224-3231

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There will be a signed-Sunday, May 25, 7 pm.

Saturday matinee, May 24 • 2 pm

Thursday-Saturday 8 pm. Sunday 7 pm

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

Originally produced by the Women's Project at The American Place Theatre

READER'S GUIDE TO THE THEATER

four: Thursday, May 22, and Saturday, May 24, at 8:00 p.m.

TOUGH I WHERE IT HUPTS
The San Diego and chapter of the
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TRANSLATIONS Brian Friel is not a Triple Crown TRANSLATIONS

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social, historical, and political
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country. Set in 1833. It tells the
story of England's successful
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The production does have some pluses. Torn Perkins's set, a sturdy barn with wood plank floors, is one of his best. There are also three of his best. There are also three capable performances in minor note, sames flotcomb is a winful, ediphysis ground activationable. The subjects of the properties assumed of Homer's more purient passages and Staron Confeet is special as a low-samiten woman trying to overcome a speeche with the properties of the properties and the properties of the properties and the properties of the prop

with a single tone (Sm.) North Coast Repertory Theatre, through May 25; Thursday through

RAP MASTER RONNIE IS BACK AT THE REP AND IT'S AS FUNNY AS EVER."



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Lila Kedrova (who won a Tony Award for her Broadway performance) in a revival of the musical based on Zorba the Greek by Nikos Kazantzakis. The story centers on Zorba, the vital Greek peasant who strikes up an

acquaintance with Niko, a shy young student. Intent on teaching the young man the Joy of "seizing the moment," Zorbe joins his friend on a number of escapades. throughout Greece. Michael

PACIFIC

production. (Sm.) Civic Theatre, through June 1; Wednesday through Saturday at 8:00 pm. Matinee Wednesday and Saturday at 2:00 pm., and Sunday

SUMMER



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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, PO. Box 80.3. San Diago 92138.

The availability of magical electronic instruments has equalized the sound-generating capabilities of rock acts to such an extent that the typical listener must have a devil of a time determining whether a band is good or merely sounds good. Until a couple of years ago, that wasn't one of the problems facing buyers of band sounded great, it probable was because the mus excellent gear, and had a producer and/or engineer who could mix properly. Now any novice with enough money for a pair of synthesizers and a pair of synthesizers and a decent drum machine and the patience to learn a few tricks can produce sounds that rival those fashioned in the best studios in the world. This is just as true of professional recording acts, many of whom have been enslaved by the very imentions intended to free them creatively. Terminal technotist is so common these days that it's an occupational hazard for musicians seduced by the new technology into letting their toys speak for them. In its early stages, the affiction causes arists to lose as true of professional recording

and in their fascination with the neat sounds they can get from their gadgets, they believe that a collage of synthesized tonal colors on spin cycle somehow qualifies as a "song." When an artist finally becomes aware of this fixation and seeks to this fixation and seeks to overcome it, he overemphasizes the most basic elements of music and rhythm in order to anchor these strange new sounds to terra firma and to maintain some kind of link with rock's fundamentalism. The result is music with a templeal result is music with a tyrannical electronic rhythm track that sounds like a huge siding of

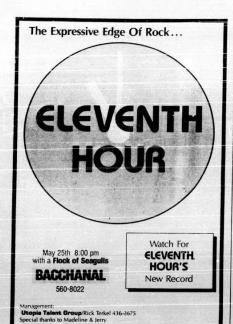


themselves of a number of themselves or a number of long-withheld complaints about techno-pop. The main gripe seems to be that A Flock of Seaguils has made the electronically beefed-up funk beat their golden calf—that they have symbolished. beat their goiden cair — that they have synthesized themselves into a neutral corner and resorted to wild, roundhouse punches in an effort to get off the ropes. There is some truth to that assertion. Although the group never has shied away from the big beat, it is the most salient feature of

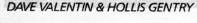
caught in a buffalo stampede. ducking and dodging the reientless noof beats and never quite reaching their destination Choruses sound indistinguishable from the

verses that set them up. One isn't certain whether A Flock of Seagulls has been so blinded by the synthesizer blizzard that they don't realize these songs are missing some key ingredients, or if *they* know it ingredients, or in mey know it but hope that the metronomic thump of Ali Score's drums will prevent us from noticing. Ironically, it was three years ago this month that I previewed an appearance here by A Flock

of Seagulls, stating that along with Simple Minds, this was one of the only bands that had found a way to apply the new technology to traditional craftsmanship in a way that produced affecting, futuristic pop. I remarked that the band made the effort to retain the melodic properties of good pop, while dressing them in the electronic finery of the Eighties. I went on to suggest that A Flock of Seaguils used the new musical science as an adjunct to creative musicianship, rather than as an end in itself; that the band held the reins on technology, and not vice versa. Well, I can't say that anymore. If Dream Come True is any indication — and what else have we to go by? — A Flock of Seagulls has succembed to technoitis in a way that has continued on page 310.



Jerry Garcia Band Electric





Together in the debut performance of San Diego's newest jazz band, Hollis Gentry's Neon

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Don't miss this rare San Diego appearance of GRP recording star Dave Valentin, "America's #1 jazz flutist", and the inaugural perform ance of Hollis Gentry's Neon. featuring Ron Veliz and David Wallace.



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The 6th SAN DIEGO JAZZ FESTIVAL

unfortunately for A Flock of Seagulls, the record has become the designated wheelbarrow into

Fri June 13

affliction causes artists to lose sight of what it is about popular music that appeals to people,

Special KSDS Jazz 88 kick off reception 6:00-7:30 pm Part of the "Jazz in Progress" series. Tickets \$11.50 Sat.June 14 Sun. June 15 7:30 & 10:00 pm



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arrested its development as a viable force in synth-based rock. (Simple Minds, to the contrary, weathered the last three years in fine fashion, having retained and even improved upon their ability to sculpt attractive

mini-melodies from the simplest of materials.) As to the current state of A Flock of Seagulls, it would be fair to say that the jury shouldn't reach a hasty verdict. On its first couple of albums, the band

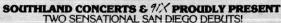
showed tremendous promise and delivered some solid goods in the process, so we know that the group is capable of more certainly falls short of living up to its title. When A Flock of Seagulls performs at the Bacchanal this Sunday, look for than it proffers on *Dream Come* True. On the other hand. the highlights to be tunes from perhaps its paring down from a quartet to a trio has put an unmanageable pressure on the band to move forward from its previous work. Dream Come True isn't really a bad album by

earlier albums.

Level 42 also packs a potent rhythmic wallop, but the Briush quartet seems to ne moving in a direction opposite A Flock of Seagulls. Although it isn't necessarily suggestive of the rest of the band's material, the group's hit single, "Something about You," demonstrates how a

tune can be supremely danceable without inhibiting its nonrhythmic components. On its third American release. World Machine, Level 42 world Machine, Level 42 secures its position as the British pop-soul-funk aggregate most adept at navigating the channel between proven formula and trendy experimentation. By cross-pollinating pop-jazz, funk, and straight pop, all the while keeping an ear on the latest electronic innovations,

Level 42 exhibits a genuine respect for the simple appeal of time-tested pop, while executing it with the skill of the fusion were. "Something about You" could be held up as an example of what can be accomplished when good musicianship imposes some restraint on the new technology and holds it within the bounds of good taste. An infectious hook supported by the steel-reinforced rhythm (continued on page 22)



LEVEL 42 R.V. & THE SHADOWS
MONDAY, MAY 26 • 9 PM • MONY MONY'S



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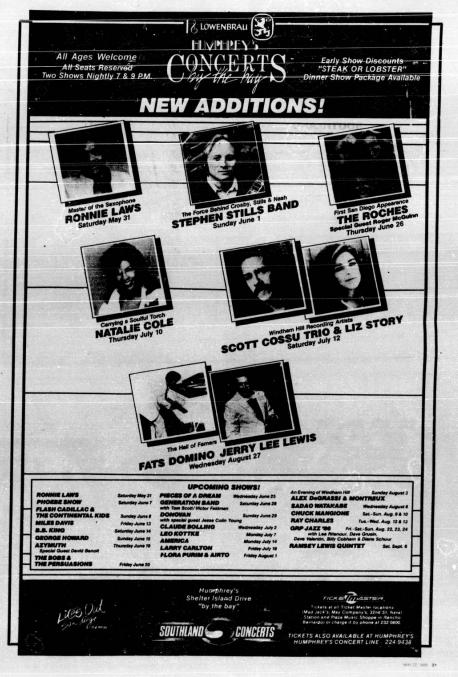


DOLLAR NIGHT

All well, wine & beer is \$1.00. Everything else is \$1.75.

8:00 pm till closing





section of bassist Mark King and drummer Phil Gould and colorful embellishments by keyboardist Mike Lindup and guitarist Boon Gould were all this song needed to climb the Brit charts. And the vocal by King - reminiscent of Bill Champlin — ties it all together and makes it one of the most satisfying singles of recent vintage. Level 42 will be at Mony Mony's on a bill with R.V. and the Shadows this Monday

other concerts this week Dick Dale and the Deltones will be at the Belly Up Tavern tonight, Thursday, while Friday's shows include the Jerry Garcia Band Electric in the California Theatre; Doc Watson and Dan Crary at La Paloma Theatre: Black Flag, Painted Willie, and Gone at Jackie Robinson YMCA; and Papa John Creach in the first of a two-nighter at Bella Via in Cardiff. On Saturday, the James Harman Band returns to the Belly Up Tavern; and the

Electric Prunes - with Mike "Quint" Fortune as the only original — play at the Time Machine in Escondido with the Electric Ultra-Sonics. On Sunday, Ras Michael and I-Dren play reggae at the Spirit. Tuesday boasts two shows, the Fabulous Thunderbirds at the

Bacchanal; and the Drifters and the Box Tops at the Time

Machine; the week closes on what for me is a great note:

John Sebastian performing a benefit concert at the Atlantis Restaurant on Wednesday.

Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. The Jerry Garcia Band Electric: California Theatre, Fridav, May 23 8 p.m., 1122 Fourth Avenue (at C Street), downtown, 232-0800 or 483-6339.

CONCERTS

Dick Dale and the Deltones: Belly

Doc Watson and Dan Crary: La Paloma Theater, Friday, May 23, 7 p.m. and 9.30 p.m., First and D streets, Encinitas. 436-4030. T.S.O.L.: Bacchanal Sunday

June 8, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Flash Cadillac and the Continental Kids: Humphreys. Sunday, June 8, 7 p.m. and 9 p.m. 2303 Shelter Island Drive. 232-0800 or 224-9438.

Bob Dylan and Tom Petty and the Heartbreakers: Sports Arena, Monday, June 9, 8 p.m. 483-6339. Ozzy Ozbourne and Metallica: Sports Arena, Tuesday, June 10 8 p.m. 232-0800.

"Jazz Live" featuring the Sugar Trio: San Diego City College
Theatre, Tuesday, June 10, 8 p.m.,
Fourteenth Avenue and C Street,
downtown. 230-2481.

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

Papa John Creach: Bella Via. Friday and Saturday, May 23 and 24, 9 p.m., 2591 North Highway

The James Harman Band: Belly Up Tavern, Saturday, May 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Electric Prunes and Electric Ultra-Sonics: Time Machine, Saturday and Sunday, May 24 and

25, 8 p.m. and 11:30 p.m., 302 North Midway Drive, Escondido. 743-1772.

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

Sunday, May 25, 9 p.m., 1130 Buenos, 276-3993

Level 42 and R.V. and the Shadows: Mony Mony's, Monday, May 26, 9 p.m., 3595 Sports Arena Boulevard, 223-5439.

The Fabulous Thunderbirds

Bacchanal, Tuesday, May 27, 8 p.m., 8022 Clairemont Mesa Boulevard, 483-6339.

The Drifters and the Box Tops: Time Machine, Tuesday, May 27. 8 p.m. and 10 p.m., 302 North Midway Drive, Escondido. 743-1772.

John Sebastian: Atlantis Restaurant, Wednesday, May 28, 7:30 p.m., 2595 Ingraham, Mission Bay 226-3888.

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

Solana Beach, 481,9022

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

The Lords of the New Church: New Generation Dance Club. Priday, May 30, 8:30 p.m., 1025 Avenue, downtown

Eddie Harris: Rella Via Friday and Saturday, May 30 and 31, 9 p.m., 2591 North Highway 101, Cardiff, 942-1487.

Run DMC, WhoCni, and LL Cool and Whistle: Sports Arena, Saturday, May 31, 8 p.m. 232-0800

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

Ronnie Laws: Humphrey's, Saturday, May 31, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 232-0800.

Modern English: Bacchanal Sunday June 1, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.









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The Stephen Stills Bands Humphrey's, Sunday, June 1, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 224-9438 or 232-0800

Hollis Gentry's Neon with Dave Valentin: Monks, Wednesday, June 4, 7 p.m. and 9 p.m., 10475 San Diego Mission Road, Mission Valley, 283-SEAT.

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

The Spinners with the San Diego

Symphony: SDSU's Open Air Theatre, Friday, June 6, 8 p.m., San Diego State University campus

Berline, Crary, and Hickman: Old Time Café, Friday, June 6, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030

Jimmy Witherspoon: Sherwood Auditorium. Saturday. June 7. 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-1404.

232-0800 or 224-9438.

Eddie Murphy: Sports Arena. Thursday, June 12, 8 p.m.

Siouxsic and the Banshees and Love and Rockets: SDSU's Open-Air Theatre, Friday, June 13, 8 p.m., San Diego State University

The Leaders (featuring Chico Freeman, Arthur Blythe, Lester Bowle, Don Moye, Cecil McBee, and Kirk Lightsey): Sherwood Auditorium, Friday, June 13,

8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-1404.

Miles Davis: Humphrey's, Friday June 13, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

The Chick Corea Elektric Band, Al DiMeola, the Wayne Shorter Quartet, and Paco de Lucla: SDSU's Open-Air Theatre. Saturday, June 14, 7:30 p.m., San Diego State University campus. 232-0800 or 459-1404.

Rain Parade: New Generation Dance Club, Saturday, June 14

8:30 p.m., 1025 Eleventh Avenue, downtown, 234-0505.

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

June 14, 7 p.m. and 9 p.m., 2303 Shelter island Drive, 232-0800 or 224-9438

The Newport Jazz Festival All-Stars: Atlantis Restaurant, Sunday, June 15, 7:30 p.m. and 10 p.m., 2595 Ingraham, Mission Bay, 226-3888.

George Howard: Humphrey's. Sunday, June 15, 7 p.m. and 9 p.m.. 2303 Shelter Island Drive. 232-0800 or 224-9438.

Translator: Bacchanal, Wednesday June 18, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Azymuth with David Benoit: Humphrey's, Thursday, June 19, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438.

Drive 232-0800 or 224-9438

Kool Festival, Part 1, featuring New Edition, Ready for the World, Cherelle with Alexander Neal, Rene and Angela, Sly Fox, and Jennifer Holliday, San Diego Stadium, Friday, June 20, 7:30 p.m., Mission Valley, 697-2215

Kool Festival, Part 2, featuring Kool and the Gang, Stephanie Mills, Midnight Star, Klymaxx, Starpoint, and Teaser San Diego Stadum, Saturday, June 21, 7:30 p.m., Mission Valley, 697-2215.

May 22, 23 & 24

and at gos of weeky 3 May 25 & 26.

Pieces of a Dream: Humphrey's, Wednesday, June 25, 7 p.m. and

9 p.m., 2303 Shelter Island Drive 232-0800 or 224-9438

The Roches and Roger McGuinn Humphrey's, Thursday, June 26, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Fishbone: New Generation Dance Club, Friday, June 27, 8:30 p.m., 1025 Eleventh Avenue, downtown. 234-0505.

The Generation Band with Tom Scott and Victor Feldman: Humphrey's, Saturday, June 28, 7 p.m. and 9 p.m., 2303 Shelter

Bonita Casa

◆ STEAK AND SEAFOOD ◆

4775 Bonita Rd., Bonita (at the Golf course in the heart of Bonita)

Tonight! Guest Bartender

(from P.B.'s Pennant)
reunites with Robo to relive
Wild Turkey Days

Featuring the best entertainment and the friendliest staff in the South Bayl Banquet facilities available 267-7700

Island Drive. 232-0800 or 224-9438

Ornette Coleman and Prime Ornette Coleman and Prime Time: Sherwood Auditorium, Saturday, June 28, 7:30 p.m. and 10 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

Donovan and Jesse Colin Young: Humphrey's, Sunday, June 29, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p in The listings

Beaches

Sunday Night Jazz 7:30-10:30 drink special

STORM

The Bar Appetizer

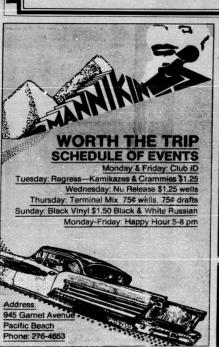
Menu features: Shrimp cocktail Steamed clams Oysters on the half-shell Buffalo wings Escargot & mushrooms Teriyaki skewers

Atlantis, 2595 Ingraham Street Mission Bay. 226-3888: Jesse Davis, contemporary. Tuesday through Saturday; Spragueman with Peter Sprague and Ron





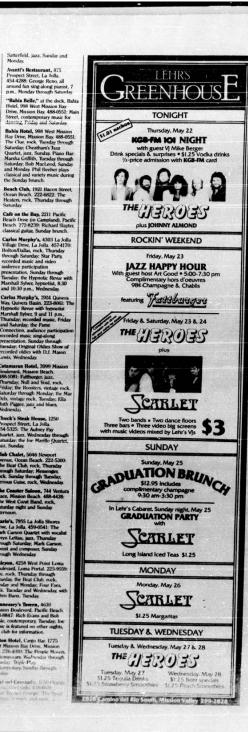








FOR INFORMATION CALL 481 9022



Satterfield, jazz, Sunday and

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, all

Tuesday through Saturday evenings; tea dance with the Variations, contemporary. 2:39-530 pm, Sunday Crown Foom: Doug Ulrich, pianist, 5:39-930, Fiday, and Saturday from 6:10 pm, Palm Court heginning at 4 pm, Bill McNamara. Thursday through Saturday, pianist Ron Singler. Tuesday and Werbesday.

Wednesday: the Blonde Bruce Band featuring saxophonist Johnny Viau plays boogle, blues, and rhythm and blues, from 4-7 p.m., Sunday.

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

Jazz Mine Records, 737 Pearl Street, La Jolla. 454-9832: The Kevin Quail Quartet, jazz, 7 and 8:30 p.m., Monday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Thursdaythrough Saturday, Circles, rock, Sunday and Monday Ipso Facto, rock, Tuesday and

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

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

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

Mary's by the Pier, 7i0 Garnet Avenue, Pacific Beach, 483-7844: The Rick Wells Band, vintage rock, Thursday through Sunday. McP's, 1107 Orange Avenue.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: The Reflectors, rock, Thursday through Saturday, Automatics, rock, Crystal, rock, and Reflectors, rock, Sunday, Leed 42, rock, and R.V. and the Shadons, rock, Monday; Crystal, rock, Tuesday and Wednesday.

Coronado. 435-5280: Live music

on all nights except Sunday, call club for information.

Mexican Village, 120 Orange Avenue, Coronado. 425-1822: Recorded music with Dean Atkinson, Friday and Saturdas. Piano bar: Randy Beecher, Sunday through Thursday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Live music, Friday and Saturday, call club for information; Bing Cosey hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, Jass

and blues. Thursday through Sacurday: Fattburger, jazz, Sunday: the Siers Brothers, rock, Monday and Tuesday: King Biscuit Blues. blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Ouivera Road Paradise Bay, 1933 Quivera Koac Marina Village, Mission Bay Park, 223-2335: Pranx, rock, Thursday through Saturday; the Reflectors, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street. La Jolla. 454-9711: The Charles McPherson Quartet, jazz, Thursday: the Mel Goot Trio with vocalist Coral Thuet, jazz, Friday and Saturday: 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 Monday.

The Salmon House, 1970 O

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, iazz, nostalgic blues, and contemporary. Thursday through Saturday and early evening Stunday.

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

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323. Jerry Melnick, piano variety, Monday through Friday, Zaaj, jazz, Thurday, Peter Sprague, jazz, Friday and Saurday, Paul Montesano's Tropical Jazz Duo Jeas contemporary and original songs from 7-11 p.m., Sunday

Texas Teahouse, 4970 Voltain Street, Ocean Beach, 222-689





and American Classic Productions

"The Exciting **Electric Sixties** Show" May 24 & 25

The Electric Prunes



Exciting Electric Ultra-Sonics Singing "I Had Too Much to Dream", "Get Me to the World or Time", "The Underground", and "The Mass in F Minor, Kyrie leison" sound track cut from "Easy Rider" and many, many in.

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

Bring your incense, flowers and love beads. The Sixties are appening again at the Time Machine! Coverage of this "Sixties Happening" will take place on Extra Gold 690, KOWN-FM 92, KKOS-FM 96, KKSM-FM 99, and KVSI-100 AM

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

One night only - May 27 The World Famous



many more and special guests

The Boxtops "Cry Like a Baby", "The Letter", and more hows 8 pm & 10 pm. Tickets \$7.00.

Live Jazz every Thursday, no cover

May 22 Joe Murtill June Quartet
May 29 Mr. Nice Guy
aring Mondays, Tuesdays and Wednesdays in May
Too Much Fun.
playing country, pop, rock & swing.

302 N. Midway Drive, Escondido 743-1772

Tom "Cat" Courtney, blues, Thursday; the Sidewinders, American music, Friday and Saturday.

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

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

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

Vine and Stein, 2211 Pacific Beach Drive (in Campland on the Bay). Pacific Beach, 272-8239. B Street Rage, jazz, Friday and Saturday.

North County

B:Lis Via Restaurant and Nighteluh, 2991 Highway 101. Cardiff, 942-1085 The Peter Seraajee Thu, Jazz, Thunday, Papa John Creach, electric volin jazz, Friday and Saturday, the North Coast Jazz Society, jazz Sunday, Bruce Cameron, jazz, Monday, Patrick Berrogian perform jazz during the Sunday brunch.

during the Sunday Franch.
Belly Up Purery, 143 South
Cedrox Amrune, Sodiana Bacah.
448,19922: Dick Dale and the Del
Tones, surf guitar rock, Thursday.
Soul Parind, Motom rhythm and
blace, Friday, the James Harmon
and the Palasilian, rock, metalvilly,
and rhythm and blues, Saturday.
Perston Smith and the Croccofele.
Sale, blues, and rock, Sunday, the
Hall Bisk, regalen, Thesday, Planet
10, world beat dance music,
Wednesday, The Chicago Six,
Dateland jazz, 5:70-8 p.m., Friday,
the tibe Long Band, boughe
Tobacco Road, viritage jazz and
swing, 6:8:30 p.m., Wednesday, Sr. Tobacco Road, vintage jazz and swing, 6-8:30 p.m., Wednesday

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Tom Finklen and Kevin Hennesses, jazz, 8 p.m., Friday; Slow Freight with Hal Maynard, folk and blues. 7:30 p.m., Saturda

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Midnight Delight, contemporary, Tuesday through Saturday, live music, Monday, call club for

Club Mix, 140 South Sierra Avenue, Solana Beach, 755-6733: Roots Skank Reggae Night featuring the best in recorded and live reggae music, Sunday.

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

El Coco Loco, 3296 Mission Avenue. Oceanside. 757-7757. Live Afro-Cuban and Latin music on two separate dance floors. Friday through Sunday, call club for information.

El Comal, 12845 Poway Road, Poway 486-1010: Tony Carmen contemporary, Friday through

El Comal No. 2, 523 Encinitas Boulevard, Encinitas 944-1575: Elvis Excitement with Aaron Heart, Elvis Presley impersonato extraordinaire, 8:30 p.m., Friday and Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931. The Agents, rock, Thursday through Saturday, the **Ascekaral** 8022 CLAIREMONT MESA BLVD. 560-8022

THURSDAY, FRIDAY & SATURDAY



SATURDAY, MAY 24
MOB-FM 100 NIGHT
Hosted by John Leslie
\$1.00 OFF cover charge with KGB CARD PRIZES AND SURPRISES!

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

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THE ORIGINAL SAN DIEGO SELTZER Palmassage AND 9/X present

A FLOCK OF SEAGULLS



ELEVENTH HOUR

TUESDAY, MAY 27 United States AND 101 present THE FABULOUS THUNDERBIRDS



SUNDAY, JUNE 1 DOMESTING AND 9/X present

MODERN ENGLISH



with special guest: THE REFLECTORS

TUESDAY, JUNE 3
690 EXTRA GOLD PRESENTS

SPENCER DAVIS



Singing his hits: "Gimme Some Lovin'," "I'm a Man."

EVERY SEAT IS A GOOD SEAT! UPCOMING CONCERTS Tuesday, June 10 THE BEAT FARMERS Sunday, June 8 T.S.O.L.

Sunday, June 15 TYRON DAVIS Wednesday, June 18 TRANSLATOR Sunday, June 22 RICK DERRINGER

Tickets available at a and the Bacchanal

Hank Fogerty's, 245 West El Norte, Escondido. 743-9141: Jack Johnson, country, Friday and

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci Carlsbad. 729-9244: Tony Soraci and Co. contemporary. Tuesday through Saturday, with Judy Ames. Tuesday and Wednesday; the Delair Boys, vintage rock, Sunday and Monday.

and Promasy.

Hotel Escondido, Scotty's Pub,
2500 South Escondido Eoulevard,
Escondido, 747-5000; Marsi and
Charles, contemporary, Tuesday
through Thursday; Bones, oldies
rock, Priday and Saturday; Double
Thouble, contemporary, Sunday
and Monday.

Hungry Hunter/Rancho . Bernardo, 11940 Bernardo Plaza

Ireland's Own, 656 First Street, Encinitas. 944-0233: Sean McVicker, Irish and contemporary Thursday through Saturday, with Rarbara McCarty, Thursday, and Paul Dunn, Friday and Saturday;

the Paradise Street Band, Irish music, Sunday.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo Town Centler, Rancho Bernardo. 485-0399: Larry Moore, contemporary, soft pop, and jazz on the piano. 5:30-9:45 p.m., Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive. Oceanside. 722-1831: Fantazm, contemporary, Wednesday through Saturday.

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

La Tapatia, 340 West Grand, Escondido. 747-8282: Live Latin music, Friday through Sunday, call club for Information; the Mariachi La Tapatia performs Friday through Sunday begining at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: The Cimarros Creek Band, country, Wednesday through Sunday; Elton, J.R. and the Country Gold, country, Tuesday; Free clogging lessons,

The Trojan Horse

rday, May 29, 30, 31 BLITZ BROS.

VOYAGER

Bruce Cameron Ensemble featuring Elliot Lawrence, jazz, Thursday through Saturday

Lu's, 1963 East Valley Parkway, Escondido. /46-7038: Red Checkers, country, Tuesday through Saturday.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Pe. 756-3085: Joei Nash, piano show tunes, Wednesday through Saturday: Bruce and Steve, jazz, Sunday through Tuesday.

Monday, and country dance lessons Tuesday through Thursday.

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

Marvin's, 550 Via de la Valle, Del Mar. 755-7955: Bobby Gordon, Skip LeCompte, and Friends, jazz of the Forties and Fifties, Thursday through Saturday.

Mira Mar, 815 North Hill Street. Oceanside. 439-6711: Fowler and Came, contemporary, Wednesday through Sunday.

Lahare championship Padra-/All games SOSI shows, and 23 Gary Gabrens, June 22 Gary Gabrens, June 12 Racecomith 5 Regeat, 4 Accessmith 5 Regeat, 2 ZZ TOP, August 5

Call and we'll mail you a complete

Mission Inn, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock, Thursday

> Monterey Bay Canners, 1325 Harbor Drive, Oceanside. contemporary, Wednesday through Saturday 722.3474: Poter Wickersham

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Secrets, jazz, Friday and Saturday

The Normandy, 215 North Hill Street, Oceanside. 722-4721: Mirage, rock, Thursday through Saturday; the Erge, rock, Sunday through Wednesday.

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

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Notice to Valle, Del Mar. 753-0614: Notice to Appear, rock, Thursday through Saturday; the Thompson Brothers, rock, Sunday; Fattburger, Jazz, Monday and Tuesday; the Siers Brothers, rock, Wednesday.

Old Time Cafe, 1464 North

Highway 101, Leucadia. 436-4030: Mike Miller, folk and country blues, 7:30 p.m., Thursday; Rory Block, folk-blues, 7 and 9 p.m., Saturday; Patty Larkin, singer-songeriter, 7:30 p.m., Sunday; Old Time Hoot Night, Tiuesday; Larry and Joann Sinclair, folk, 7:30 p.m., Wednesday, Sunday Brunce.

Wednesday, Sunday Brunch Concert: Melissa Morgan, harp. Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880: 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 Eddie's, 390 Grand Avenue, Carisbad. 729-2989: Live music, Friday and Saturday, call club for information.

Rancho Bernardo Inn. 17550



Saturdays
Party from 9 pm-5 am
with Johnny & J.T.
\$1.00 Dos XX • \$1.50 Wells
75¢ Tequila

18 & up

South on Revolucion (past Jai Lai) to 10th. Left on 10th, 2 blocks to Negrete. Left on Negrete to 1331 Negrete (on left side of street)



Wednesday-Saturday May 21-24

PRANX



Coming May 28-31

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

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Bernardo Oaks Drive, Ranche Bernardo, 277-2146: One Plus One Plus Karen Cavenagh, contemporary, Monday through Saturday: the Rod Craditt Bana oldies music, Sunday,

Red Bird Tavern, 13950 Poway Road, Poway, 748-4616; Ron i, Poway. 748-4616: Hon n, country, 2-6 p.m., Sunday

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, Bonsall. 758-3762: sic, 8-12 p.m., Friday and

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

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

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: The Joe Marillo Jazz Quartet, jazz, Thursday, the Electric Prunes and the Electric

Ultra-Sonics, rock, Saturday and Sunday, two shows each night, 8 and 11:30 p.m.; the Soul Patrol, rhythm and blues, Monday; the

Drifters, rock and rhythm and

blues, and the Box Tops, rock, 8 and 10 p.m., Tuesday, Too Much

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

Fun, country, pop, rock, and swing, Wednesday.

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

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

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockay Room: Freewill, rock, Thursday through Sunday; the Models, rock, Wednesday.

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

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: France, rock, Thursday through Saturday: the Agents, rock, Sur and Monday: Automatics, rock, Tuesday and Wednesday.

THROUGH TUESDAY

MESSENGER

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Eamon Carroll, Irish music, Wednesday, Thursday, and Sunday, Brian Connolly, Irish music, Friday Wooden Nickel, 13303 Poway Road, Poway 748-6364: Ron Morin, country, Friday and

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

San Diego North

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

291-7131: Brambie, country, Tuesday through Saturday. Country

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Flywell, rock, Thursday through Sattraday. A Flock of Seaguils, rock, and Eleventh Hour, rock, Sunday, the Fabulous Thunderbirds, rock, Tuesday.





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

NIGHTLY SPECIALS

THU—95¢ KAZIS

FRI—92 (EED TEAS

SMI—95¢ MILLER DRAFTS

SMI—95¢ MILLER DRAFTS

TUE—95¢ MILLER DRAFTS

WED—91.50 SCHNAPPS

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KING **BISCUIT** BLUES

FATTBURGER

BAND

Mexican Lobster Night \$7.99 • Margaritas \$1.50

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

> Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: The Mia, rock, Friday and Saturda

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 29:17131: Sharon, singing with piano accompaniment and honoring requests. Sunday through Thursday, Panelle Rock, planist, performs Friday and Saturday.

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

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

Tuesday and Wednesday; New Shooz, jazz, Friday through Sunday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Miley 297-1301: Gloria Michaelt and Spring Fewer, contemporary, Thursday through Saturday; the Most Valuable Players, jazz, Sunday, Harvey and the 52nd Street Jiwe, jazz, Monday; the California Tansfer, contemporary Tuesday and Wednesday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2313: Flamo Bar. Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Iones, sing-iolong favorites, iazz, ballads, and a bit of country, Monday through Thursday, 6 pm. on; Margie Harmon, Priday and Saturday; Don Libbey, Sunday.

Kind Luis Ion, 5125 Linds Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle Sour Mission Valley. 298-8281: Darci Daniels and Flashback, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Heroes, rock. Tuesday through Saturday, with Scarlet, rock, Friday and Saturday; Scarlet, rock, Sunday and Monday. Fattburger plays jazz during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, Top 40 dance music, Tuesday through Saturday, Heart and Soul, contemporary, Sunday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Live

contemporary music. Tuesday through Saturday, call club for information; live country music Sunday and Monday, call club for

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 Saturday.

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

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

Smuggier's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Double Take.

Saturage Splrit, 130 Buenos Avenue. Bay Park. 276-3993: Touchy Subjects, rock, the sets). Dreaming in Color, rock, the Twelve Eleven, rock, Thursday; the Jacks, rock throat sets Sickl Roper, Christ Davies, and the Shards, rock and roth man blues, Joyce Rooks and the Zebra Club, rock, and Toys in Beason, rock, Friday. and the Zebra Club, rock, and for in Reason, rock, Priday, Uncommon Ground, rock, Force of Habit, rock, the Fluorescent Iguanas, rock, the Slo' Ponies, rock, and Chainsaw rock, Saturday, P.S.: Your Cat Is Dead, rock, Simplistics, rock, the Drivelns, rock, Purple Haze, rock, and Storm's Summer, soft rock, Sunday Stormy Summer, soft rock, Sunda, Paris, rock, Mandrake, rock, and Snakebyte, rock, Tuesday; Lifeboa rock, Souls in Exile, rock, D.Y.S., rock, and No Exit, rock, Wednesday.

ATLAS HOTELS TOWN & COUNTRY Entertainment MENI



Sound Investment

Dance to Contemporary music in elegant surroundings, Tuesday - Saturday. Beginning

Pavillon Lounge



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COUNTRY SWING CONTEST

Cash prises
lat place—\$50
2nd place—\$25
Finals: July 2
The winning couples will receive \$200 for 1st place and \$100 for 2nd place. Mondays: Im & Joe 8 to 12

ABILENE

INTERNATIONAL HAPPY **HOUR & TRIVIA QUIZ**

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GREAT AMERICAN LIP SYNC CONTEST

Cash Prized \$100-\$50-\$25

Sign up in advance or on Thursdays
Show begins at 10

Crystal T's Emporium

BIKINI AUCTION **NIGHT**

Every Friday night during Happy Hour 2 shows—6 and 7:15



Crustal T's Emporium

SWING AND HUSTLE **NIGHT**

Sunday evenings Dance instruction by Michael Kiehm 7-00

Crystal T's Emportum

NIGHT IN THE LATIN **OUARTER**

Dance lessons by Michael Kiehm 7:00

Crystal T's Emporium

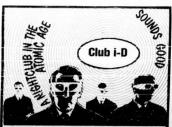
FANTASY FASHION AUCTION

Wednesday Evenings Bid for the best buys



Crystal T's Emporium

500 HOTEL CIRCLE NORTH IN MISSION VALLEY ■ 291-7131



Club i-D A traveling pandemonium. Attention: Beginning June 2 Club i-D will be at the Mannikin only on Monday Nights. Friday, May 30 will be Club i-D's last Friday at the

Another chapter ends . . . the saga continues. This ad is worth \$1 off the cover on Club i-D Monday Night at the Mannikin, 945 Gamet Ave., Pacific Beach





Springfield Wagon Works, 5255 earny Villa Road, Kearny Mesa. 65-2272: Jo Treanor, piano bar, Wednesday through Saturday

Stardust Hotel, 950 Hotel Circle Coral Room: Passion contemporary, Tuesday through Saturday: the Dick Lopez Trio, owing, contemporary, and vocals Sunday and Monday. Crane Roo Bert Torres, contemporary, Tuesday through Saturday.

through Saturdas, 10787 Camino Ruiz, Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 1055-1461; Spresso, contemporary, Thursday through Saturday, Greg Glover and Company, kerbasids and wocals performing everything from standards to contemporary, Sunday and Monday; the Rick Wells Band, vintage 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 Dexter, contemporary, Sunday and Monday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and Lainie Correa with Ed Nixon or drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday; Jo Treanor, piano variety, Sunday, Peter Jay, contemporary, Monday through Wednesday.

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

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday, (Wednesday local stars perform with Mike.)

Anthony's Harborside, 1355 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

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

evening.

Cafe Angelique, 2870 Fifth
Avenue (Fifth and Palmi, Hillcrest,
892-3370; Richard Glick, ragtime
guitar, Thursday and Sunday,
David and Francesca Savage and
Friends, classical viola duets,
Friday: Lord Bell, jazz flute,
Tuesday and Saturdas. The Lord
Bell Tho plays jazz on the rooftop
gorden, Sunday.

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

The Coo-Coo Club. 4383 University Avenue, 283-8213. Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Sheher Island Drive. Shelter Island. 233-2572. Oh! Ridge, comedy and music. Tuesday through Saturday; Too Much Fun, jazz, Sunday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581, Piano bar, Paul Gregg. besday through Saturday, Patti Jenn, Sunday and Monday

Drowsy Maggie's, Thirty-first and University, North Park, 298-8584 University, North Park, A. Kari Anthony and Oman Ken, spiritually oriented original music. Thursday: Awake at the Brake, country, blues, and comedy, Friday, the Paradise Street Band, Irish music, Saturday, Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday, Old Time Hoot Night, Monday; Irish music night, musicians welcome Tuesday; Cathy Curtis, guitarist-songwriter, Wednesday.

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

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

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: The Denise Jeter and Boh Morss Quartet, jazz, Tuesday through Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: Live music, Friday and Saturday, call club for

"The Invader," at the dock, 1066

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 224-3577. Piano Bar: John Sandoval, Tuesday through Friday happy hours; Michael Rorah.



THURSDAY, TONIGHT Doing 2 scorching sets TOUCHY SUBJECTS NIGHT Plat from San Diges State University. In their debut DREAMING IN COLOR COLO

JACKS

gloting you more for the money. 2 sets worth. With special guests

JOYCE ROOKS & THE ZEBRA CLUB plus SKID ROPER & CHRIS DAVIES AS THE SHARDS and TOYS AND REASONS (formerly Moment of Table) onces the chair Share shares

SATURDAY, MAY 24 FORCE OF HABIT

UNCOMMON GROUND and those fun guys return . FLUORESCENT IQUANAS plus the debut of SLO PONIES and CHAIN SAW opens the show ippm

THIS SUNDAY, MAY 25 Memorial Dire Spleat Party
P.S. YOUR CAT IS DEAD with SIMPLISTICS and
DRIVE-INS plus PURPLE HAZE and opening at from
STORMY SUMMER

TUESDAY, MAY 27 -SNAKEBYTE MANDRAKE PARIS

WEDNESDAY, MAY 28 FROM ROSTON DOMAN LIFEBOAY (SA SOULS IN EXAL SA DYS.

TO MODES OWS May 20th: TO ACHY SURJECTS Major with THE ACCESSINES. Each doing 2 and ... not a food got in the 19th May 20th 1 follow the model presents placed by JOSE SOLUTION CHIEF AND ACCESSINES AND ACCESSINES AND ACCESSINES CITY ON ECCE. May 32th EXTEN. IMMUS CHIEF SOLUTION ACCESSINES ETRICIST OULDIES, and CASE & Mr. June 10th CHICLES AREAS.

evenings. Indoor stage: Ella Roth

Imperial House, 505 Kalman Imperial House, 505 Kalmas Street tal Paris Boulevard. Hillcrest. 234-3525: Waxne Juré, Juzz. Russals, through Saturday, with the Imperial House Opera Singlers. Tuesday and Wedneeday Waxne Juré and Hank Young, Jazz Friday and Saturday, Judy Dojes and Deborah Roder play variety music during the Thursday and Friday hours.

Jim's Hickory Wood Barbecue. 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hav performing everything from country to folk and contemporary, 7:30 p.m.

Jolly Roger, 807 West Harbor Orive, Seaport Village, 2334-300 Forecast, Jazz and rhythm and blues, Wednesday through Tuesday

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Three Speed, vintage rock.

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

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

The New Generation Dance Club, 1025 Eleventh Avenue (at Broadway), downtown. 234-0505 Mojo Nixon, blues and rhythm at

blues Cindy Lee Berryhill constru

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

Our Place Pub at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Rick James Trio azz, Thursday, the Hal Crook Trio, jazz, Friday and Saturday live jazz, Sunday, call club for information

JAX TICKET AGENCY

NEIL DIAMOND

Patrick's II, 428 F Street, downtown, 233-3077 Fb Brigham's Preservation Band, Deceland jazz, early evening Thursday, the Blende Bruce Band, blues and rhythm and Blees Friday and Satroday, the Aubrey Fay Quintel featuring Fran Loskota, jazz. Tuesday and Wednesday

P.I's Warehouse Restaurant 200

Reel Gusto, 4105 Taylor Street, Old Town, 295-5111: Two Pieces, Sixties and Seventies hits, Friday DJ Jim Anthony spins platters or

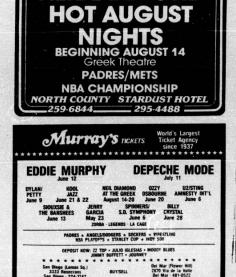
Reuben E. Lee's, 880 Harbor

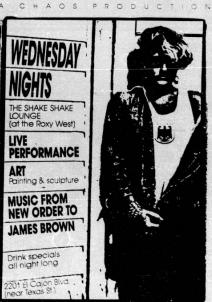
San Diego Harbor Excursion, Harbor Drive and Broadway

Sheraton Harbor Island, Sheraton Harbor Island, Reflections 1789 Harbor Island Jorne Harbor Island 291-2000. Rockola, Beatles music, oldies, and contemporary rock, Tacada, through Saturday; the Ducktail Resue, vintage rock, Friday happy hour. Shepphard's Restaurant. Phil Beeber, classical guitar, Widnesday through Saturday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519:







CHAOS PRODUCTION

Eddie Preston, vintage pop, contemporary, and jazz, Thursday and Friday

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive downtown, 298-8066; The Pier Group, contemporary, Tuesda 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 291-9110 Dusty and Melissa, contemporary. Wednesday through Sunday: Donna Cole. ontemporary, Monday and

Top of the Park, Park Manor Hotel, \$25 Spruce Street, Hillicrest, 285-2181. The Ai Thomas Orchestra, hig band soing, Friday and Saturday, Peggy Minafee with the Jimmy Corsaro Tros, 1922, 8 p.m., Sunday, La Boheme: Diego Corrente, classical guitat, 6-30 p.m., Tuesday through Sanday.

Trojan Horse, 6179 Univ Irojan Horse, 6179 University Avenue, East San Diego, 582-1070; Coda, rock, Thursday through Saturday, live rock, Sunday and Wednesday, call club for information

Tuba Man's No. 2, 7149 El Cajon

698-6042: Brian Whitaker contemporary rock and oldies, 7-11 p.m., Friday and Saturday

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

U.S. Grant Hotel, 326 Broadway downtown 232-3121 Lobby. The Fred Benedetti Trio, cello, flute. and guitar chamber music.
4:30-8:30 p.m., Tuesday through
Saturday, lore jazz. Tuesday
through Saturday, call club for
information; the Joe Azarello Trio,
jazz, 3-7 p.m., Sunday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Judy Brucker, lyric 298-4011: Judy Brucker, lyric soprano performing operatic arias, Spanish art songs, and the best of Broadway. 8 p.m., Friday. Sam Hinton, folk musician, story-teller, and humorist, 8 p.m., Saturday.

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

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

East County

Dusty Best, contemporary, Friday and Saturday.

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

Bronco Billy's, 11377 Woods Avenue, Santee, 448-8778: Co-country, Wednesday through Saturday.

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

Cafe Vid, 7353 El Caion Boulevard, La Mesa, 460-7353; Mike and Dave from Chaos Productions spin platters Thursday; contemporary recorded dance music with Iom and Charlic, Friday and Saturday;

Circle D Corral, 1013 Bruadway

Carlos Murphy's/Crossmont Center, 5500 Grossmont Center, 5500 Grossmont Center, 5500 Grossmont Center Drive, La Mess 698-9757; Chuck Showalter, contemporary, Wednesday through Schurchy: the Star Farts, recorded music and video audience participation moday; hopmonts Marshall Solver presents the Hypnotic Revue. Thesday night at 9 and 11 p.m. Flinn Springs Inn, 15505 Highway 80. El Cajon. 443-9568: Swingin Amiss, country, Friday and Saturday. George Joe's Restaurant, 9568

George Joe's Restaurant, 9368 Merray Drive, La Mesa. 469-6158. Jerry Burchard, contemporars. Wednesday and Thursday. Gerri Adams, piano and vocals, Friday and Saturday.

Crown Room, North Second

Cayon, 447-0456; Lee
Whittingham, contemporary,
Wednesday through Saturday;
Jerry Burchard, contemporary,
Monday and Tuesday evenings.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258: Carol Curtis, piano variety, Wednesday through Friday, piano variety, Wednesday through Friday, Carol Crawford, contemporary, Saturday through Tuesday.

Don's East, 13321 Business

Highway Eight at Los Coches, El Cajon, 443-2444: Elton J.R. and

Street and Oakdale Avenue, El

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: Some Girls and Mary, rock, Friday: the Ducktail Revue, vintage rock, Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Classics, nostalgic rock, Wednesday through Sunday. Pass, country, Sunday afternoon; the Belairs, oldies rock, Monday clogging lessons. Monday and Tuesday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 448-7072: Brent Bowers, contemporary. Thursday and Saturday, Cow Jazz, country aving. Friday.

Street, Lakeside, 443-9591, Ron Morin, country, Wednesday and Thursday, Supercolt, country, Friday through Sunday.

Legends, 2754 Alpine Boulevard. and a bit of country. Friday

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Alib. Cajon. 442-9696: Alib. Contemporary, Thesday through Saturday; Joey and the Stingrays, contemporary, Sunday and

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-85%D Kicks, rock, Friday and

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

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: Bustin' Loose, country and oldies mck. Friday and Saturday.

Park Place, 1280 Fletcher Parkwag, El Cajon, 448-4111: Toss-rock, Timraday through Sturdy-the Procrastinators, rock, Sunday and Monday: Pravate Domain, rock, Tuesday and Wednesday. Hypnotist Dr. James Downs performs Monday evening, and comedy a featured at 10 p.m. and midnight. Thursday.

Pelikan Pub. 7828 Broadway iam session, Thursday and Su live music. Friday and Saturd call club for information: Tommy

Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West

South Bay

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

China Five Restaurant, 569 H Street, Chala Vista, 426-59 Juan Robles, contemporary Thursday: the Palm Tric contemporary, Friday and Salurday: East Coast.

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 Crystal, rock, Thursday through Saturday: Lazer Eyes, rock, Sunday and Monday: France, roc Tuesday and Wednesday.

Da Vincis, 626 E Street, Chula Vista, 427-8880: The Family Tor 40 dance music, Thursday through Sunday; live music, Monday through Wednesday, call club for information; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, Wednesday and Thursday: Wayne Gire, country, oldies, and

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

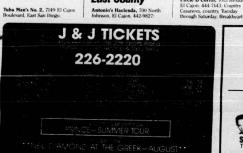
La Maze, 1441 Highland Avenus National City, 474-3222: Bruce Robbins, contemporary. Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

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

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

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

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy music Latino music, Friday and Saturday Mosaico, salsa and Cumbia music, FRI • MAY 23 • 9 PM JACKIF ROBINSON



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BOB DYLAN WITH TOM PETTY

MON. JUNE 9, 1986 8:00 PM









Why our Happy Hours are happier . . . Our enormous buffet!

Filled with COMPLIMENTARY GOURMET hot and col hors d'oeuvres—a différent spread every night' Monday-Friday 4:00-8:00 pm.

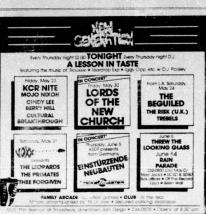
SWIMSUIT & LINGERIE SHOW -EVERY WEDNESDAY

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TEMPO'D. Decidedly un-stuffy on Sundays. featuring Joe Azarello on piano, Hank Dobbs on bass.

and Duncan Moore on drums, from 3 to 7 p.m. Sundays No cover or minimum. Just great acoustic jazz. U.S. Grant Hotel, 326 Broadway,

Downtown San Diego. 232-3121.

THE LOUNGE OF THE GRANT GRILL

THE TALK OF THE TOWN

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: L.A., rock, Wednesday through Saturday; the Sugar Tric Ducktail Revue, vintage rock

Zoralia's, 603 Palomar Street. Chuia Vista, 425-1620. The California Beat, Latin music Friday through Sunday.

PERFORMERS

Performers listings are compiled Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5-00 p.m. The listings are

Rock & Roll

The Agents: Fireside Lounge Whiskey Flats Automatics: Mony Mony's.

The Beat Club: Hukyem, Club

Harbor Island, Happy Days Car Hop, Old Bonita Store

Three nights only!

THE HEATERS

STATE OF THE STATE

- St. Ocean Reach 222-6822

Mission Inn/San Marcos The Belairs: Circle D Corral Bitch and the Boys: Navajo Ini

The Belair Boys: Henry's, the

The Cat-illaes: Seaport Village,

Chainsaw: Spirit Circles: José Murphy's, Bonita

Casa Restaurant
The Classics: Horseshoe Tavern
The Clue: Bahia Hotel

Coda: Trojan Horse Crystal: Mony Mong's, Dance

Machine
Cultural Breakthrough: New
Generation Dance Club
Dick Dale and the Deltones:

Belly Up Tavern Dreaming in Color: Spirit The Drive-Ins: Spirit

The Electric Prunes: Time

The Ducktail Revue: Sheraton

Cindy Lee Berryhill: New

Bolton/Dallas: Carlos Murphy's/La Jolla

The Box Tops: Time

Machine/Chez Orleans
The Electric Ultrasonics: Time
Machine/Chez Orleans
Eleventh Hour: Bacchanal
Elvis Excitement with Aaron The Erge: The Normandy The Fabulous Thunderbirds:

Freewill: Vista Entertainment

Center
The James Harmon Band: Belly

Up Tavem
The Heaters: Beach Club
The Heroes: Lehr's Greenhouse
Ipso Facto: José Murphy's
The Jacks: Spirit, Mandolin Wind

Kamelot: Blue Bayou Lounge Kicks: Bunbury's, Magnolia

Lazer Eyes: Dance Machine Level 42: Mony Mony's

Messenger: Club Chalet

Mulvaney's L.A.: Old Bonita Store Restaurant

Mandrake: Spirit The Mar Dels: Belly Up Tween

Ranch House No Exit: Spirit The Nomads: Win Cody's Notice to Appear: Old Del Mar A Flock of Seagulls: Bacchanas Null and Void: Catamaran Hotel The Outriders: And In Wind The Paladins: Belly Up Tavern The Fluorescent Iguanas: Spirit Flyweil: Bacchanal Force of Habit: Spirit Four Eyes: Halcyon France: Dance Machine, Whiskey

Paris: Spirit
Prans: Purndise Bay
Private Domain: Park Place
The Procrastinators: Bunbury's,
Fireside Lounge, Park Place
P.S.: Your Cat Is Dead: Spirit
Purple Haze: Spirit
The Reflectors: Paradise Bay,
Monu Monu's

Mony Mony's The Rhythm Method: Red Coach Inn
The Risk (U.K.): New Generation

The Risk (U.R.): New Controllon Dance Club Robyn Banx: Haleyon Rockola: Sheraton Harbor Island Joyce Rooks and the Zebra Club: Spirit The Roosters: Catamaran Hotel Skid Roper, Chris Davies, and the Shards: Swire

Mirage: The Normandy The Models: Vista Entertainmen Center
The Nashville Express: Barr-X

Mony's Scarlet: Lehr's Greenhouse Scat: Navojo Inn Serious Guise: Club Chalet The Sidewinders: Texas Teahouse The Siers Brothers: José Morphy's, Old Bel Mar Cafe Morphy's, Old Bel Mar Cafe and Old Pacific Beach Cale polistics: Spirit

Simplistics: Spirit
The Sio Ponies: Spirit
Preston Smith and the
Crocodiles: Belly Up Tavem
Snakebyte: Spirit
Some Girls Plus Mary: Happy

Huge Car Herr
Souls in Ealier Sprat delete Sprat Her Souls in Ealier Sprat Her Sprat Her Sprat Her Sprat Her Sprat Her Sprat Herr Sp

ROCK NIGHT 2 FOR 1 **DRINKS**

Thursday through Sunday, 8:00 pm-5:00 am

CRASH

IKE'S.



SUNDAY & MONDAY NIGHTS

Slip into Spring with Lei'd Back Jazz in the Islands Lounge at the Hanalei Hotel. Here, you'l' discover an evening of contemporary, mellow jazz, inviting Polynesian surroundings, and exotic food and libation.

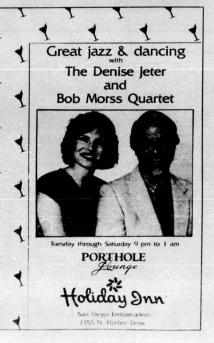
And, as always, there is no cover charge in the islands.

and the Hanalei has ample free parking Join us Sundays and Mondays as we bring you some of San Diego's finest jazz musicians

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JIVE BAND





Twelve Eleven: Spirit Uncommon Ground: Spirit The Rick Wells Band: Mary's by the Pier Tin Len's Mina Mes The West Coast Band: Tubi

Contemporary/ Top 40

Dean Atkinson: Mexican Villagi The B Street Band: the

"Incoder"
The Baja Strings: Nite Out East
Bandy Beecher: Mexican Village
Dusty Best: Antonia's Hackenda,
The LevisMission Gorge
Brent Bowers: Kelly's Pub
Brag: Nite Onel East
Jerry Burchard: Houndook
Restaurant, George Joe's
Restaurant, George Joe's
Restaurant, Craum Room
The California Transfer: Islands

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

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

Ray and Lainie Correa with Ed Nixon: The Wellhouse Bing Cosey: Mulvancy's/Coronado Donna Cote: Tom Ham's

Carol Crawford: Dock's Landing Rogen/Scaport Village Darci Daniels and Flashback: La

Jesse Davis: Atla Delene: Pea Soup Anderson's Frank Dexter: Tio Leo's/Mission

Corps
Judy Dopke and Deborah
Ryder: Imperial House
Double Take: Somagder's fram
Double Trees: Somagder's fram
Double Trouble: Hotel Escondido
Dusty and Melissa: Rom Ham's
Lighthouse
East Coast: Lo Mass, China Five
Restaurant
The Elements: Via atiem Village
Hotel

Ed Ellis and Tapestry: Sandtrap Lounge Rich Evans and Bob Wade: Hennessey's Tavern Fantazm: Jolly Pengeri Accurate

OLDIES BUT GOODIES

SUNDAYS
Some of your favorite '60s & '70s
songs heard on 92.5

FREE CAJUN BUFFET

8-12 midnight Dancing from 8 pm-2 am - No cover

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nk special, complimentary hors d'oeuvres or for Happy Hour between 5:30 and 7:30 pr

Thursday night RabGGAE NIGHT The biggest reggae crowd in San Diego leaturing MAKEDA & DMAJA LE of 91X

First Effort: Tio Leo's/Mission

Gorge Flashback: Live Oak Springs Fowler and Caine: Mira Mar

Floyd Gaines: Salmon House Cil and Linda: The Flying Re Wayne Gire: Dock's Cocktail Greg Glover: Pap Greg Glover and Company: 18

Heart and Soul: Monk's Sandee Hirsh and Fortune Reuben E. Lee's, Holiday Peter Jay: The Wellhouse The Jeds: Carlos Murphy's/Old

Town
Joey and the Stingrays:
Lorenzo's, Carlton Ooks
Country Club
The Johnson Brothers: Gilbey's

The Johnson Brothers: Gilbey's Cocktail Lounge Mike Lamy: Gabriel's Grille. Abbey Restaurant Louie and Loose Change: Joey's Main Street: "Bahu Belle" Gloria Michaels and Spring

Fever: Islands Lounge Midnight Delight: Borrelli's

BOLTON / DALLAS

Thursday through Saturday · May 22-24, 29-31

Back Room
Paul Montesano's Tropical Jazz

Steamer's Jim Moore: Boondocks

Restaurant Yae Charlie Morse: Hamburgue: One Plus One Plus Karen Cavanagh: Rancho Berna Inc.

Passage: Don's West Passion: Coral Room?

Aztec Bowl Shine It On: Anthony's

Murphy sGrossmont Cen
Tony Soraci and Company:

Duo (with Kevin Cornwall):

Lounge Southwind: Hyatt Islandia Hotel Starwinds: Hungry Hunter/Rancho Bernardo Don Tennison: Sunset Lounge Bert Torres: Stardust Flot Triple Play: Hilton Flotel Two Much Fun: Tim

The Palm Trion China Fin-

Ron Wheeler: O'Hungry's Brian Whitaker: Tuba Man's No The People Movers: Hilton Hotel Pier Group: Stermeheeler 2. Your Place Lee Whittingham: Crown Poorn Peter Wickersham: Monterey

Showhoat
Bruce Robbins: Cale La Maze
Juan Robles: China Fice
Restaurant
Shaker: Rusty Pelican
Sharon: Gournet Lounge Town
and Country Hotel
Sheri and the City Street Bandi.
Astro Rous Ray Canners

Xpresso: Tio Leo's/Mira Mesa Country/

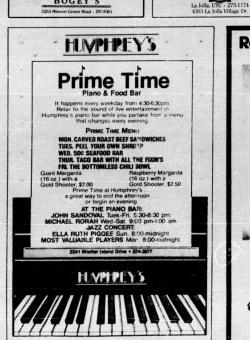
Chuck Showalter: Carlos

Awake at the Brake: Drowsy Jerry Baze and a Touch of



Country Rock

Alaska: Stage Coach inn Alton and the Ox Bow Country Lads: Ox Bow Inn





45

Cindy Lee Berryhill: Non Generation Dance Club
The Blue Canyon Band: Teepee

Cow Jazz: Kelly's Pub. Pelikan

Coyote: Bronco Billy's C.W. Express: Triple S Steak

Martin Eddy and Country Breeze: Ole Hayen Wheel Breeze: Ole Wagon Whee. Elton, J.R., and the Country Gold: Leo's Little Bit of

Four Star Country: Landmark

Cocktail Lounge Grand Central Station: Hutch's Gold'n West: Ousis Bar Chad Hart: Rodeo Room Haywire: Wrangler's Roost High Steppin': Valley Center Inn

Hot Shot with Ron Bell: Valley

of Country
Jack Johnson: Hank Fogerty's
John Kendrick and Company:
Whiskey Creek
Red Lane: Rudi's Hidden Acres
Lone Star Country: Country Side

Restaurant and Lounge Ron Morin: Red Bird Tavern, Wooden Nickel, Lakeside Hotel North Forty: Oakrale Lodge Tommy Ray: Pelikan Pub The Savery Brothers: Pomerado Bramble: Abilene Country Salor Breakheart Pass: Circle D Corrol

Club Steer Crazy: Wrangler's Boost Supercolt: Lakeside Hotel Swingin' Amiss: Flinn Sprins Inn Don Tennison: Sunset Lounge White Horse: Country Rumpkin Restaurant and Lounge Bustin' Loose: Outpost Red Checkers: Lu's Cimarron Creek: Leo's Little Bit Country Casanova: Circle D

Item At Dealer Cost

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Grant Hotel
The Lori Bell Trio: Cafe

Bruce and Steve: Mille Fleurs B Street Rage: Vine and Stein Holly Burke and Patrick

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All That Jazz - A sort of 42nd of Philistinism peddieds in this moves at the nation that they at a in other words, at at about the level of 8½ on a scale of one to fernies supposed to be swallowed with a wince Roy. Schedder, Ann Reinking Jessica Lange, directed by Bob Fosse 1979 * (Ken. 5/25)

Blue City — An adaptation of a very early Ross Macdonald nevel, or in name of Destandant and the surple manner of Destande Hammett than the surplead desicacy of later Macdonald. The wasn't per himself in 1827 the wasn't per himself in 1827 and 1916. This some woll as seen to have been debored of plots seen to have been debored of plots seen to have been debored of plots control to the per surplead of the per-action consists of trying to among him account of the period of the period of the account of the period of the period of the account of the period of the period of the account of the period of the period of the period account of the period of the period of the period of the account of the period of the which not even a frumphrey Bogart could receive. On the more important hand, they contribute to out face of confidence in him, our outlight mistrust of him, as any sort of detective average. The fact that he gets beaton up three brines in the first

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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

Figure 4. The process of the process invention than through acquisition Jonathan Pryce, Kim Greist, Michael Palin, Robert De Niro, directed by Terry Gillam 1985. * (UA Chusa Vista 6, from 5/23)

Cat's Eye — Three separate fales of terror linked together by a stray car who just happens to be present at the just happens to be present at hand in the third, doing marks balle with a knife-weeking trot. At three are within by Stephen King, and all self-serving sense of humon a card self-serving sense of humon a CUJIO eague frothing St. Bennard. THE DEAD ZOME on television (1)

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Walley Circle,

I Stephen's School for the Exceptional, and so forth. The first, a sarody of arti-smoking aversion herapy, suffers the worst. The second is at least an adequate technical exercise in acrophobia. With Drew Barrymore, James Wo Robert Hays, and Candy Clark directed by Lewis Teague. 1985. (Santee Drive In, from 5/23)

A Chorus Line — An idea dryle musical factors, wherein peoples innermost emocros biossom and a consignant dama, even mough the soriginated dama, even mough the soriginated dama, even mough the control of the control A Chorus I ine ... An old state with a remain state of the second supported to the sec (Ken. 5/25)

Cobra — The star and director of RAMBO. Sylvester Stallone and George Pan Cosmatos, re-team for a cop film. cop film.

(Aero Drive In. Garouset Cinema 6:
College, Fashion Valley, Flower Hill
Chemas, Oceanade 8, Parkway,
Plaza Borita, Hancho Bernardo 6.
South Bay Drive In: Sports Arena 6:
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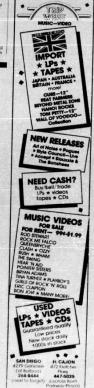
The Color Purple — Seven Scrubburg of Colarhomad Presigne Picture, a Seveny adaptation of both a Colarhomad Presigne Picture, a Seveny adaptation of both a Colarhomad Picture and Seveny adaptation of the Colarhomad Colar ENCOUNTERS an earl of cloudy and no enterpretaries (not-withstanding an earn effect of production of the control of the contro

various sizes, with uniformly sharp teeth, red glowing eyes, and poisonous projectile quilts. And, as you can tell from the trile, they are not too serious. They have escaped from

a prison asteroid in outer space and star and the other selects a recently deceased local deputy compete with bashed skull and trickles of slood). Directly Septem Heres deeps sport and select specific selection of the selection of

D.A.R.Y.L. — If you had not already heard that the enoughnous hero is an android, or that the state is enoughnous hero is an android, or that the state is enoughnous to be a state of the control of the D.A.R.Y.L. — If you had not already heard that the eponymous hero is an

. . .



CURRENT MOVIES

experiences, teach him the useful adult lesson that fallblifly in human ciliars is sometimes more difficient than perfection; and the idea that emidion can be picked up by a computer-orain as readily as arithmetic is a useful science-fiction lesson too. However, once science science stoom has slepped forward in the person of Dayly's registeries' planting the control of the properties of that is, the scientists who created him under contract to those handy villains at the Pentagon — the movie switches gears for a mechanical (and non-too-smoothly-running) half hour chase. This will eventually arrive at a happy ending, by God, and it doesn't care how many corners it has to cut to get there. With Barret Oliver, Many Berth Hurt, and Michael McKean; directed by Simon Wincer 1985.

Desert Hearts — A sort of telepan process of the pr Desert Hearts - A sort of lesbian

Echo Park — Reviewed this issue. With Susan Dey, Tom Huice, and Michael Bowen, directed by Robert

Out netron Plaza 7 Don't Look New - Nicotas Roggi-poychic briske taken from a death-in-vence abor by Dopinho Di Maurie when the Company of the common of the dependent of the common or marked, from a chief common of the commo



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Fire with Fire — One fer rages within an incore Catholic sonologis, the other within a guilty-discount of the control of the summary of the control of the control of the control of the summary of the control of control (Actually they are control of control (Actually they are control of control of

onson guard keen rying without success, to doube them. For deeply paranoid — and overflowingly sapp, — tennagers only Virginia Madsen. Craig Shelfer, directed by Duncan Gibbins, 1996.

(Santar (Santee Village 8)

Stantee Vilage 8.
 Stantee Vilage 8.
 Provide the service of the makings unknown that the service of the

Gone with the Wind — The most book by Margaret Mitchell, covering the fate of the Old South from ante the faile of the Old South from ante-helium days to post befull days BIRTH OF A NATION is a not. Southern belies first with their beaus, a pregnant lady tumbles down a high of stars. Allenda pure, a legical wounded was here limps back to the plantation of the Obornova in actifer O'Hara. "Fiddle dee-doe". With Viven Lieon, Clark Garbe, Lestie O Hara Fiddle-dec-dec with Vivien Legh, Clark Gable, Lettle Howard, Olivia De Havilland, and Thomas Mischell, directed by Victo Fleming, 1939 ** (Ken. 5/26)

Gung Ho — In the previous move by this name, the American attitude toward the Japanese (with Randolph Scott showing the way) favored annihiliption. This one forty-odd years later about a Japanese takekier of state about a statistical seasons of an American subject inclines flowed componente Which is not to sky that the face of braken is not to sky that the face of braken is subject to the statistic statistics and the statistic statistics and the statistics of the stat

Crime is a disease.



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Village, 826 Drange Ave. Coronado (435-6161) Call Breaser for program information Wogue, 276 Ord. Chuse Vieta (425-1456) Gurg Hill and Critters, from 523

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being generally mole datased in busing sing him Woody Ammer of t. No one is. But as in MANHATTAN, Allen's character seems to be the only member of the group who is capable of, or is permitted to be capable of, a joke (Could his current low seem count be a result of past oncesive masturbeath of past oncesive masturbeath of past some single part of the past safet knocking my hobbiers— that

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precence, though it sightens and thins the texture of the piece, inevitably hogs the spotlight and overshadow the "straights" or stiffs: Michael Caine, Mia Farrox Barbara Hershey, Dianne West. 1986. ** (Grossmont, from 5/23)

"Gressmort, from 9629, Job Dance, Your Life is Calling — Richard Phyor's pseudonymous authobography drugs, fleuor multiple authobography drugs, fleuor multiple all that it begins with his infamous releases accident (well- first in free-base accident (well- first in famous releases). The first ruler of my destiny/1 can oldermine what becomes of me³. And then in the hespela, an after ego quring — the many an angel of moves past — and dest out. CHRISTMAS CARDL, to walk through his file for reality ship my control of the contr

and with a district of the common of the com

Last Resort — A Chicago furniture salesman books a family vacation in what turns out to be a tropical sex club. The place is run by a lot of Frenchmen whose English falls them

whenever convenent, and there are armed guerillas furking in the lungle outside barbed-wer barriers. Bravely anachronistic cornedy, with Charles Grooth turning in a heroic effort holes. But bravely and personn don't win many laughts on their own. With holes. But bravely and personn don't win many laughts on their own. With Directed by Zane Butzly 1986. * (Sports Arena 6)

* (Sporte Arena 6)
Lageard — Wagnerian curric book a primaval foset (vin Manfeld Parrianha atmospheries), a pair of uncorre,
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Luces — The influt situation is quite ferrite grounded as it as nomething to nearly universal as the Pypmation —implies A hotterysearcid mide — implies A control of the properties of the properties of classical music, a concrosissor but not a collector of insects — as the first person to lay tended of the properties of the properties





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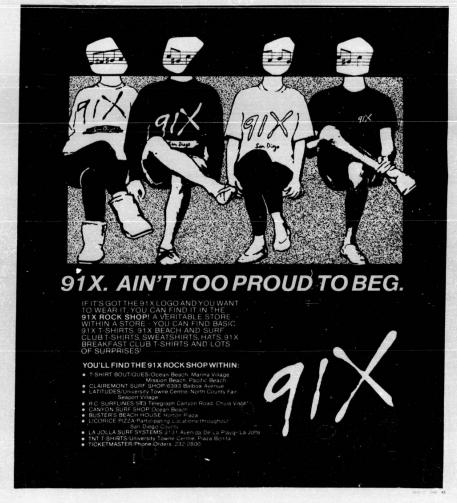
The Money Pit — Getting off on the right foot is visit to a convelly, much address to the control of the contro

on to overdagarmed chair-execution gags at the venior of Starten venior of Starten gags at the v

Mr. Hulot's Holiday — The things that can go havwire at a Riviera

Murphy's Law — No doubt you have heard. "Anything that can go song, all openings you have not heard the new company, will go so word." But perhaps you have not heard the new control of the service of t

Playtime — Jacques Tat's strained on tiptoes cornedy follows the star-director through the funhouse of



univing often of the odds agained lan. Both throughout that beingty steet in the first in the late grays steet in the first in the late demonstrates a pagiet is saidly to see grays commer of the cannot very driving late (larger with them in Eastern very driving steet). The cannot very driving late (larger with them in Eastern very driving steet). The cannot very driving steet in the cannot very driving steet in the cannot very driving steet of the steet of the cannot very driving steet of the steet of the steet of the very driving steet of the steet of the very driving steet of the steet of the steet of the very driving steet of the steet of the steet of the very driving steet of the s

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Rocky IV — The third sequel to ROCKY has gotten into politics, but there is no need for the critic to follow. Sufficient grounds for discressal will be found, once again, in simple puglistics. With his in emple puglistics. With his revention deficience shall give Part III) somehow melad. Rocky is again cast as he underdog against the Drago, a k.a. The Siberian Bull, all 50 pounds of him. (21% a frue case of David and Golethi", observes the regiscal announce, thus scotching proper allegories representatives of the offoots give proper allegories representatives of the offoots give proper allegories representatives of from one of animerous thumpning rock.

Louis BLd would name to the animal more loan to the schular worm throbe loan to the schular worm throbe loan to the schular heavyweight. Redito Stevenson (leave med skind noise), who, with he pation like left and trainguithering order to be a schular to schular to be a schular to be a

• (Camino Cinema 4)

A Room with a View — Reviewed this issue. With Maggie Smith, Julian Sands. Daniel Day Lewis, and Helena Bonham Carter; directed by

the leads and docuss learn, and the leads and docuss learn, and the docuss learn throughout and barbigathout and doubt the drugs, the drinks, the whores the near immers with death— not to comparisons to Sighney Schanberg in camboda Reep in mind. If you don't be vinctile what was "Intended" reported on whom the character was based, had a hand himself in writing the script. He may willingly call himself a "wease" and an "himself" and a sharp himself a "wease" and an "himself" and willing you cowfler and discussed and an "office for the first will also be a sharp to the state of the script. He may kingly call himself a "wease" and an "office for the script. He may kingly call himself a "wease" and an "office for the script. He may kingly control to the script. He may kingly call the script. He may kingly control to t

Say Yea — Romantic cornedy with Lissa Laying, Art Hindle, and Jonathan Winters, writter and directed by Larry Yus! (Clarousel Girema 6: Center 3 Cinemas, La Jolla Vilage, Parkway, Plaza Cinemas, Sweetwater 6: UA Escondido 8, UA Glasshouse 6, from 5/23)

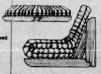
Short Circuit — Robot runs wild, with Steve Guttenberg and Ally Sheedy, directed by John Badham (Center 3 Cinemas; Flower Hill Cinemas; La Jolla Village, Pitaza Cinemas; Poway Theater, from 5/23, Sports Arena 6; UA Chule Vista 6; UA Escondiod 6; UA Classhouse 6. UA Horion Plaza 7)



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CURRENT MOVIES

nove and nothing more, and as narrowly focused a one as ever was: little of the live audience, nothing of the backstage, only the on-stage in farmers, the movie (directed by Jonathan Demme) is (drieded by Jonathan Demme) is probably before to look at than most concert moves, and the concert estaged by Devel Byrne is probably before to look at than most mere concerts. But in the long nur, neither the staging of the concert nor the filming of it. nor both those efforts put together, is inventive enough or detracting enough to take center. easily seem a very long run indeed, with too much of the music stuck in the general area of dental-drill-punctuated by indecipherable cries-

" (Guild, 5/24 midnight)

Sweet Liberty — Alan Alda stands as a tower of integrity, mel to the cesspood of Hollywood a harbory professor and Publican Price winner Armerica Revolution has been defined by the schlock monges. Or anyway, was about to be defield. Her anyway, was about to be defield. Her anyway, with a bout to be defield. Her anyway, with a source of the control o

three secrets of sucress. "Dey authors, besting properly are peoples dothers off", insurance, peoples dothers off", insurance, peoples dothers off", insurance, peoples of the people of the page of Stocker for Accuracy. With flichased with immediate please and both olsonis, and tempt of Stocker for Accuracy. With flichased for Accuracy. With flichased for Accuracy. With flichased for Stocker flickers of the Stockers fl

age old traditions of male camaraders, and the climatic dosfight, though not terriby jucd, pretty excling — or anyway the participants in it are pretty exclind Smc Cliuse Keyl McGillis Val Krimer. 1995. Construction Commanta, La John Wages, Construction Commanta, La John Wages, Lorent Pill, Commanta, La John Wages, Lorent Pill, Commanta, La John Wages, Lorent Pill, Commanta, Rancho Bernardo, B. Santee Drive Int. South Blay Onive Int. UA Horton Pilaza. 79. attempts to seep alive the notice and movies about if the means that the free will have to be somewhat the free will have to be somewhat the theory will have to be somewhat the sound effects will be enablined provided in the sound effects will be enablined to somewhat the sound effects will be enabled the sound effects will be enabled the sound to somewhat the sound enable the sound enable the sound the sound enable the sound

Jodorovsky's name-making cut-item, with a legend-toned Quest's and a hero (Jodorovsky himself) begins as an Italian-western figure begins as an Italian-western figure black feather and ends as a shave headed anchorite. It's a mess of symbols and religiostly and Arrabalian surrealism and Peckinpanian violence, and the wi



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it can do is loosen a few screws in your head. 1971 * (Ken. 5/28)

Rudolph's exercises in allitude and posture, or in other words in coolness and nonchalance. These are paraded this time in and around the settings and trappings of the film. am paraceur mis mere in and around, the settings and trappings of the film noir, chiefly in and around Wanda's Cate (Genevieve Bujold deem't look or talk much like a Wanda — more like a Nicole or a Gaby or of course a Genevieve) and the amber hued

up motive home parked outside.

Home the country bumpkes (Peal)

to the country dumpkes (Peal)

to the country dumpkes (Peal)

to the country dumpkes (Peal)

the country dumpkes (Peal)

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and commens. Kiss Kirlsdiferson, as an inscorn and ex cord dessed at in black, walking with a pity please limp, and depending such dime novel wisdoms as "A stille bit of any such as the properties of without em you're a total stranger" is the prime repository of corn. And he would still be sic, even if he were not bottrayed by the lapses of other bottrayed by the lapses of other

The Unheard Music — The title

But their move is amitable enough wherever they are not singing anyway. Their vivious living quarient — each one a slobb paradise — and one a slobb paradise — and over the side of American pop camp, kiter, and vicinities (and the finnings). Will Morgan, spaces is smaller included the Morgan spaces is smaller included and vicinities and the finnings. And the chard members themselves, especially the recognitivity especially the recognitivity for the findings of the findings o



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me eator's desk of the local paper, it is also nice — because also hare — to see a screen characterization of a someone who is glandly self-centered and self-rationalizing without that being the main thous of the movie as a whole Spacek, who as always seems not to have a guidely being in the body, continues to sland.

amounts to much soap opera diminisendoed into a sort of soap deep a small strends, somewhat Frenchled romants drama, the movie powersey weep trying to substitute saltboats, dodge on authority of the source of the substitute saltboats, dodge on authority of the source of the substitute saltboats, dodge on authority of the source of the human interaction. With Kenn Kine and Bonne Bedelet 1986. 1, U. a beg. Vilage, UA. Chula Vida 5, 1901 32(3)

detection yet all and the plans decided for a change of pace to be furnly — with servicing medicit. During a strain plates with the pace of the furnly at the plates with the second and the plates with the suspense efforts, he can only give the impression of trying hard viewfress, and the top way of some immutable principle) is even less conducive to laught than it is to chief, so gard of the second conducive to the second conducive to second

haphazard technique plenty of parallel construction is 360-degree pan as the frightened of zero clear





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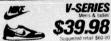
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openoral hutch. John. 222-0052

DNING TABLE, solid maple, extends to 4 x6, with two end reaves (fosts to 4 x4), six chain. Could use refinitions, 375. Evening) best 560-734.

DISHES, 54 pence: 1580py. England, made of England by Johnson Brothers. Hand england 5740-744.

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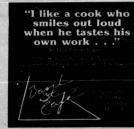
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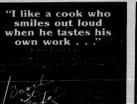
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WHEELCHAIR, electric, like new, narrow width joyatisk control, 12" tires, headrest, new batteries Cost \$3500 new, make offer After 10am, 442-3897

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moders, interface for goaling profess (size of the Commodore, interface for goaling profess (size of the Commodore, and t

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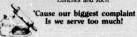
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No games. Will buy, rent, trade. Latto have.
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DRIVING TO CHICAGO Indiana area, drop possible in any area between, June 8-15. Help drive, I pay gas liteferences required. Evenings, 574-0330 References required. Everings, 574-0330
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FLY BANGOR, MAINE to San Diego July 29, Antine tickets available, 1/2 price Return August 12, After 6-Odom, 225-1717. Closes in audition for given a security of the Closes of t

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Food to Go 5656 La Jolle Bhd. • Brd Rock • **456-2979** Open Mon-Sat. 11:30 am 10:00 pm. Sun. 4:00-10:00 pm. Expires 6:59-86

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14.7 (27.1), 210-1988. NAPPY MCDUS and wereered dance parties for inge non-anneals age, 25 and one Every Wedden-Sey at Lenni Cerembours and various boarders on Follow in Seharday, Free horis discurrer, great dance must and huntitests of the Seest, Freendiera people. The Research Sec. (29.1-760).

HILLTOP HIGH SCHOOL, Class of 1976, 10-year reu-nion will be held August 9, 1986. For more informa-

HOW SHOULD WE THEN LIFE? In were him sees on Western Contraton's me and decime, by francis fraethe degree sunday, May 18th, 5 45pm. Calvary, Magnet Church, in Chulu Vitta, 19 Bonda Road, off 1805, next to Love's Restaulant, Phone 425-2001.

Guetals wolsowed:

MALE SUBJECTS needed for 10-week study using herbal solution to treat nonorganic impotence. To quality must be healthy new 21 in threestwals insulationating, not on drugstimedication. Call Crenshaw Research, 291-0191.

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MIGOTATION for Humanity, spersored by the insergous Celements. San Deep County Thursday,
May 20nd, May 10 (2017), May 11 (2017), May

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REWARD 5500 Lost, fell through porker hole 4/74
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Among 134-108 (2007)

TAGORD PHOTOS Laten for guinnesses, misses, misses and misses and

THE FEAR OF DEATH is as meaningless as the deure for life — Richard Rose. What is important? In there tor file — inchant loss. While it important? In these
in approach to validity? 22-00, temor musicians
who like to play secured. Why more upon us and go on
THE (INCLUSING AMOS) is a numor-creating mind.
Also TAS Researchy Corner; a we disverge an audience participation format. January evening, May
11st. Tree 2 Ties Tool 27.

Fellowship, 2222 Mission, Oceanide, CA 92054
VEGETARIAN FELLOWSHIP CIRCLE, May 24th,
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tion. 300 with fixed, 2 yabs, year sound 1500 or AMM Nepto Host New, good for room patticing. 16. Diese 152 / 170; everings, 770-00086. List, 16. Diese 152 / 170; everings, 770-0008

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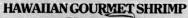
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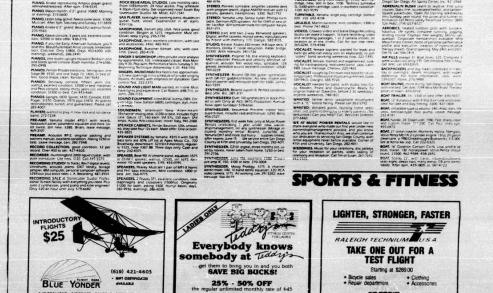
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It is not be received the control and a second cont #12592; Hostman 37, Amories, Alabama 165021
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TOPOTA COROLLA (DLV., 1964, 30,000 miles, 6-door, 6-speed, manualitransmission, dark owinge, AMFIBA casintte series 16,000 negociable 7-flops, 450-9278. TOPOTA COROLLA (ITM., 1960, reduct transmission, needs engine overflaut and bousy work, 1400 or best. Tom, 227-928.

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TOTAL CELECULA 177, Supera, Immaso, and the most appropriate to the control of th

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ord in hand beside a day's catch of sea bass, whose posted weights range from 154 to 241 pounds. Sam Eibo certainly looks proud of the haul. But is it hie? San Diego Historical Society archives include similar photographs of other tourists looking equally possessive with these very fish. Might one of the hotel's amenities have been a "photographic stand" for its patrons? Hotel historian Stephen Oakford cannot confirm evidence for a wellintentioned ploy but thinks that's exactly what it was.

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Conditioning: awrying, batterius, shower, large to,
Septed, air condition, new test, schaust, KYB
Dornetic refrigerator, beautiful wood interior. Excellent condition, 581-3998.

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TRANSMISSION, Ford Mustaing, 1948. 3-spreed, synchronized drive shalft, shifter, beil nousing, 5100. Call Junet, 931-6764.
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SAANTED: Alfa Rumen I buy broken, berin, rusted, rusted, and stong as 6 cheep Need, 146-9153. WHEELS, four accommon to the cheep Need, 146-9153. WHEELS, four accommon 200-3166. WHEELS, four accommon 200-3166. Wheels, 147-9153. WHEELS, four-over Raily, 5, and 7415, some with time. No train rings or caps, Set or 4 for 1110. Rick, 273-5383. WHEELS, 4 gold and chrome, 5-lug universal, fit modulars, 6 x15' with locking lugs and caps. \$800all.

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ENGINE, Yamana twin cyclinder, 1200cc/ Phone 466-3929

SERMAN MOPED, very low mileage, runs like new valid \$800, sell for \$375 or make offer. After 6pm. VW WESTFALIA, 1973, camper, orange body, pop-top, sink, icebox, Porsche engine (runs great), 3,7600 or offer. Must see: Call 457-4100, x851; or evenings, 178,4400.

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careful miles, all serviced by Hor-5s, showing para-of. Must sell novel 14000best, Message, 582-585.

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TOMOS BULLET mapoet; or to with helmest and servize. Issue excellent, condition, very nice. 1225.
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994-079.
CARDER, Share J Dedroom townhouse, own room and bashnoom, J S00month, Chris, leave message, 279-7538.
CARLSAD, Female in 20, without dogs, cats, listing, leave, clean, nonominent to share with asset Seedoom nouse. Ocean view. J 300, 279-9796.
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ings 480-1002 CTY HBIGHTS small room, use of kitchen and bathoom 540 weekly Prefer Irmale, nonsinoker. Pet considered, John, evenings, 289-2293. CLAREMONT south. Responsible, employed person for 3 bedoom house by June 18, Fireplace, view, sable, near all, quiet. References 5-8pm, 276-6303. cubic near all quest ferrierces 1940; 73:633.

CARBERONIT aprile near Debotion house large control of the contr

1230moren, 1/3 utilities 151,07984
CLARBENDATE from thir focusement needed for rice 3 bedroon, 2 beth appartment, Jacquiz and swimming bedroon, 2 beth appartment, Jacquiz and swimming stemporary for the standard for rice makefreed in Controlled with finishing wasterflow, subsetting the standard for the standard

CLAIREMONT. 3 bedroom, 2 bath house. Professional female, 25-32, only, \$250 monthly and \$12 utilities Steve, 279-3238. urmins Steve, 279-3288.
CLAIREMONT, Christian female seeks residence: Can-paly 1200 a month, no deposit. Veronica, 543-0226.
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CLAMBOOK, Team commonitor for 3 berloom, 2 open common to 1 berloom, 2 open common to 2 berloom

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CLAREMONT. Christian, fun-loving female to share townhome with woman and daughter. 3 bedroom, 2 bathrooms, pool, spa, 5325/month, 1/3 usities. Deb-ber, 279-771, 463-010.

be, 299-771, 483-000.

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ENCONTEAS. Clean nonsember for new home 1400, all included Pool, spa 434-5057 ENCANTAS. Femule preferred to share 2 bedroom his ne Muscallamostic, health-oriented environment Washendryer, art studio, plants 1325/month plus deposit. Gary, evenings, 944-3513, days, 657-8233.

463-0519
GGLDEN MILL. Room for rent. Male preferred Fundshed room, private entrance, suchen privalege sillism, cable, sillo depose Sillismonth modules utilismed, cable, sillo depose GGLDEN Pill.L. Housemate, female preferred, roysmotose, two planes liters, washerdidyer, morowere, Beta and VHS, jacuus, private yard, 1290 plan 12 utilism. Mickly, 247-4500

plus 12 utilities Mickey, 234-7800
GOLDEN HALLBurlingams. Phose houselesset coom.
Freeler professional or issueret. No smokeng or drugs.
Commenter to downstown 5270 - 1/2 utilities Leave
HELCREST. 2 bedroom house. Working facilities, room for furnique. Will share with responsibly, nonsmoking, clean female No pess 1800. first, last, plus utilities, 150 depoils. 534-6064.

plus utilitet, 1150 depoit, 574-0404.

**HALCREST, Great 2 bedroom, 1 bathroom, Pool, own foom, Warris professional nonsolving female vivillable now, 1522-50, 5300 depoits, 1/2 utilities, Leave message, 543-9929.

**HALCREST, Panel 3 bedroom house, 12/7 plus 5117 depoits and share utilities, Responsible nonsmoker, Bill or Julie, 2-37-4607.

HILLCREST/Linversity Heights. Room available mid-June in immacutate 2 bedroom, 1 bathroom duplex Looking for clean, responsible nonsmoker, \$275 and depoir. Mark. \$74-1825.

NELLCREST area Large suriny room (upstains), water in closet. Share bath: Lady pieferred, employed/stu-derd. No drugs. Huge pid family home: \$225 plus depose. Marys, 296-1887.

KEARNY MESA townhouse Female for master bedroom No smokers, drugs, or pets. 1175/morets, 1150 depoist. Nancy, 571-2070, leave message, 276-430.

281-5032. KEMSINGTON. Female preferred to share 3 bedroom house with 2 housemates | working graduate. graduate female; 5-mail yard. Prefer norsmoting products as nortespannal. \$26empont; 384-467.

graduate or professional 126e/month 1894-871.

LA JOLLA COLONY conds Share? Joedmons. 25 betmoons. Rodi jacusti. 1460/month, depost and utilizes. 1494-881.

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A JOLAN, Windendree brach, Temate university student wanted to share apartment. Otean view, chairming, estudiation, furnished. Or rehors women, English. 2555. Carolyn, Julys. 225-7724.

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LA MESA. Mature, responsible, nonsmoker wanted to share cute two bedroom house. Own room, yard, laundry. Available now \$260 plus 1/3 ubitoes. 460-897.

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MESA COLLEGE area: Large I bedroom, 1550 Con-venient location, pool, exercise room, extras No pess. Available June 1st: 481-9286. Available June 1st 481-7286.
MRM MESA, Loursiously furnished 3 bedroom home, with pool and all amenties. Seeking near-responsible prior to stane fermie preferred. 1350 per month, deposit, play 170 unities. 580-73-75.
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regione, 2r14238.

ABSA: Boom, private bathroom latchen, paso Jacus, pool available Employed nontmoker, references: 1400/month, deposit 407-3693.

ABRA MESA: Share house includes pool, two-car guage; 1300 monthly plus 7/3 utilities. Emment. 271-7750.

MRA MESA. Female nonsmoker, no pets. Braucifully furnished. J. bedroom, 2. bathroom. All amenites, near everything. 5275. + 1/3 utilities. Sue, please leave.

in barberur 1900 in the properties of the proper NORA MESA. Male or female: 2 master bedrooms with private bathroom and 2 closes. Large poolside (Jacuzzi) patio: \$320 + 1/2 bills. 566-6191

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MRRA MESA. Beaut.-ui 4 bedroom condo. Separate living areas. Own bedroom, bath, family room. Olympis sized pool, sacuzzi, washer, dryer. Pets, 3/2 urinties. 1389/month. 549-9453.

MISSION MILLS. Housemake needed by June 1 for furnihed 2 bedoom agastment. Lundary soons for for the parking view. 1250 ever plus deposit. Respon-sible person only 395-5428.

MISSION HILLSHILLCREST, intelligent male. 24-37. Librar Completion Monimorary and Court Zeath residence. 1240 plus 115 unities. References. Days. Blooald Jasels. 450-4188. evening. 299-3333. MIRA MESA. Two housemates needed to share four bedroom house \$225 per person plus utilities Bernandse nonsmokers only Dave. Gina, 695-6602 MISSION HILLS. Share 4 bedroom fludor on carryon 2 rooms, private bath, with own entrance Profes-sional for minimum \$500 plus 1/2 utilities. 6 months lease 283-2857. MIRA MESA. Large, quies, clean house. Pool, jacua-zi, washeridryer. Nonsmoker, maleriemaie. \$300month plus veilibes, 1st, iar. \$150 deposit. MISSION HILLS/Initicrest Share beautiful three bedroom townhouse with private yard. Liberal and nonsmoker please. 1234, 1/J utilities. Scott. 295-4651. 586-7499 MRSA: Share 4 bedroc. 2 bath home Washer dryer pool, yard. No smoanig, drugs. 3273 plus 1/3 utilities. After Spm. 695-2874

person 5234, 13 utilizes Son, 79-01 fiberal and MSSIGN VALEEY, 1 individuos com participation manage pool, Javazza tennis, secretient surroundings, 1300 monthly, 1300 depost, 1/2 utilizes. Gur., 282-3134.
MISSIGN VALEEY, Fernale to share 2 such participation of the state of the pais 10 Junioris Afree 5pm, 695-2014
MESSON BATT SOUS student needs nonsmoker to share Zeedsoon townhouse Radquethal, gacuts, sool washerighter, etc. 1400/moment > 12 junioris, sool washerighter, etc. 1400/moment > 12 junioris, sool washerighter, etc. 1400/moment > 1500 square foot mission. Batt. Need town 1500 square foot mission. Batt. Need town batterium, garage, laundry fireplace, wer bat > 1400 - 5moker CR. Call days, 504-212. 282-3194 MISSION VALLEY, Female to share 2 bedroom, 2 bath apartment. Neat, responsible, with pool, laundry area, and microwave, \$272.50 plus unkneedepoist, 282-0252.

unifineuidepoix 282-0252 AMSSIGN VALLEY Tritry year old make, professional, graduate student needs male or female for 2 pedicional, 2 bets condo. Furnished, all amenties Norsonokers, 282-564 AMSSIGN VALLEY Female by June 1st for 2 bedroom, 2 host norsic feet june 2002. All the condocrating 150 policy of promise 150 policy 150 po SION BEACH. \$250 per month in 1 bedroom se and 1/3 utatues Cell after 5:30 weekdays. time weekends. 272-4913 Impline weekinds, 272-4933
MISSION BEACH South quantities. Female only, college ap preferred June list through June 1976, 1250
plus dations. Closen frost 146-4551.
MISSION BEACH south 2 bedroom condo. Own bethroom plus cappint, dishwater, pato, fireplace, all brand new 1450 plus 1/2 upities. No smoking or pers. 488-8113. MISSION VALLEY/Reira Mess. Metsire, consmoker for 4 bedroom house 2 bedrooms available: Great location, near at: 1780, 5760, 5230 deposit Bob. 278 0400 pers. 488-8113
MISSION BEACH. Two females needed by June 1st.
1/2 block to brach and bay \$233 plus strikes and seport. Call (days) 277-6780. x2802. (evenings) 488-4329

for light mouseseping, see yet make an amendies. Need to 2 incomments for summer. Need 105U. Very departed or 2 incomments for summer. Need 105U. Very departed early villing frast call Greep, 292-2335. NRSSON VALLET, Bedroom available in dequar 3 bedroom 3 bedroom 3 bedroom 40 start condo. Share with free working females: Available immediately 5250 Evenings, call 244, 1801. MISSION GORGE, Female nonsmoker to share 2 bedroom apartners. Pool, pacuzzi, saura, laundry, parking Near 505L; 5310 monthly No pets. Evenings, call 265-0237.

266-9438 visit AGE. Note somewhat 2000 of posts 2010. A post 2010 of posts 2010 of pos

50.1127.

NOISMAN, HEGHTS, Female nonsmoker, share 2 bedroom furnished house worth waither, diyer. 1260moonth puis 12 subties, priore, water No petiticus, sign, 2011145, chromagi, 220 of the Normania 200 of the Noisman Noisman Heights, Share 2 bedroom, 2 bath aparts. Noisman 2 bedroom, 2 bath aparts and 12 state of the Noisman Noism NORTH PARK. Tasseful 2 bedroom apartment. Quiet nonsmoker gets master bedroom, 1/2 bathroom. No pool, garage, pets, children, 3/25 total, 3/25 depoist. Noon-midright Sunday, 2/97-7/25.

63 6755 CORTH PARK, Will share risce 2 bedroom home with 195 monthly, 85b, 282-1629 NORTH FAMILY BURGET AND A CONTROL OF THE AND A CONT NORTH PARK 2 bedroom; 1-1/2 bath, washer, dryer, jacuzzi, security parking \$297.50 plus 1/2 utilities. Call Linda; 296-6675.

Call Linds, 296-675.

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NACIONAL CIT. Sang 2 Jersen, in 15 flavor legal.

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OCEAN BEACH. 2 pedroom, 2 bath apartment to

OCEAN BEACH, 2 pedroom apartment 1/2 block from beach, 1220 plus 1/2 utilizes, 1100 deposit.

OCEAN BEACH, Tower Devictions appartment of the block from beach 20°C, responsible, not drugs, normalist 50°C, responsible, not drugs, normalist 25°C, flow, 10°C, responsible, not drugs, normalist 25°C, flow, 10°C, responsible, not drugs, normalist 30°C, flow, 10°C, responsible to their 2 oceans, 10°C, responsible to their 20°C, responsible to their 2 oceans, 10°C, responsible to their 20°C, responsible to the 20°C, responsible to their 20°C, responsible to the 20°C, respo

223-946.

PACIFIC BEACH. Male for super garden apartment.
Own bedroom and bathroom. Available 61, 3350 including utilities. Serious inquiries. Laureen, 483-2476, 967-0444.

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PACIFIC BEACH. Lavy-going, responsible female. 2 bednoom. 1 bathroom, dote to say 1315. 3200 bednoom. 1 bathroom, dote to say 1315. 3200 bednoom. 2 bednoom. 2 bednoom with dock. ocean view. Communicative, creative, ronnincier 1500 monthly, first. 1 six deposet. Assrt. 274-5134.

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bedoom. Ideal againstern, Talout Hobilitati, and APACINE BLACK, Bake or firmate, over 23, need, capa, and employed. Share nee 2 bedoom, 1 back, 1 capa, and employed. Share nee 2 bedoom, 1 back to Capa, and Share and Share 1 capa, and the Capa, 1 capa, 1

no: nor: Aner Sym, 36/2008

PEBAASQUATES Novembering female wanted to state large 4-bedroom, 2- buth home, very query private five patos, freplace, Laundry and guert soon privategis. 3:00moren Caid. 69/2-238.

PEBAASQUATES, Sheet 2 bedroom, 2008 5279-538.

Interest Someone with chief considered. Liz. 8-4. 30, 505–5911, 103.

486-7738

RANCHO SERNARDO. Responsible male or female nonsmoker to share nee 3 pedroon, 2 bashroom house. Club privileges micked 1373, 191 olities. Days. 343-358, dark open. 487-358, dark post. 498-358, dark post. 498-358, dark post. 2016. Class. Class. Cust. cours. commonder Nor apartment, provide oath. Post. Sculz. Microwave. 1330 monthly, 1100 depost. 12 utilizes. Available fol. Rept proving. 513-6179.

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5223/moreth. Nonsmoler please. 223-1918.
POINT LOMA. Share elegant 6 bedroom house.
Private ferced yard, quiet surroundings, jaciszs. Near beachtwoods. No. smolerny. Bourns. 1400, 52:20.
Available now. 226-2922.

ACCIT CARCA. Commence of the c

POINT LOMA. Health-minded nonsmoking female to share our home. \$260 + 114 utilities. Sandee, Joy. 223-1745.

Months (1920 moor) Twenty (1920 moor)

MONTHS (2021). Discovers more used experiences previous and hot, just of MONTHS (1920). The Months (1920) more of More of Months (1920) more of Months (1920) more of Months (1920) m

POINT LOMA. Female needed to share 3 bedroom, 2 bath apartment. Root, jacuzzi. termit court. 5225month. Nonumoker please. 223-1918.

POINT LOMA. Beach within reach! June 1, spart-ment, own room, \$255/month, last, depose, 1/2 utilizes. Nonsmoker, no drugs, Jerf, days, 222-6474, x263.

Notes if actions a common the of the bullet of the common that the common that

ERNIE POOK'S COMEEK



CUT OFF. PATAMAL AND SHE
SAYE YOU MUST HELD
ME / MY HUSBAND TURNI)
OUT TO BE DEACULA'
AND I SAY WHAIN MON.
SEMSE THERE IS NO JUCH
A THING AS A VANNIBE
OF THE WAR AND
WEER IN ENGLAND
WEER IN ENGLAND

FINALLY AFTER DUANE SAYS HE'S GONNA BASH NICKY'S HEAD IN IF HE DOESN'T TELL US, NICKY SAYS O.K. - YOU CAN TELL THAT HE'S ALMOST SOME OF US FEEL SORT OF SORRY FOR HIM BUT WE WANT TO HEAR HIS NIGHTMARE REALLY BAD ANYWAY.



WE ALL THOUGHT IT WAS A PRETTY BOGUS DREAM BIG DEAL IF YOUR



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OPTIME TO THE THE SO SCRIPPS RANCH. Room in nice 3 bedrippin. 2 bath condo Avalable new \$190morth + 10 upites Novimbers Avalable new \$190morth + 10 upites Novimbers System bying \$40morth + 10 upites State System of the Novimber State State System of the Novimber State Stat

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OVER. WE WANT TO HEAR IT BUT
HE KEEPS SAYING NO.

WE ALL FELT PRETTY SCARED BECAUSE

WE ALL FELT PRETTY SCARED BECAUSE WE FIGURED WHAT WE WERE ABOUT TO HEAR WOULD BE THE HORRIBULIST THING IN THE WORLD. BUT ALL IT WAS

THING IN THE WORLD. BUT ALL IT WAS WAS THAT NICKY DREAMS IT'S SUMMY MORNING AND HIS MOM AND DAD (WHO ARE PRETTY MEAN) WANT TO TO INSPECT HIS ROOM, AND HE HALL AND SUDDENLY HE MOTES HIS ROOM IS ALL FULL OF GARBAGE.

COME ON YOU GUYS, LAY OFF

TELL US NICKY

SOSU Female Share 3 pedroom, 2 path, den, study, freeslace, washer, dryer, large patro. Norsinoker, pieue 5275 includes ubities. 469-5143

SDSU. Nonsmoring female wanted to bake furnishing to the construction of the street. 13.4 General State 13.4 Street. 13.4 General States 13.4 Female good student. Nancy, 1882-1982. SDSU. Female: shall spacious 2 Decroom HJ2 bathroom house was responsed female student to smokest or patters. Masherstryet, microwave Auguste rook, 1201 is obten 1882-170. Design Control (2014) 2014-2015 (See 2014) (

SDSU. Neat, responsible nonsmoker to share I bedroom house Freplace \$225. Available June 1st flom or Jim, early evenings, 280-4146.

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area 7sonsmoking female, 25+, for large, us, 4 bedroom frouse Cluse, responsible, 5240 4 utilities, 286-6937 DSU area Mirelfemale Own furnished from 1175 notodes all. Available June I. No dogs near 54th

SDSU area Room for irrit in 2 bedroom, 2 bath apart-ment, 3/2 mile to SDSU 1350 plus 1/2 utilities.

281-3291
3054 area Localing for considerate female to share normy 2 bedroom, 3-42 best townhouse with sales Own bash. Wasterbilityer, recovery, cable, pool, jacuse 1725/morette pain 172 utilities. Call 265-0794 3054 base 3404 guide material greatforms, over 15, odoor pool, owner often goine, 1500 includes utilities 347-331.

SDSU southeast area Share house Nonsmoker preferred Call 4pm-10pm, 262-8037

SERRA MESA. Nonsmoker, malefemale to share 3 bedroom. 2 bath home with divorced male 1275/moreth plus 1/3 utdates 560-8356. SERRA MESA. Nonsmoking female to share house. 1250 + 1r3 uplices. All amenities. 278-4515 SERRA MESA. Female student nonunoker, share 3 bedroom apartment right off 8, 805, and 15 1224/month > U3 utilities and 3197 deposit. White

FOCATION SEARCH AND TENNES CLUB, Elegant 3 bedroom, 3 bath townhome 1840 square feet, 4 zen-nis courts. Seeps to braich. Must. sell. \$175,000, 755,9405. OLANA BEACH, Del Mararea Quiet, terious pro

SOUTH BAY Femile nonsimiler, share beautiful 3 bedinon, 24/2 bathroom townshouse with 35 year old female professional. 3 femplace, partial stephane, partial stephane, partial sources of female, share furnished nouse. Week standard, partial stephane, partial stanger soon, own bathroom 1250, US values of the standard of the standard stanger soon, own bathroom 1250, US values of Soundard So

SPRING WALLEY, Brisponsible, clean, quiet person to share nice home. Laundry, private. \$180, 1/3 utilities. Naced references. 460-8034

ed 3:00 includes upintes. Call after spin, 225-150.

SUNSET CLEFFS, 1285: share 3 bedroom, 2 bath house with three livety people Les. Dave, Stephanie. Available right new Plenty of pathing Preier female. 226-8692.

TERRASANTA. Nonsmoking female (20-28) share 2 berhoom, 1-1/2 bath condo. All amenities plus small balcony, and off-street parking Available. 6/1, 1290/months plus 12-2, unities. 286-7009. TERRASANTA. Beautiful, specious 3 bedroom ca-nyon rome. View, freplace, sacuzi, large yard, wather, dishwasher. Will share with neat-nonsmoker 5320/month. 225-8837. TIERRASANTA. Ferraire. 25+ to share 4 bedroom house Career, responsible, easygoing. After Apm. 540-6491.

TIERRASANTA. Female, nonimoter, to share 3 bedroom, 2-02 bath condo Pool, jacuzzi, wahser, dryer, 1250-277-5372

TIERRASANTA. Responsible nonsmoker to share large 3 bedroom, 2 bath house. Very quiet location. 3350 plus 1/3 utilines. John, 560-9553. 330 plus 1-3 usines 3 ohm, 560-953.
TERRASANTA, Share 2 bedroom, 2 bathroom apartment Pool, jacuzz, ternin, sequethali, solleyhali, and laundry, horsimoke. Jeff. 279-821.
TERRASANTA, Share 3 bedroom home with 2 professionals. Nonmonder prefered 3165 is depoted fabulous house, most amendies. Available now, won't sat long Call Biol. 560-161.

UCSD. Share 2 bedroom, 2-1/2 bathroom townhous. Walk to UCSD Poot, jacuzer, fireplace, 2-car garage, washendows, microwave, July occupancy, Glenn. Was to U.C.s.

(23) 839 5062.

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(CSDNTC, Female nonsmoler, 20s, responsible, professional of student, Master bedroom, Microwave, pool, jaccus, Isuardy 1 Stormonthly, security deposit, Diame, 157-3373, 153-7500, x5324.

Geosti Diame, 157-3373, 153-7500, x5324.

June 1st 457-5564
UNIVERSITY CTV, Femule wanted to reat furnished bedoom Howe includes private package, pation dated for sundarding, washerforey Freter U.S.D. students and numerouser. Available 615. 3300 more from sundarding, washerforey for UNIVERSITY CTV, Femule to share large four bedoom how Cover noom Private yard, dending formity from, furnished. Safet meighborhood. Nommore Frete 61. 300. 450-440.

Normalization of the SIGN 650 Feet National Pro-New York Committee (Incident of the SIGN 650 Feet National of coupier for NOS square foot sale private dec. John John Leve message, 455-493 - Lineville¹⁷ TOWNE CENTRE, single room, \$300. Lineville¹⁷ TOWNE CENTRE, single room, \$300. On All amendate Considerate, Centre, responsible Montray Possettonic 451-493 - LINEVILLE** (The Pro-Leve Considerate, Centre, responsible Montray Possettonic 451-493 - LINEVILLE** (The Pro-leve Considerate, Centre, 1997) (SIGN 650-650) (SIGN 650-650)

or weeterds, 452-7995, weekdays, 729-331, als.
USD area. Share 3 beforeom, 1 bath house.
1225/month 3166 depoin. If3 utrities, Lisa or Vicks,
279-8602.
WANTED, 26 year old professional male seeking room Love ats, mulic, darking, Local San Diegan. Interesting proofs only. Clay. 792-0510. reresting people only Clay, 792,0570.

WANTED, No bedrooms in Hillicrest area house or apartment. Two responsible psychology professionals seek peachful, smoke fire frome. Please call Greg. after 5pm, at 225-2077.

WANTED. College area guy seeks another whold the to go in on renting a 2 bedroom apartment in Pacific or Ocean Beach, June 15th, John, 583-6701. WANTED: Share homeignathners with females). hefer eat of fourte is stable long-term studeon for smokingidhugs. Am employed Mid 30s. Judith, 224-645.

WANTED: Nonsmoking female, 29, clean, con-liderate and responsible with 10 year old, well man-nered cat, needs place to live before June 1st 453-1132.

pool, jacutat. isuurdiny 1360montehin, security epipool Diene, 197-399, 197-300, 3324

LCCD area immaculate, quier, room in redecuried nouse 1323 monthly uterities recluded Call Desires.

Amont 1321 monthly uterities recluded Call Desires. mora area or nearby 541-1624.
WANTED: floom in Clairemorat or Keatrry Mesa. I am
quiet, employed, a resiable payer. Call 265-0261.
WANTED: 1 bedroom apartment in Pacific Beach,
Mission valley area. La Mesa. Stadium area. For quiet,
and clean working couple. Up to \$300. After 5pm or

WANTED: Christian female seeks residence in Claire-mort area. Can pay 1200 a month. No deposit. Call

FOR RENT

WANTED: room in Pacific Beach, unfurnished, shower No drugs KRSNA conscious No radio 1133 PO: Box 54251, San Diego: CA 92138

WANTED: Industrious mother and share. Can pay up to \$400 per morarea or northeast San Diego area. area or nutriteis Sin Daigo area. Pous, Borreas.
200M TO SHATIO Ethinaise. Frier at Spointees.
Helpers. Come by or call anystee. 24 hours, 3 doysweet. 4776 Persparen Annual Sunset Cliffs.
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BALBOA PARK, downtown: 3395-1420. Faritasis, returbished studios, furnished or unfurnished. New paint, carpeting, paddle fans, bay view, free utilities. 232-0397, SNE-0410.

female, dependant is writing nontriving tables. 2 bestoom, I barn Afre dyn. call 22-014.

3280, no statistic Female to share 3 bestoom from more amount of the state of the state 3 bestoom from more amount of the state of the state 3 bestoom from the state of the state 3 bestoom from the state 3 232-0397, 584-0410

BANKER'S HILL. 2 bedroom, 2 bath. 1035 square feet. Like new. Amenities, security, parking, pool. 1625/morsh. Available June. 234-5419. \$300/MONTH plus le2 statitues. Female, 20s. to share cottage. Student on professional. Call Jeni, work, 297 7777; home. 286-8484.

1300/MONTH plus 1/3 utilities. Share 4 bedroom, 2 bath conds private paga with barbecue, pool, jacua-at, and more. Hurry and call me, 549,0938.

Aff after figm. 584-909.

\$255MONTH, 12 utilises Bangain Person to share 2 berdoom. I bath beach house with gasage. Available now, Palwin, after Joyn, 480-582.

\$400MONTH, 1/2 utilises, security deposit Avoilable Jan. I House 2 bedroom Large yard, poot, freplace, laundry. Professional nonsmoker, clean 5810/215. peri, no smooths, allegate, calculate and calculate feet, balcony, pool, jacuzzi, as, decorator nems, dishwazher, microwave, compactor, laundry noom, fireface, camedral cellings, refrigerator, 5800, 576-7675.

crean 586-0712
1483. Cundo to share, central location, private bedistath all ameniates galage, freplace, pool, ten-nis, jacuszi. Nonsmoker, make, grofessional. 452-6617
3-BEROROM CONDO private beth, bay view, security per rowards 67: 272-59%.

805 AND BALBOA, Meture individual sought to share beautiful 4-bedoom home. \$250month, 19-cuttest. Available moyer June 1. Michael, please 1805 AND BALBOA, Meture individual sought to share beautiful 4-bedoom home. \$150month 19-cuttest. Available now or June 1. Michael, leave mesage, \$73-50m. COLLEGE area. 1390 up. 1 bedroom New Security. B unit building. Beauty. 4030 39th Street. Owner, 782-5829.

20.362*
COLLEGE are 2 bedroom, 1450 Garage opsion, 145. Yard, parking, new carpets and dispet services of the control of the c

THE READER PUZZLE #407 Rock the Boat

Can you identify the spot at the intersection of these coordinates? And explain, in reasonable detail, why it still makes the mainlanders laugh?

Rules of the Game
1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific
Reads T. Shire Beach, or a Reader T-Shirt.

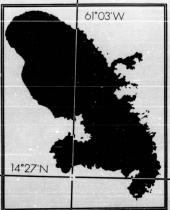
2. All entries in the Reader
Puzzle contest must be received by
the Reader (addressed to Reader
Puzzle, PO. Box 80803, San

Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the

3. All entries must be accompanied by your name, address, and choice of prize (include shirt size S, M, L, XL).

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DEL MARtownhouse 3 bedroom, 2-li2 bath Carmel Del Mar. Fireplace, pool, sauna, tennis. Del Mar schools, \$1150. Available now 942-2425



By Don Rubin

Winners of and Answers to Reader Puzzle #405, Many Tanks 1) C (EBR, French)

- 2) K (ST-B, Japanese) 3) M (BRDM, Soviet)
- 4) E (Ferret MK4, British)
 5) L (S Tank, Swedish)
 6) F (Saladin, British)
- 7) I (RMD Soviet) 8) H (ASU 57, Soviet)

- States) 10) G (AMX 30-2, French)
- 11) B (AMX 10, French) 12) A (TK 61, Japanese) 13) I (BMP, Soviet



Of the 238 entrants, 207

The winners are Steven Tewksbury San Diego

- 2. Rolf GeFrom, San Diego
- Clay Coles, La Mesa
- 4. Nancy Hartmann, El Cajon
- 5. Vincent Coletti, San Diego

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SESSON WALEY, desure one bedroom control date
caterin. Front, private parking, gym, poot, paultal storage facilities 1545-223-25

MESSON WALEY, Desure 2 story, 2 bedroom, 2

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NORMAN, HEIGHTS, Lively une bestoom condo As-condiscented, frequese, microwater, dish-washer, dan-dry convections, private plastic security, 44-81 Chica (secret schild 25% 544-668) septions, 1,041-648-7-NORMAN, ERGORD for commences, societies, duese, parking space, sounder, Available June 1, 46-22* Hamistop 51, 48-44-5028.



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similar unit at 401 Fioreta 297-5100.
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see Available June 1st. 222-311. NORTH PARK. Cute 1 bedroom house 1425. New paint, hardwood floom, stove, refrigerator. Available May 25th: 1364 Herman. Call 584-5945.

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bedroom; 2 bash: Dehwester, new captes and
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POINT COMA Abureary, Apartmens, 253 Morgeri Serve, 2 territories, newly percolated pool, sound, sounds, gam, 357-beneder, 1500, sounds, served, 357-beneder, 1500, sounds, served, sounds, served, sounds, served, sounds, served, sounds, sounds, served, sounds, served, sounds, served, sounds, served, serv 1 NC ANY 275-0508 UNIVERSITY CITY INVESTIGATION OF BASE CONDU-TION GROUP NATION NUMBER OF DRIL 1575 305-8512 year and an conditioning Carry, 299-2211

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DOTA Mark appropriate (15), City or the close of the clos have the haddoon Cell general putryl, 464-7586
ARECOMA, norther By younger Barghall 1450 per secrotifien floating per construction floating flo

CARDIFF Explies 2 territorin; I Earliea II: Earliea condition Walk to least, occasi sees Great stees ment. Price reduced 1219K. By covincy after tipes 942,26,64.

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COLLEGE area 2 bedroom, 2 bath condo. No fees because there's just 2 units 900 feet, freeplace, air conditioning, dishwasher, garden window. Unbeatable 164,000, 287-0835.

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SSCONDIOD, 300 square feet, 5 bedroom, exchived, ownfamilion square feet, 5 bedroom, exchived, ownfamily soon, with frequise Great in law or term serup. Persput wood floors. Cash, 3235.000. No agents, 174-7403.

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LA 20LIA. Their Bedroom, 4 balts, separate diming pool. Ocean view, 1449,000. Bloom Real Easter, 455-7598.

4-1 a Phil.

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4-4 a

164,700 291-36-2.

LEUCADA route: 1/2 block to beach 6r-30, 11-20 addedon 1 roum Carpeted, acche furnishings Small park, idealt for single, couple 39500, some terms Evenings, 944-12-7.

MIRA MEEA. Cine bedroom condic. All ameritars 159,900, 724-12-7.

159: NOO 779:1673
MIRA ADBEA, 179: 900 Seaudrur condol 2 berdoom, - coerc., capate unit. caper, investibinds, custom fored regar, interest stored fatour, washippare, poor, jacob and caper, interest stored fatour, washippare, poor, jacob and jacob allocate fatour fatou

MISSON HILLS 7 Ded-som 7 betresom correr om combinemum. View, underground parking freplace terrace many extra, 199,000. 236-0444 481-544. Integrated, Sections into particles, 1990, Indicated MISSIGN MIRES. Specialistics were crossly on cycle fail are all spigmosted minigrous provide consistency to require some of long occurs and from Lindon Process to self-occurs to minigrous and of long occurs and from Lindon Process to self-occurs and the control of the control disease. In the control of long occurs and from the Lindon Process to self-occurs and the control of long occurs and the control of long occurs and the control of long occurs and the control occurs

MONTGAGES, FAST FUNDING 93% puncture, 90% or forwards 2,104%, 30 sear, juntour accumulation 90% 5235,000 Season reseas length trypost accept Changes and

OFF THE CUFF Have you ever played to a difficult audience?



Claire Milner nist/Guitarist

When I was twenty-one, I arrived in London not knowing a soul, but my guitar playing was good enough to do guest sets and get acceptance in any folk club in town. About a year folk club in town. About a year later, I married an English guy who also wrote and played guitar. We formed a duo and did gigs all over England. Often the clubs were dark, smoky, and crowded. Most smoky, and crowded. Most audiences were pretty receptive, but it seemed the farther north we went, the rowder and drunker they'd become. I remember some staggering up to the stage and wanting to hear FIAR fight songs, which was not our forter They'd get extremely verhal about it. In San Francisco at the Drunken Gourd, a guy started throwing things at the stage. He thought he woo mig, white robes. He was high on something, white robes. He was high on something.



Chris Curtis Plano Player/Singer

Plano Player/Singer
La Jolia
I played at an old-age home once, and it was difficult because they couldn't hear. I finally figured it out, and they liked me when I played at out, and they liked me when I played at alwa opening. They were all millionaires— they were so snobby. They sort of looked down on me as the hired help. down on me as the hired help someone would walk up and say, "Oh, you're very good." Then they'd stop listening and walk on. I couldn't wait to get out of there. My best gig was at Humphrey's. The crowds were very responsive, they were there for the music. I do better with the veryor grouper growing. with the younger crowds—
under fifty. I don't do
background music; I like to do
really wild stuff and get people
involved. I'm out at Shooters now, and I get a good group. You ought to come out.



Entertainer/ Real Estate Agent

Hillcrest I came to San Diego last year. For the previous thirteen years. I was in a series of singing groups in Europe, everything from jazz-rock to more commercial groups. In 1979 I formed my own group, the Hornettes. It was a four-girl vocal group. We did somewhat of a Bette Midler-type routine. very tongue-in-cheek. We did everything from the Andrews Sisters to Sixties rock. Well, Germans take themselves very seriously. When we worked most German audiences, they like the music, but they didn't understand the selfatverarschung [making a fool of oneself intentionally]. It

was tough. I remember one film festival in Munich. The European film stars were so arrogant, so serious, they were a difficult audience to grab. We also had a mortifying sound system that night. We were at the mercy of the house PA.



Bill Cunnanc Clairemont

on Saint Patrick's Day. This past year, we were playing at a local Irish pub. This particular character named Vladimir comes up to the stage, grabs my playing arm, which happens to be my left arm, and he absolutely insists that I play a particular song — "The Rising of the Moon." He says I'm not a true Irishman unless I play the song. It took all the restraint I had not to take the neck of my bass guitar and push it down his throat. I tried push it down his throat. I tried to convince him to please sit down. He persisted for over an hour. He was a hig guy, probably twice my 140, towering over ine at around sit. four, I suggested he go in the corner and sleep in off; that was all I could de. He finally

got so drunk he had to sit down. The beiligerent, loud drunk is the hardest person to

NORMAL HEIGHTS condo I bedroom garage, treptace, microwave, dishwariter, washerityer, en-condisconing, battory, year built 1981, currently rended, 1475, 357,000, by owner, 299,2935, 427,3162,

the hardest to deal with

the hardest to deal with, especially if you're playing in front of people who are drinking or high. We were playing at Our Place, the little jazz club. At the beginning of the second set, we really had

the crowd's attention. We were playing extremely well. At the end of the song, everyone

end of the song, everyone applauded. It was great. Just then, this jerk calls out, "Hey, can you play a song?" Then he staggered in front of us. It really broke the magic of the moment. My very first concert was difficult because I was in college playing in a cold, gray

college playing in a cold, gray classroom in front of a group of my peers. The vibes were pretty intense. It was really my lack of experience that caused

me to be nervous. I survived.

Now I thrive on intensity. I love
an audience that really listens.

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