

The Path of Most Resistance



Developer Terry Sheldon would almost rather fight than build

BY JEANNETTE DeWYZE

Flash back a few years. We are about to witness an act of what appears to be extraordinary massochism. Terry Sheldion is standing out on West Point Lorin Boulevard Tooking at twenty acres of marshland. This property spells trouble. For twenty years, it has spelled trouble. Its long-suffering owner, a.J. Hall, has consistently failed to get government permission to build to get government permission to build on it. The state legislature has specifically restricted development here Lawwith have been filled. The stacks of paper that chronicle all the studies of paper that the studies of pap Flash back a few years. We are about

to persuade the state legislature to pass a special bill, just for him, to enable such development on this politically

sensitive property. In addition to the land purchase price, he would have to spend hundreds of thousands of dollars (at least) on lawvers, lobbvists, ar-chitects, public relations agents, and others before the first bulldozer ever rolled out. He knows that many en-vironmentalists and community resivironmentalists and community residents will hate him personally and fight hard to stop him from ever making a dollar. He is undeterred "The reason why there aren't a lior of developers around is because most people—just by human nature—take the path of least resistance," Sheldon asserted one least rosistance. Sheldon asserted one day recently, By trying to develop Famosa Slough, he has gone to the other extreme—taken the path of greatest resistance. "I love it I ab-solutely love it." Sheldon says of his undertaking, with a selema intensity. "I love this environmental process."



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A Disaster Authority

I want to thank Paul Krueger for the article "When the Smoke Clears" ("City Lights," May 22). I would, however, like to correct an error. I did not call Monsignor Michael Coughlan after he toid the Balvins he couldn't pay the second month's eran, nor did I ask him how much the church had raised mouth's eran, nor did I ask him how much the church had raised and the states. "Coughlan declined to share the details." I mer with Monsignor Coughlan only once, and at that time he wrote the rent check for the Balvins immediately. I personally balvins immediately. I personally discount of the state of the error. I did not call Monsienor

time.

Concerning the Red Cross and Pastor David Gallop being ripped of the phony scientist, how could not be plant of the phony scientist, how could many sources, including the daily newspapers. It seems to me that requiring proper dentification requiring proper dentification requiring the properties of the properti disaster were reported to the proper authority (the city

proper authority (the city proper authority) and periodic accountings of disbursements were made to the same authority, there would be far less chance for fraudulent claims, negligence, or any questions regarding funds. One more point Rev. Gallop was quoted as sping his group would "rather high them replace would "rather high them replace to the contract of the co was to buy new living-room furniture? I doubt it! Thank you for publishing the story. Therese Tucker

LETTERS

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

In Their Lapse

In THEIR LAPSE
Your article "When the Smoke
Clears" was a weste of time and
space. Making us aware of the
frustrations the Balvins felt
because the area churches would
not continue to help them was
absurd. As the article stated, the
funds are to help victims over the
huma next son opening fave." hump, not as an ongoing favor T. Stevens Normal Heights

Every Question

All this crapola about Maureen O'Connor being independent of o sercam ("Letters," May 22). O'Connor refused to accept developer money, then she made an issue about it and then she accepted a \$25,000 maler from Larry Lawrence one of the largest developers in the state. I would assume that if O'Connor became major she would favor certain developers, inclusing the O'Copleys of Mission Valley, the folks who brine you that based

the nustic and pushe of city frewhen it's retirement time."

I think, Sieve, you had better retract your article and get your fasts straight.

Greama Messiek

Bombay Beach folks who bring you that biased piece of "journalism" known as the Union each morning. Every question that Lucy Kiropian asked in the May 15 Revider should be thought about by every voter
Becky Tyl
Ocean Beach

Endless Sex

comment in your letters see concerning ext in alterning, it's time to get stander.

By taking the position that male weaknesses are being exploited, you are first assuming that excuality is a weakness. Wrong, guy, Sexuality is strength, one of the major steepfless of our existence. And it gets stronger with one, to exploit away. Ear makes experience. Would aryone, from producers to consumers, want unautractiveness in advertising?

So see gets our attention, and magbe execut turns use. It always. concerning sex in advertising, it's

so see gero attention, and maybe even turns us on. It always will, as long as we're sexual beings. Accept it, Enjoy it, Buy it It's a product of eternity. Bernard N. Bowers Pacific Beach

The Domeless Pachyderm

Pacity Alexander The article by Steve Strenner. The article strength of the artic

center? You cannot order alcoho

will get around to this soon. We are not all alcoholics, nor do we

ever drink. Neither are we all illiterate. What is the beef about

people wanting to get away from the bustle and bustle of cay life

Highlights of Upcoming Events in the middle of Election Central, a fundraser from the International Surfing Hall of Fame, something new at Neofest, and forty dancers from Havana's Tropicana Nightclub perform in Tijuana at our dinners, or pie socials, or card games. But somehow the building needs to be larger to Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, galleries accommodate the people wishing to attend. Just below the accommonate the people with a commonate term for medical facility, which, by the way, was donated by Union Oil Company They also furnished pumps when to the common term of the common telestical term of the common telestical selections are not to destroy the Salon See, fish, or wildlife We need more industry in the desert. As for the 12b-degree weather, reaches 120 in the summer, nor is at the only part of our country that has disaster. Maper. Sieve, you should talk to Got about this common telestical people of the common telestical sequence of the common telestical people of the source location people for you. I so, let us know. You know we can drive, and even some of us com-Guide to the Theater..... Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory

Index to Specialized Displey Advertising
Automotive, real estate, restaurants, services, sports and fitness Picture Story The Hatfield Flood. By the San Diego Historical Society drive, and even some of us own travel rigs, and we can go somewhere else for the summer months. You know we used our P.S. Mueller Attitude sickness. By Pete Mueller Life in Hell I can explain. By Matt Groening. months. Yea know we used out turnace one time this past winer. Crould go on and on, but you wouldn't read.

As for the Saiton Sea, I agree it does need to be cleaned up, the sea nord the beaches. It could be the plug ground for Southern Southern California and the people do need somewhere for recreation. I trust our governor will get around to this soon. We Ernie Pook's Comeek Twice as big By Lynda J. Barry The Reader Puzzle Legendary trip. By Don Rubin Off the Cuff What surprised you most at your class reunion?

The Path of Most Resistance Terry Sheldon is a rich, tenacious developer with a knack for building controversy. By Jeannette DeWyze

City Lights Death of a beach denizen, the Myth California Pageant, a disputed transfer, a rent hassle rocks the San Diego Mineral and Gem Society, and chef Ernest Wally gets

Straight from the Hip The question of scrambling with frequency is scanned by Matthew Alice The Inside Story Local activists line up for the red carpet

treatment from a company whose proposal they are debating By Paul Krueger...

Drip-Grind Literacy The birth of a coffee achiever. By Stephen Heffner Theater Percy Granger's Eminent Domain has faulty foundations. By Jonathan Saville

More Theater Jeff Smith writes on Letters Home, a play

Restaurants Eleanor Widmer tries another pair: Al-Rawsha and Twino's Grecian Cafe

Movies Smooth Talk is the pick of this week's litter.
Reviewed by Duncan Shepherd

Music John D'Agostino sits in on a double bill of guitar wizardry: Eric Johnson and Steve Morse.... Quarter Notes Soprano Renata Scotto in recital at the Old Globe Theatre. Reviewed by Jonathan Saville

about the life of poet Sylvia Plath

Letters

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A VERIFIED

Lions & Tigers & Meat Loaf

The lions and bears have roared and clawed their way off the menu at Judson's restaurant. Gone, too, are the rabbits, the alligators, the rattlesnakes, the antelope, the buffalo, and the reindeer—the entire menagerie of exotic beasts that followed the culinary tune of chef Ernest Wally, the Pied Piper of the kitchen, when he first took over at Judson's last August In roasted, broiled, and

deep fried form, the animals brought the diner on the corner of Rosecrans Street and Sports Arena Boulevard plenty of publicity. And when a special Valentine's Day dinner three months ago featured lion as its main entree, local animal preservationists created such a stir that a story in the Los Angeles Times — accompanied by a photo of Wally's smiling, unapologetic face — was picked up by the Associated Press and published in newspapers all over the country.



Just three weeks later however, Wally was asked to resign by Mark Grosvenor, whose father, Judson, opened the restaurant as a simple coffee shop in 1979. After a month-long period of transition in which Wally's exotic specialties were gradually eased off the menu, Judson's returned to more standard fare three weeks ago with a new chef, Raul Hernandez, and a completel new menu consisting of steak seafood, poultry, and veal

The younger Grosvenor says the decision to part company with Wally was made "because we decided normal food was better for business He claims that since the

up by at least twenty-five

percent.

But Wally, who has since moved on to Ida Bailey's restaurant at the newly opened restaurant at the newly opened Horton Grand Hotel downtown on Island Avenue, questions that figure. "Of course it's going to take a while before people grow accustomed to the type of food we were serving," says the Austrian-born Wally, a graduate of the well-known Hotei and Restaurant Trade School in Vienna. "But we were getting to the point where on many nights there wasn't an empty table in the house." So if the public wasn't rejecting Wally's concections, who was? "It was Judson himself." Wally asserts. "Even when we began, he asked me, "Shouldn't we have some BLTs and ichetry lettuce salads on the menu?" And I told him, "Of course not — what do you Of Course not — what do you Hotei and Restaurant Trade 'Of course not - what do you want, a drugstore coffee shop? So I guess he took it as long as he could before he decided to make a change — something he's done a lot, since in the last seven years he's had a total of eighteen chefs, and since I left, there have been two others."

Judson Grosvenor won't give Judson Grosvenor won't give his own opinion of Wally's exotic cuisine, saying, "I don't want to get into a commenting situation with Mr. Wally." He does, however, deny Wally's assertion that he's hired and fired nearly twenty chefs. fired nearly twenty chefs, although he admits there have been two others since Wally's departure in early March.

— T.K.A.



Monumental Blunder?

Bureaucracies have a unique bility to transform seemingly ideal situations into utter fiascos. Look, for example, at the Cabrillo N the Cabrillo National Monument on Point Loma, where the planned June 14 departure of monument or included the control of the contr irresponsible" transfer by National Park Service

directors.

Cabrillo Monument's picture-postcard views of the downtown skyline, its resti 1855 lighthouse, and a

explorer Juan Cabrillo were seen last year by 1.7 million seen last year by 1,7 million tourists and natives. It ranks behind Old Town State Park, the zoo, and Sea World as San Diego's fourth most popular attraction; among national monuments, only the Statue of Liberty draws more visitors. Volunteers and scholars with a special affinity for the productions of the state of special affinity for the monument credit its shipshape condition to Superintendent Omundson, whose six year tenure has been marked by a personal devotion that has extended far beyond her forty-hour work werk Omundson's admirers recall that when a retired Portuguese admiral criticized the decaying twelve foot all state of Cabrillo in 1981, Omundson vowed to have the artwork restored. She learned about stone density and weathering and called in experts to

analyze the statue. She used her vacation time and own money to finance two trips to Portugal where she located a

Portuguese sculptor equal to the task of duplicating the

figure. The new statue, financed by a \$100,000 pledge from Mrs. Carl Reupsch, will be unveiled next year. And when Omundson learned recently of the proposed worldwide \$00th anniversary celebration of Columbus's discoveries, she organized local tourism experts and civic leaders to begin the advance work for a experts and civic leaders to begin the advance work for a hometown version of the 1992 gala. Orandson will tie the Columbus celebration to the 450h anniversary of Cabrillos landing near Point Loma. 'She's the spirit and spark plug behind this whole celebration'. Says Raymond Starr, a history professor at San Diego State University and chairman of the Cabrillo

Historical Association which Historical Association, which raises money to update displays at the national monument. "It [the celebration] will collapse if she leaves, and San Diego will lose a tremendous opportunity to garner worldwide attention." Sterr serve.

to garner worldwide attention," Starr warns. Starr isn't the only one praising Omundson and damning her superiors at the National Park Service. John Hinkle, a navy commander who worked closely with Omundson during his two years as commander of the Ballast Point submarine base on Point Loma, says he was Bailast Point submarine base on Point Loma, says he was "absolutely stunned" when told of Omundson's transfer to Lava Beds National Monument in northern California, Hinkle knows that such transfers are routine, but when he discovered that Omundson's superiors in the National Park Service were moving her in part because of her "poor community relations," he spent five days discussing that issue with numerous community groups involved in Cabrillo Monument activities. Hinkle was distressed to learn that discontent was limited to several members of the Point Loma Portuguese community whose pride apparently was hurt when Orrundson took on the Cabrillo statue rebuilding

project. Those complaints eventually reached the regional offices of the park Hinkle, history professor Ray Starr, and other Ornundson supporters have written letters urging Omundson's superiors to rescind the transfer. A May 19 letter sent to the director of the National Park Service b the Cabrillo Historical Association praised Omundson's "consistently harmonious and supportive" relations with that group. The

Foundation, which oversees archaeological excavations near the monument, sent a letter May 15 urging the park service to "initiate an immediate investigation into the alleged circumstances the alleged circumstances which threaten the career of this esteemed ... superintendent." Other letters urge national parks director William Penn Mott to probe

the transfer. Omundson's superiors say the transfer is part of a statewide reshuffling of superintendents designed to superintendents designed to
"broaden their experience."
But regional director Howard
Chapman acknowledges that
Omundson's departure was
prompted in part by "concerns
that she wasn't consulting with
some members of the
Destructure communities." Portuguese community as much as she should." Chapman says he discussed the protests of Omundson's supporters with parks director William Penn Mott in Washington, D.C., who agreed that the transfer was a proper

Omundson is a bit Omundson is a common of the co support and interest a transfers and reassignments are a part of that system. It's sort of like the military." While Omundson says that "it's hard to leave a job that's not finished", and she wishes she could remain until the expresses "complete confidence" that her successo will carry on with the unfinished tasks.

City Lights



And A Rock Pays No Rent

For the last thirty-five years, the San Diego Mineral and Gem Society has occupied Studio II in Balboa Park's Spanish Village. Many a bolo the has been made in the lapidary and silversmithing classes taught there. The society is also proud of its museum display of parties. museum display of agates, minerals, and fossils. But

\$23,402 — the amount of back rent the city auditor's office is claiming the society owes — is

a lot of gemstones, even for a 766-member organization. The rent argument goes back to 1980, when the society protested having to pay approximately \$438 a month for its studio in the north end of Spanish Village, a U-shaped cluster of artisans' huts near the zoo. The society asked that it be exempted from paying rent because it was a

get the news. We knew Art's life down here, but he was always welcome at our house as long as he was clean and

sober."
Shorty had been part of the permanent crowd of beach denizens who spend their days drinking and panhandling

between the roller coaster at

between the roller coaster at the foot of Ventura Place and Crystal Pier, two miles north. He was only five feet tall, which definitely contributed to

which definitely contributed to his big, obnoxious mouth and his penchant for fighting. Everybody at the beach knew Shorty. "He'd start the fights and he'd always get beat up," recalls Ray Harnel, a Mission

Beach merchant who put up with Shorty for years. "I don't

know how he ever survived as long as he did. He was beat up

so bad sometimes I didn't think he'd make it through the

Similar organizations, such as the San Diego Lawn Bowling Club, the San Diego Floral Association, and the Blind Association, and the Blind Recreation Center, were able to use park buildings free of charge. The gem society decided to stop paying rent while the city evaluated its exemption request. Nine months later, in July of 1881, the city council revised

1981, the city council revised its policy on renting park facilities, and the gem society fell into the exemption category. The following November, a free-usage permit was granted by the parks and recreation department. The society claims that its back ent The rent was forgiven at this point But that's not the way the city auditor's office sees it, in hindsight. A recent audit of income produced by the parks and recreation department determined that the gem society had an outs invoice of \$5669 for the thirteen months it withheld its rent payments. Furthermore, the city auditor said, the gem society should never have been given a free-usage permit. Instead, it should have been

paying rent for the last six years — a total of \$23,402. The auditor's office is basing its conclusions on a 1977 city council policy that says all occupants of Spanish Village have to pay rent. (Most of the tenants sell their artwork and crafts from the village studios. All but the gem society pay rent.) City staff erred by not requiring society either to pay rent or

sued on page 34.

The Passing Of Shorty

The truck in which Shorty died was parked across the street from the Pacific Beach Mortuary during his funeral last Thursday. As his many friends clustered on the sidewalk in groups discussing the circumstances of thirty-six year-old Arthur "Shorty" Pegg's death on the previous Pegg's death on the previous Sunday, May 18, Shorty's stepfather stole veiled glances at the '68' Chevy truck with the camper on the back, "You know how these beach people can be against the police," said Don Lampley, standing beside Shorty's bereaved mother, Retty, "Il just spart to be Betty. "I just want to be objective about finding out

what happened."
What Don and Betty
Lampley, and Shorty's brother,
Bob, have found out about police actions that Sunday morning has discomfited them enough to seek the counsel of an attorney. They may not be quite ready to believe the assertion of Doug O'Neal, the owner of the truck who witnessed Shorty's death, that

these police "these police officers ... wouldn't do nothing [when he went into a seizure], and they wouldn't let us do nothing." But the Lampleys are unable to dismiss th questions being raised by Shorty's friends' account of how he died.
"We just want to get through



was kind of nice to talk to, but on his bad days it wasn't worth

Shorty's brother, Bob Pegg, said at the funeral that Shorty sometimes cried in regret over the life he'd chosen for himself. But his stepfather, a retired naval chief petty officer, commented, "I saw it differently. He never hardly worked at all, he was a free spirit. But I've never seen a guy with more friends. He's got more friends down here han I'd make in ten lifetimes his friends say he was "the best guy on the planet" and was always willing to give a stranger a beer, if he bad an extra. His name was added to billboards at the beach by pranksters ("Shorty, you belong in the zoo"), for all the locals knew him well enough to get a chuckle at Shorty's

Take That Crown And Shove It

Here she comes, the most beautiful, most talented, most shapely, most poised, most articulate woman of the Golden State: Miss California Here she comes, to San Diego after being selected in Santa Cruz since 1924. And here come forty-one contestants and their families, along with a couple of thousand spectators, all heading for the Civic Theatre on June 16 to see her crowned.

But who are these women

But who are these women wearing cold cuts? Here they come, modeling prosciutto bathing suits, carrying placards that say "Mold Jell-O, tot women." They are the "Myth California" pageant, and they're coming to San Diego to continue their seven-Diego to continue their seven-year protest of the Miss California contest. A busload of demonstrators from Santa Cruz will be arriving for the last night of the three-day event, along with car-pools that originate at University California campuses in Riverside, Irvine, and Los Angeles, according to counter Simonton. She says the purpose of the protest is not to distapt the coraest; mild acts of civil disobedience are being planned, however. "We merel want to show that there's an who once appeared on the cover of Sports Illustrated in a

athing suit.
The visibility of this iewpoint is one of the reasons the co.dest is leaving Santa Cruz for the first time in its sixty-three-year history according to Simonion. The Miss California pageant has



telecast of the swimsuit portion of the Miss California pageant. For the next five have held spoof pageants in Santa Cruz with Barbie Doll floats and costumes with meat sewn on them. (Simonton having a full-length bologna skirt, a hot-dog bodice, and pimiento-loaf trim.) Seven protesters were arrested last year; Simonton was charged with inciting a riot and vandalism for pouring two vials of her own blood (extracted by a nurse) across the entrance to the auditorium Pageant attendees were told Pageant attendees were told that they were walking over the blood of a raped woman (Simonton was raped on June 24 the same date as last year's pageant — fifteen years ago.) The connection between the pageant and rape, according to Simonton, is that the focus on beauty objectifies and dobumanties, tweevers. and dehumanizes women making them more acceptable

targets for violent crimes.

Bob Arnhym, the unpaid director of the Miss California event in San Diego, claims that the annual protest was only one consideration among many that brought the pageant down to San Diego. Arnhym, who is also the executive vice

STRAIGHT FROM THE HIP By Matthew Alice

A friend hos a "scanner." an over-the-counter item in many stores, and he listens to police calls. Seems to me that for many reasons, the cops wouldn't like cavestrop-pers. Why don't they get (or do they already have) a more secure frequency? Mike Gleeson

San Diego

Dick Tracy had it easy. Utilizing his cunning, his strong-jawed, all-American per-sonality, and the latest in technological in-ventions, he always caught the ¹-d guy. But the bad guys in Tracy's work didn't stoop to eavesdropping on his two-way wrist radio conversations (as I recall); in our world, the villains have fewer scruples (or more smarts). Sure, they'll listen in now and then smarts). Sure, they II listen in now and then to the police calls, and sure, the police are aware that the criminals can do this. So to thewart any outlaws who have their ears to the rathe, our police force has taken a couple of steps. If, for example, a burglar vannelse sime and again just before the cops arrive, giving them reason to think the crook is using his scanner to keep track of police movements, there are two procedures that can be taken. The first is to use a device that scrambles the radio conuse a device that scrambles the radio conuse a device that scrambles the radio con-versations between patrol cars or over walkie-talkies, making them unintelligible to anyone whose radio isn't equipped with a descrambler. Supposedly the crooks won't have these on their scanners. A second option is to use codes for location, ac-tions, and so on that differ from the usual ones and that only the responding officers

will understand.
Apparently that's enough to keep the bad guys on the run, according to a police opolesman. He assured me that the San Diego Phileo Department uses no "hidden" requencies of which the pubit is unsware: except for the instances I've just cited, all the radio transmissions are out there for the radio transmissions are out there for the radio transmissions are not transmissions. It is not that the radio transmissions are not present properties of the radio transmissions are not present properties. The radio transmissions are not present properties are not present properties.



eight frequencies assigned to the police by the FCC and have a pretty good idea of what's going on. There aren't any laws that say you can't turn on your scanner and pre-tend you're out there with the Friday, Dick Tracy, Steve McCarrett, even the Mod that the property of the Carrett, even the Mod is the Carrett of the Model of the Communications of the Communications Act of 1944 makes it lilegal for anyone to reveal intercepted con-versations or to use that information to commit a crime.

versations or to use that information to commit a crime. For those who want to use their radios have the control of the radio of the control of the tricket, clandestine, and — dare I say it— disholited muchinations than our local police could even-dream of, I suggest you pile on your short-wast receivers and tune of the control of the control of the control of the William Poundstone called Big Severe, In a chapter entitled "Secret Radio Frequen-cies," Poundstone reveals some of the mysteries that are piping around our heads mysteries that are zipping around our heads borne on radio waves. I'll discuss just a few. Would you like to know what our fearless

leader, R. Reagan, has to say to his staff back in Washington when he's aboard Air Force One? No problem. Just dial your the big his (see Pundstone's book), and you may hear some surprising tidhis. Often the calls between Air Force One and Two and the White House (code name "Crown") are not scrambled; Glowing the assessination attempt in 1981, White Houses and the White House (code name the white House of the Air Washington, at least in part because Secretary of State Alexander Haig was "confusing everybody" with his claims of being in control. The ever-resourceful media monitor these calls, and the New York Times has printed conversations. You can also listen in on the Central Intelligence Agency (whose codes include "Our Boy" for the suspect being followed and "Rennel" for the agents' headquarters), the Drug Bafrocement Administration, the Federal Bureau of Investigation, and the Nevert Service. It could get monotonous.

but if you're writing a spy thriller, you might pick up some snappy dialogue. Far more monotonous, but also far more intriguing, are the stations around the world intriguing, are the stations around the world that continuously transmit letters in Morse code or else send messages censisting almost entirely of groups of numbers. No government agency will admit to any knowledge of these mysterious signals, so it's up to amateur sleuths to suggest ex-planations. The Morse code stations send out signals consisting of one letter (most out signals consisting of one letter (most commonly a A), repeated very two to seven seconds. The stations are heard mostly at night in North America, Australia, and the Orient. They never identify themselves, and nobody knows where they are located. Two possible sites for the transmitters are the South Pacific or Cubs. They may be secret navigational stations pany be serified some coded, messages the stationary of the sta may be sending some coded messages based on the length of the interval between

Even stranger are the more than one hun-dred stations that broadcast nothing but numbers. Usually a woman announcer is dred stations that broadcast norming out numbers. Usually a woman amouncer is the one doing the talking, in Spanish, German, Korean, or English, though other man, the state of the state o



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THE INSIDE STORY

ACTIVISTS OFTEN HAVE A

thankless task: to pave an alley or save a canyon, they must rally skeptical neighbors, sit through boring meetings, then lobby truculent city officials. And if they win, a politician usually takes the credit. But joining the SANDER Citizens Advisory Commission has tangible rewards. This twenty to-energy plant proposed by Signal Environmental Systems The company must persuade agencies that its project, to be located east of Highway 805 near the Miramar Naval Air Station, is safe; and the endorsement of the citizens' group would make that task

To win the group's confidence, Signal is offering free tours of two similar company projects in Baltimore, Maryland, and Westchester County, New York, Guests fly round-trip nonstop from Lindbergh Field on Signal's corporate jet, spend the right at Hyatt Regency and Marriott hotel and enjoy restaurant meals Signal picks up the tab Fifteen group members have taken the three-day tours, and

eight more are scheduled to depart June 8. The tours are

apparently winning support for the local Signat project. "People who were opposed come back supporters," says Frank Mazanec, the Signal company executive who acts as guide for the East Coast

near Clairemont Drive west of

near Clairemont Drive west of the proposed trash-to-energy plant, foured the East Coast facilities last October. While Osterhaus says he's "very glad I sook the trip," the four didn't alleviate his greatest concerns. The retired San Diego fire captain says he was specifically interested in shelper the New, Verk and informed other Citizens Advisory Commission members about his inability to get crucial answers, but that hasn't deterred them from hasn't deterred them from signing up for the tour themselves. Though the Signal jet can transport eight San Diegans, fifteen signed up for the June 8 trip, including at thether the New York and Maryland plants have devices that can detect toxic emissions from the burning trash. He least one area resident who is not a commission member and Merlin Osterhaus, for his avs workers in the two plants second look at the East Coast didn't answer that question; nor would they respond to his query about whether waste water piped from the plants facilities. But Janet Brown, an outspoken opponent of the Signal project, refuses to take the trip. "Going to see that nlant is ridiculous," Brown says. "What it looks like or how well it burns trash isn't important. What's coming out of the smokestack is." contaminants. "One worker told me he'd rather not answe that question," Osterhaus

Signal executive Mazanec says the East Coast employees "have not been directed not to say anything" but are simply "blue-collar workers" who are reticent about speaking with plant visitors, Osterhaus has



viewers that the "posh trips [with] swank hotels and fancy meals" only illustrate that "wining and dining is a key to opponents of the trash-to-energy plant are also angry that three public employees overseeing the Signal project have spent \$500 in taxpayers money to join the California Waste to Energy Council, a lobbying organization dominated by industry

the council was formed last year to "counteract the influence of opposition groups," in part by purchasin "carefully prepared and targeted newspaper advertisements (that) provide to the public a balanced of the smokestack is.

Signal executive Mazanec
says the tours will continue,
although he admits that a
biting commentary on May 5
by Channel 10 anchorman
Michael Tuck has shown him the project for the county's special projects office, and

deputy city manager, joined the council soon after it was formed late last year.

Clay says she used county Clay says she used county funds to pay for the \$500 membership but has asked the City of San Diego to reimburse the county. She defended the Waste to Energy Council as a group that "lets people know about the garbage crisis" and pointed out that her expenditure of county funds to join bther trash-related organizations, including the National Recycting Coultion, hasn't been criticized. But opponent Janed Brown insists that the 5500 membership is "using taxpuper among, for political purposes." And city officials in Claremon, California, who oppose a similar trash-to-trowindles, sp thy declined an invitation to join the council because it is "an county funds to join other council because it is "an industry advocacy group."



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One of the many things about Terry Sheldon that irritate his opponents is his propensity for taking criticism and not simply defending himself against it but instead turning it right back and lob-bing it at his critics. He rants about the evils of government toadying to special interests (by which he means en-vironmental groups), and this drives the environmentalists up the wall, they point out that it was Sheldon who went to Sacramento and last year got a bill passed that specifically made it easier to develop the slough property. When the environmentalists paint him as the big, rich developer, Sheldon says he's the little guy, not they. He's the David to their Goliath. "I'm by myself," he says. In fact, he's the environmentalist, he maintains. The "pseudoenvironmen-talists" who oppose him are "not concerned with the environment. They're concerned with their own political egos and their political motivations and their

own power structures."

Not only does Sheldon take these combative stances, he is relentless in his refusal to look at things from his in his refusal to look at things from his opponents' viewpoint. He doesn't budge. There is simply no way, he states, that any reasonable person could see his going to the legislature as the act of a special interest seeking to bend government to his devices. "I went to the legislature as an American who had been publishly surposed." the legislature as an American who had been publicly wronged... I was recti-fying a wrong!" The "pseudo-environmentalists," in contrast, "want my property," don't want anything that they have. I'm not taking somebody's property away!" It's the same im-placable note that sounds in his refusal to acknowledge that buying Famosa Slough was one stupendous gamble. Even now, after expending millions of dollars and untold hours of work, the objective fact is that Sheldon still han on absolute assurance he! Ile a bile to no absolute assurance he'll be able to build what he wants. But Sheldon asks build what he wais. But Sheldon asks how it could be a gamble when he knew beyond doubt he was right, when he knows that he eventually will get his way. To be less than certain of his win-ning would be a negative mental at-titude, and Terry Sheldon will not per-mit himself that.

mit himself that.
"He's a very tenacious individual,"
says Bob Morris, the executive director of the Building Industry Association. "He's very savvy and very gutsy," Builder Allen Jaffe of the Piedmont
Construction Company concurs. "He
has a lot of staying power. He doean't

like to be bullied around," Jaffe says Sheldon not only enjoys the respect of his peers within the local building industry, but he also influences them in the important question of which politi-cians should receive their money. He's chairman of the Building Industry Association's "political policies com-mittee" (which tells builders whom they should support), and he also serves as a trustee on the San Diego Board of Realtors political action committee. And the signs of Sheldon's success go beyond his professional standing in the development community. At thirty-eight, he is a millionaire who drives a gold Rolls Royce bearing license plates that read "SUBZERO." (A little embarrassed, Sheldon says the car is his wife's; the plates are an inside joke that wife's; the plates are an inside joke that "means you can't get any cooler than that." The plates on Sheldon's own vehicle, a Mercedes-Benz aports car, say "TC OF B" for "taking care of business.") This is new wealth. Sixteen years ago, Sheldon was working as a waiter and bartender in Lake Tahoe, points of figures or the say that the say that the say that the say the plates and the say that the say that the say that the say that say the say the say that say the say that say the say that say the say the say the say the say the say that say the trying to figure out what to do with his

hen you talk to Sheldon to-day, it is very difficult to imagine him young and uncertain. He doesn't iet his boyhood show. He doesn't reveal much of his inuncertain. He doesn't jet his boyhood show. He doesn't reveal much of his inner life, in fact, even though he talks a lot. Get Sheldon discussing one of his pet interests, such as Famous Slough, and he's hard pressed to stop talking. He's the tough, pugnacious debater who can't resist making one more point, and yet one more, and then restating points stready rusde and remacke. Only when answers this out. He's a man who has learned well the value of information; he uses it aggressively to serve his ends, and otherwise he guards it.

So the details he provides of his childhood and youth in Long Beach are sketchy. "I don't think I ever was a kid." he says. His parents' were divorced when he was six; he lived with his mother. Somehow, very early, he was driven to achieve success both in school and outside it. Even as a child, "I really liked to see buildings go up. I liked to see structure and planning." he recalls. After high school, he studied architecture for two years at USC, but he

After high school, he studied architec-ture for two years at USC, but he became distillusioned with that profes-sion when he learned how little money architecto eam. His self-image also had begun to evolve. "I didn't consider myself an artist. I considered myself more of a business person and a prob-lem solver. The artistic work you can get done for a relatively inexpensive



amount of money. If you have the concept and the idea and you can direct the artist, you can make a lot of money," he says. "Frank Lloyd Wright didn't make his money on the commissions he got. He made it from the business associations that he made.... And he

probably didn't die a wealthy man."
Increasingly drawn to a life in com-Increasingly drawn to a life in com-merce, Sheldon attended business col-lege in Lake Tahoe for a while but quit before getting his degree. He managed a steak house, waited on tables, tended bar, and eventually moved to San Diego in 1970, still pondering his vocation. Finally, he sudied real estate and got his broker's license. As soon as he went to work selling property, Sheldon says he knew that, at last, he was on the right nath.

to work selling property, Sheldon says be knew that, at last, he was on the right path.

"I started out by knocking on every single door. And the first week, I got my own listing and sale. I didn't even work of the resulting and sale. I didn't even work of the resulting and sale. I didn't even door and the resulting and sale. I didn't even door and door around a corner and I got a listing, And I knocked on another door and sold that person the listing I'd just got-ten. One thing led to another; kept gesting clients that kept going back and forth with me. Of course, property was appreciating, so in six months, I could urn their property over and double their money. If they put \$10,000 down, I could get them \$20,000 in six months. That happened all the time."

After six months, Sheldon was managing the Pacific Beach office of Beach. 'N Towne Realty and often outselling all the other agents in the company. But what I started to see was that the guys who were making the money weren't the brokers. It was the equity people, the people who had the

real estate. They were making the

money."
He became a property owner himself in 1972 when he put \$6000 down on a \$45,000 oceanfront house off Verona Court in North Mission Beach. "I physically did all the work on it myself," he recalls. "I scraped ell the paint off the windows and painted it myself. I did all the floors and carpeted it and cut the tile for the bathrooms. And I resold it for \$67,000 in six months. I had tripled my money."

This was fun, and Sheldon says he

This was fun, and Sheldon says he did it a couple more times with small properties before he began putting together more complex real estate ventures, forgoing his commission in exchange for ownership shares in a number of properties. By 1977 he had prospered, and acquired enough confidence as a wheeler-dealer to be interested when he heard about a 103-unit partment complex for sale off Del Mir Heights Road. "I made a deal and put some investors together because I some investors together because I thought I'd convert it to condominiums. I thought it was a great idea," he says. He was on his way to becoming a developer.
Unfortunately, he had made a serious

Unfortunately, he had made a serious mistake. "In my ignorance — and I should have checked — I shought the project was not in the coastal zone. I thought, how can this be in the coastal zone? It was a mile away from the water!" Sheldon says. He didn't realize that the "coastal zone" boundaries, as defined by the state legislature, ex-tended all the way to Interstate 5 in that section of San Diego just east of the city of Del Mar. This made a big difference



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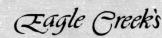
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coastal zone, and the commission thought one way to do that was to restrict condo conversions. Enraged, Sheldon responded by trying to get around the rules (by turning the building into a "stock cooperative" in-stead of condominiums). If the commission didn't like that, he thundered, mission didn't like that, he thubaered, they could sue him. The attorney general filed suit on March 9, 1979, and Sheldon was poised to sue back, when he instead did something that served him immeasurably better.

He got together with the coastal com-

mission staff and negotiated his way out of the impasse. In short, he agreed to sell twenty-eight of the 103 units for only \$21,000 to \$47,000 - instead of the \$49,000 to \$80,000 the rest of the units commanded. This concession cost him and his fellow investors a million dollars, Sheldon claims. Furthermore, it significantly delayed the project. "If I hadn't had to deal with the coastal commission, I'd have finished up a year sooner" when interest rates were in the II to 12.5 percent range, he says. In-stead, by the time the condos went on sale, interest rates had shot up to 16.5 percent, and Sheldon was forced to cut the prices of the regular condos by \$20,000 each in order to sell them.

\$20,000 each in order to sell them. Sheldon vents a lot of bitterness when he reviews this experience. "I subsidized wealthy people's children to buy condos in Del Mar to be used during the racing season. The coastal commission and the housing community the property of development agency and the state government forced me to do this in the name of low-income housing so that the poverment orice me do do ins in the people who run for office could get redected by saying. See, we provide low-income housing in the coust. That's deceed by saying, See, we provide low-income housing in the coust. That's deceed by saying, See, we provide low-income housing in the coust. That's want to get elected." Sheldon says although both he and the city's housing commission tried to screen the buyers of the cheaper units to exclude people carriing more than "low" moderate" incomes, the screening process never really worked. "The real cow-income people, I couldn't get to quality for a \$20,000 loan. The people who could quality for a \$20,000 loan. The people who could quality for a \$20,000 loan. The people who could quality for a \$20,000 loan. The people who could quality for a \$20,000 loan. The people who could quality for a \$20,000 loan. The people who could quality for a \$20,000 loan. The people who could quality for a \$20,000 loan that other alternatives. Why the heck should they go to Del Mar and travel an extra fifty miles a day to work?" Buyers for the low-cost units did emerge, but Sheldon says eventually

what we found out is that most of them were either in a transition to getting raises, or they knew they were getting out of school so they got their parents to cosign for them, or they were the kids of rich parents."

For all his troubles with the Del Mar

Bluffs project, however, Sheldon also benefited from the venture. He won't say how much money he made. "I just don't discuss those things," he says abruptly. "Because I've had some good [developments] and some that weren't profitable. It kind of balances out." The Del Mar Bluffs conversion "wasn't as good a deal as it should have been, but it was a reasonable return on

At least as important, however, was the knowledge Sheldon acquired. After that initial condo conversion, he says he was able to go on to convert another half-dozen apartments in the coastal zone "that other people couldn't do. They couldn't have figured out the pro-cess." He, on the other hand, had learned how to appease the coastal commission staff, to dream up what were called "mitigations" for the loss commission staff, to dream up what were called "mitigations" for the loss of the apartments. (The commission continued demanding such "mitigations" through 1982, when the state legislature renoved its authority to do so.) During that interval, Sheldon suys he did such hings as creating low- and moderate-incorae housing "off-site" (sometimes the commission staff required the replacement units to be within the coastal zone — and sometimes not). "For example, rather than putting eighten units out of thirty-eight in a Pacific Beach project aside for low-income housing. I bought a whole building lin the Bay Park areal and made the whole thing a moderate-income apartment for thirty years. Therefore I could sell all the other Pacific Beach units at market value... Sometimes you just have to sid down and negotiate something even though its philosophically repugnant to you. Today Sheldon boasts he's been involved with a thousand or so partment units turned condos, converting som of those himself and acting as a con-

of those himself and acting as a con-sultant to the owners in the other cases. sultant to the cowners in the other cases. The more he has done such work, the more Sheldon has become sure that his special talent is properly development. That's a different role from that of the builder, he assens. "A developer will look at a property that isn't necessarily easy. It has a whole bunch of steps you have to follow before you can have a builder come in and build on it for



you," he explains. To be a developer, "you have to force yourself to learn the process. Not just the building process but the political process... not necessarily what's right or wrong, or good or bad, but what is feasible within the government, given the laws and given what people say they want. Nothing's set in concrete anyway, so to speak. And you can even blow up concrete. So nothing's ever set in anything." He says it doesn't really excite him to take a pad in San Diego somewhere and build 500 apartments. I could do that. I mean, I've got lenders that are asking to joint-venture with me. I just don't want to do that right how. That's easy... But I wouldn't be solving any problems. That's the difference. That's what's exciting to me, to go in where mobody else can," he says. He has in mind a place like famous Slough.

To make provide the property in the publicized this property in the sunth side of West Point Loma Boulevard in a neighborhood already crammed with apartments and condos.

north side of West Point Loma Boulevard runs north for only a few blocks before connecting with the San Diego River flood control channel, which in turn runs west to meet the sea. When floodigates on the slough property are open, the tide brings in clean salt water to the slough; over the years, the floodigates have become one of the points of hot contention. Bird lovers have propped them open, while Sheldon ias resorted to hiring guards to ensure that the gates remain closed. But even when they're closed, But even when they're closed, rainstorms and run-off from the rainstorms and run-off from the surrounding property work to submerge as much as half the twenty acres of slough property (considerably less in the dry months). The combination of mud flats, plants, and shallow brackish water tends to attract birds; everything from least terms to great blue herons are regularly seen by birdwatchers there. The property also has become a dumping ground for old tires and broken concrete and motor oil.

Almost everyone agrees on those facts, but it's hard to state much more about Farnosa Slough that is indisputable. This property is like one of those trick illustrations where you see

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tures, depending upon which image you concentrate on. Sheldon's opponents look at the slough and see that it is one of the last remnants of the huge wetland called False Bay, which has since become Mission Bay Park - in fact one of the very last pieces of coastal wetland left between San Dieguito and San Ysidro. That makes it crucial to the migratory birds, they a-sert. If the property has become a dump, they see how easily it could be cleaned up - by using volunteer labor and keeping open those existing floodgates to allow the ocean tides to flow in and cleanse the slough waters. Finally, some of the slough's defenders undoubtedly see in this piece of land something more: a highly charged emotional symbol of all of the wild canyons and coastlands throughout California that have been devoured by condominium projects and shopping centers. Preserving Famosa ough as a bird refuge won't bring back any of the pristine lands that have any of the pristine lands that have already been developed, but seeing Famous Slough developed would prob-ably hurr more than the development that has gone before it. Terry Sheldon sees a totally different

Terry Sheldon sees a totally different picture. He says he has a very clear memory of the first time he took a good look at Famos Slough. A broker for Hall, the former owner, had suggested that Sheldon might want to develop the property. "And here it was, sitting on Mest Fourt Loma Boulevard, giving off a terrible odor. In any kind of heat at all, it just absolutely recks because of the decaying plant material and the bird focces." het Sheldon says he stood there for a couple of hours, and he finally thought. "This could be a gorgeous development. It could be a real credit. It is a maddy, poblaned samp right now, and the stood of the



Famosa Slo



like a bluff (than a condo complets), with a natural wetland environment, so everything kind of blends. The human and wildlife habitat could just kind of blend together." Sheldon says that philosophy is counter to a lot of the environmentalist philosophy, but the believes that if one looks upon the wildlife as an "amentify" and something that should be protected. "then the humans are going to monitor and protect the wildlife preserve. As long as the humans live there, people won't be dumping in it. . The only way to really pay for saving the environment is to make it economically viable.

While this vision excited him. Sheldon says he didn't make the same mistake he had made up at Del Mar Bluffs, where he went into the project without knowing ell the facts about its legal status. He says that starting in the fall of 1983, he read 'everything there was to read about this project, every lawsuit that had been filed, every bill that had been fired in Sacramento. It was unbelievable. By the time I was through, I had read the comments by every pseudoenvironmentalist who had ever said or written anything about it or testified before the city council about it."

That's part of what so angers Sheldon's opponents. Sheldon wasn't some poor property owner who had been caught as his property was downzoned, they say. Before he ever put any money into the property. Sheldon knew

it was environmentally sensitive; he knew that the state legislature had specifically added Famosa Slough to the coastal zone in 1979 in order to ensure that only very minor development would take place there. "He deliberate-ly tried to attack the community organizations and force the bill through," says John Hartley, chair of the San Diegans to Save Famosa Slough. A real estate broker himself, Hartley is a Sierra Club member whose strong interest in conservation grew into political activism several years ago when Secretary of the Interior James Watt drew the wrath of environmentalists on a number of issues. But to day Hartley looks back and says, "Wat seems almost human" compared with Sheldon. "I don't like bullies, and the guy [Sheldon] is just a bully. He's a schoolyard bully... He represents prob-ably the weakest link in the whole developer complex that runs this town. He represents the worst of it. Most of the developers are pretty slick people. Mike Madigan [of Pardee Construc friendly, sociable guy, It's hard to get mad at him." But Hartley says Sheldon is "almost like the old robber barons," arrogant and predatory at the same

"There are two types of people," Sheldon resorts. "There's the type of person who says exactly what they mean, whereas some people don't do that I say what I hink is right, and I stick by my convictions. Central among them is the belief that when a person has bought a piece of property.



he ought to be able to use it, within reasonable guidelines. Sheldon also has come to believe that much of what passes as environmentalism in fact is greed—the attempt by some people to increase their own property's value (by limiting the property uses around them) or to use force to enjoy the benefits of other people's property. A lot of the so-called environmentalists are "lata" and community planning groups "have no business even existing — some of them. In my opinion... They say, "Oh, we don't want any more growth here. Well, that's what they call the NIMBY theory — Not In My Back Yard... They're trying to make elitist communities of their communities.

of their communities, rather than gaing in and creatively planning."

In ign in and creatively planning."

For than two and a half years have passed since Sheldon conceived his own plan for Famous and the property from the property from Hall, and on February 14, 1964. Republication State Senator 10 mills introduced a bill to remove the slough from state coate commission jurisdiction and property. The property of the property in June of the property o



Jack Sanders, John Hartley

1985, and two months later the Costa bill won approval from the full legislature. It was signed into law last September 28.

September 28.

To summarize those events so briefly, however, doesn't cornwy how tough and driry the debate over the future of the slough has become since Sheldon caquired the land. At almost every step in the process, charges of jving and deeption have flown back and forth between Sheldon and his opponents. There was the matter of the petitions Sheldon paid to have circulated in earthern the step of the petition of the petiti

(Senator Ellis) to remove the Famosa Slough property from state coastal commission jurisdiction. We want local control of decisions about potential environmental and residential development of the Famosa Slough property so that the slough can be cleaned up as soon as possible." More than 700 people signed this statement, which was sent to Sacramento. The slough development critics protested, however, that most people who signed Sheldon's petitions thought they were supporting a clean-up of the slough, not a major development on it. The slough protectionists then circulated a counter petitionists then circulated a counter petitions.

tion protesting the Ellis bill and gathered 5200 signatures. But Sheldon

retorts that the second petition was

misleading because people thought they were supporting the creation of a park out of the slough without being asked to pay any extra taxes. "Once they're told that, they say, "No. I don't want to pay for it to be a park. Let's let the developer do it."

There's almost no aspect of the slough about which Sheldon and his opponents don't accuse each other of lying. Consider the question of whether the current slough conditions pose any sort of health hazard. Sheldon is unequivocal. He says the slough menaces both birds and humans. "It's just an ab-solute fact that birds are becoming endangered, even common species, because they feed there," he says. Sheldon blames the "urban run-off" from the surrounding area, which he says brings leaded gasoline, pesticides, battery acid, and motor oil onto the property. "You name the pollutant, it's in there now. To say that that's a great habitat and to attract wildlife to it is kind of a crime in itself." For an authority who supports this contention. Sheldon points to Joe Jehl, a wellrespected biologist on the staff of the Hubbs-Sea World Research Institute-whom Sheldon hired to survey the bird population on the property a few years ago. "Birds at the slough don't do all ago. "Birds at the slough don't do all that well." Jehl said recently when asked about Sheldon's contentions "Who knows what they're picking up and how it's gonna affect them in the long run?" While Sheldon's opponents readily concede that the slough could be improved as a bird habitat, they say there is no evidence (Jehl's impro there is no evidence (Jehl's impressions and speculation notwithstanding) sup-porting Sheldon's oft-repeated claim that birds are becoming endangered there. And they argue that the reason the slough waters are as polluted as they are is because Sheldon has vigilantly enforced the closure of the floodgate through which cleansing water from the ocean could flow. (Sheldon responds that the federal government requires that the floodgates be closed. Sheldon's opponents retort that the federal govern-ment has expressed plenty of willingness to waive that requirement if

Sheldon asked them to do so.)
With regard to the human health hazards. Sheldon has repeatedly maintained that the bird feces decaying in the stagnant water can cause botulism and hepatitis. "Also methane gas comes out, which can hurt a child." These

charges are equally unsubstantiated, claim the slough protectionists, who point out that the issue reached county and state health officials last August when Sheldon called and said he feared the slough was contaminated. The city as a routine precaution erected signs rning of potential contamination while tests were being conducted, during which time Sheldon sent a warning about the possible contamination to the press. Yet the county and state water officials, after checking the slough, said then — and continue to say — that the water quality appears to pose no serious health hazards to humans.

The current zoning of the slough is yet another point over which the two sides trade charges. Sheldon frequently points out that his property is zoned at forty-three units to the acre, which would allow him to build close to 900 units on the property. But instead he on-ly wants to build 416 units clustered on about ten acres, with the other ten acres cleaned up and serving as wetland. "It's less than half the density that was planned, so the community plan wins," Sheldon says. "They get less density than they planned for, less traffic than was planned there"

"If he thinks he can build 900 units there, he should go ahead and try it," challenges Jack Sanders of the Friends of Famosa Slough. "Don't be generous, Terry. Go ahead and try it! But he won't even attempt it." Sanders says. Sanders asys because of other restrictions such as height limits, setbacks, and parking requirements, it would be difficult for a developer to build forty-three units per acre, regardless of the zoning. (As an example, Sanders points to the recent Mariner's Cove development down the

street from Famosa Slough, which was only built to a density of nine and a half units to the acre if the whole parcel, including the open space, is considered.)
"Ocean Beach would have fallen into the ocean because of the weight if everyone built there what was allowed on paper!" In turn, Sheldon snaps back, "How does he [Sanders] know whether I could or couldn't build forty-three units to the acre? Maybe I could figure out a way to do it." Sanders "hasn't been able to think of anything, period," says Sheldon. "He has absolutely no

ust as much of a gap separates the differing views on how Sheldon finally managed last summer to get the legislature to change the law to enable a big development to be built on the slough. Why, for instance, was the bill carried to the state assembly (both unsuccessfully in 1984 and successfully in 1985) by an assemblyman from Fresno instead of a San Diego lawmaker? Sheldon points out that the first state politician to take his cause to heart was a local legislator: Republican State Senator Jim Ellis, who introduced the first bill to remove the introduced the first bill to remove the slough from the state coastal zone in 1984. Famosa Slough is located in Ellis's district, and Sheldon says after the lawmaker met the previous owner, the lawmaker met the previous owner, Alvin Hall, Elib became convinced that the coastal commission had treated Hall unjustly. Sheldon says one reason why Ellis then turned to Costa in Fresno to ake the bill to the assembly is that all the San Diego assembly members were erraid of the controvery. Sheldon also says Costa is an 'environmental expert' who chairs the assembly water, parks, and wildlife committee. Sheldon's op-ponents, on the other hand, claim that Costa often carries pro-development egislation. "He's a gun for hire," says legislation. "He's a gun for hire," says



Although a newcomer to Sacramen-to, Sheldon says he thoroughly enjoyed the experience of persuading the lawmakers to see his viewpoint. "When I got up there and started explaining things to people, they got to know me." he says; he actively campaigned for his bill both in 1984 and 1985. "I understood the issue, and I explained it to [Speaker of the Assembly] Willie Brown. I explained it to [Chula Vista Democratic Assemblyman Steve Peace." Sheldon says when the 1984 bill Peace: Sheldon says when the 1984 bill was under consideration, "I physically, personally rewrote the bill to give everybody everything they saked for, including what Lucy Killea wanted. She asked me to amend the bill, and I did that for her. And she said she would back it. And then she lied to us. She didn't back it.

Killea's memory of what happened is quite different. She said she simply decided not to back Sheldon's first bill when it became clear to her that he wasn't going to include enough protec-tion for the wetlands that would remain on the property after the condos were built. She adds that "if I ever needed pose the bill, she got that one day in a hallway of the capitol when Sheldon threatened to get both the San Diego builders' and realtors' organizations to withhold support for Killea in the 1984 assembly race under way then, a threat upon which Sheldon eventually made good. "He misunderstands the art of negotiation and compromise," Killea says of Sheldon. "He sees everything

says of Sheldon. "He sees everything as a personal battle." Killea opposed the bill both in 1984 (when it failed) and also the following year, when the new bill introduced by Costa passed both houses of the legislature and was signed into law. (Sheldon says Costa took the lead the (Sheidon says Costa took the lead the second time around "so we wouldn't have to go all the way through the senate and get it passed again, then go all the way through the assembly and find out we weren't going to get it through.") Killea attributes at least part of Sheldon's success the second time to the "very fine professional help" Sheldon employed, notably from the Gail Stoorza public relations firm in San Diego



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and from professional lobbyist George Steffes in Sacramento, whom Sheldon hired at a cost of \$2000 per month. (Among his other clients Steffes counts such heavyweights as Bechtel Corporation, IBM, Exxon, the California Water Association, and Hughes Aircraft.)

Sheldon may have hired a high-powered lobbyist, but "I didn't have to make one political contribution for my bill to pass," he claims. "As a matter of fact, I was told not to make any, by everybody. They said, 'Don't give me a political contribution. I don't want one." Sheldon says this is "because my project was passed, based on its merits. The legislature overwhelmingly agreed that the merits of my bill warranted the way it came out." The slough protect tionists are skeptical of this claim, and they particularly note that Sheldon and his wife gave \$2500 to Assemblyman Peace in September of 1984. Sheldon, however, says he gave Peace the money because Peace had helped so much to work in favor of the Ellis bill, something Sheldon says Peace did because he believed the bill was good. The money was a gesture of thanks and appreciation rather than any kind of payoff, according to Sheldon.

payoff, according to Sheldon.
The slough protectionists have no proof of any contributions made by Sheldon to [Speaker] Willie Brown, but Jack Sanders openly guffaws at the idea of any noncontributors gairing access to the speaker the way Sheldon says he did. "Nebody gets through to Willie Brown who hasn't paid at the door. You can't see Willie Brown's gardner without making a contribution." Sanders says. "That's just on the way Sacramento works, and I think Willie himself would be insulted if he heard himself would be insulted if he heard people were saying they got in to see him for free. I think a lot of people

ould want refunds!"
"That's crap," Sheldon spits out the words. "That's absolutely not true. I got to know Willie Brown because of Steve

to know Willie Brown because of Steve Peace, and we five and the speaker just kind of had an understanding that I was doing the right thing."

The major legislative battle may be behind him now, but Sheldon still seems a long way from breaking ground at the slough. A twist recently developed when some City of San Diego funds were unexpectedly freed up and city councilman Bill Cleanos used toward acquisition and preserva-tion of the remaining coastal wetlands

in San Diego, including Sheldon's property. But Sheldon sounds distinctly pessimistic about this possibility. "Quite frankly, I don't think it's going to happen," he says.

The obvious sticking point is money

Sheldon adamantly refuses to disclose any financial details of his purchase of the slough other than to say that he bought it along with "some minority in-vestors. But I'm the primary investor in all of it." Although a figure of \$2.6 million was recorded at the county when the deed was transferred to Sheldon, he snaps that that figure doesn't necessarily reflect the full purchase. "The people who think they know [how much he paid for the

slough], know nothing, he says coldly.

Even if they did, his purchase price would have nothing to do with how much he would sell it for, he adds: When you have a piece of property like that in the middle of an urban area you have to look at the value." He say if you disregard the slough water, "I have a twenty-acre piece of property that's probably worth \$20 million." City councilman Bill Cleator says Sheldon recently told him he might consider an offer of eight or nine million dollars ("That seemed a little steep for a piece of raw land that he may or may not be able to develop," Cleator says.) But Sheldon says, "Don't expect me to walk in and look at some ludicrous solution"; for example, any offer in the three-riallion-dollar range. "That wouldn't even come close," he says. So he is con-tinuing toward the goal of erecting his

For all the steps he's gone through so far, many more remain. In accordance with the bill passed by the legislature a plan for restoring and maintaining the wetlands portion of Sheldon's proper-ty still must be formulated by various agencies and then approved by the coastal commission. Then further per-missions must be secured from several other government bodies, including the San Diego City Council and the federal San Diego City Council and the lederal government. "He's got a long haul," says Hartley of the San Diegans to Save Famosa Slough. "We're just not going to give up. We've got more than 10,000 signatures now. We have over twenty groups in support. I'm willing to dedicate my whole life to it. I am now dedicate my whole life to it. I am now.
If we can bog him down in the political
system, he can't build. We'll just the him
down.' If Sheldon's project is not hailed
in the bureaucracy, Hartley says, "We're
completely ready to go all the way on
this — to take it to an initiative effort
or to a lawsuit."
When Sheldon hears words like that,

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you can almost see his blood pressure climb His jaw tightens and he warns that what his opponents don't realize is, 'If they sue somebody and they don't have ground, they can be sued for a nuisance. And the more they drag the process out, the more it's going to cost them personally. And I tell you, if that happens to me personally. I'll pursue I don't care if the guy has nothing I'll have a judgment against him for life, if that's what it takes."

f there's a tense ferocity to Sheldon when he makes these threats, the nsion uncoils and the smooth confidence takes its place when he is asked how long he can wait — how much more money he can invest before developing the slough. "We're very well funded," he says calmly. "I have all the time I need to develop this property. However long it takes, I'll just do it." As he waits, he's hardly twiddling his thumbs. He says he rises daily at 6:00 or 6:30. His office is in a building just off the freeway at the entrance to Old Town. Comfortably furnished, one of its striking features is the large number of drawings of various birds that decorate the walls of its waiting room; Sheldon says with a touch of defensive humor that the avian decor predates his interest in Famosa

His inner sanctum is dominated by an antique Spanish desk, glass-topped and scrupulously free from clutter. Sheldon says here he devotes mornings Sheldon says here he devotes mornings to attending to his current projects. Besides the slough, he's been negatiant to buy the El Cortez Hotel, with the aim of converting at into a farcy seniors' residence complex. (Though a purchase attempt recently left out of escrow, Sheldon says he is still negotiating and "still may be a player" in the hotel's future. He's also looking at the pressibility of devoloning at the pressibility of devoloning ing at the possibility of developing another wetlands property in Sonoma County. "This is another case where I have a vision of what I'd like to do, and I may have to work three or four or five years to get through it. Then again, I may decide tomorrow not to do it, or

I may decide in five years not to do it." Sheldon says these are his major projects at the moment, though he also works as a consultant to other works as a consultant to other developers and constantly is involved in smaller real estate deals that bring in a flow of income. A constant drain on his resources and time, on the other hand, are the legal fights in which Sheldon is involved. In connection with the Famosa Slough property, he's suing both the City of San Diego and the Army Corps of Engineers (claiming

that both have failed in their past promises to keep water off the slough property and thus have lowered its value). Sheldon also is on the receiving end of suits by many people, most notably the owners' associations of four of the condo projects that he converted (including that first troubled project, Del Mar Bluffs). The charges in all these case are repetitive, complaining of such things as leaky roofs, cracked foundations, defective building materials, for which the associations charge that Sheldon is responsible (even though he wasn't the original builder). Sheldon points out that such suits against condo converters are common right now ("That's the vogue thing"), a conten-tion that is supported by attorneys in the cases against Sheldon; one estimates that close to a hundred such cases are pending throughout the county at the moment. None of the ones against Sheldon are likely to be settled anytime soon; the oldest (which already fills up three volumes at the county courthouse isn't scheduled to go to trial until

ometime next year.

The lawsuits and the ongoing development projects only consume part of his working day, which Sheldon says usually continues until eleven or twelve at night (after a break for din-ner with his wife at their home on Sail Bay in Pacific Beach), "I constantly search for new projects," Sheldon says. search for new projects," Sheldon says.
"The brokers bring you various things,
and I also read about three or four
newspapers a day." He lists the San
Francisco Chronicle, the San Diego
Union and Tribune, the San Diego
Daily Transcript, plus a variety of
weekly periodicals as being on his
regular reading list.

regular reading list.

Always, Sheldon claims, he is alert to catch environmental news, "whether it's about environmental least, whether it's about environmental waste disposal, or wetlands that are being polluted, or the way the Audubon Society handles the condor situation. I have a very, very good perception, a realistic perception of how these environmental organizations function and why they do. And it's wrong. It's a travesty. It's a travesty for the American people to think we're preserving wildlife when in fact they're destroying it." Sheldon says he's learned that "environmental controversy means that people want something for nothing; they want to try to zone it away from you. Because they have their property somewhere and they want to go to your property and use it as open space. They don't want to pay you for it, see? And that's not legal anymore.



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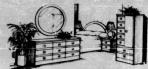


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DRIP-GRIND

A public service message for those who think a double espresso is iust a cup of coffee

here's no denying it: mostly, I'm a pretty dull fellow. "Dull as lead gray primer," according to one of my least kind detractors. I don't know exactly when or why it happened.
My parents remember me as a
bright and perky child, curious and
talkative, with many interests and a
sparkling future. But as I grew, something changed, and whatever of me that had been outgoing went out and didn't come back. I found myself with no hobbies, with no creative pastimes. Television became too exciting for me to bear.

I wasn't even interested in money.

It got so bad my loving father was forced to comment. "I hate admit it, son," he said one day, "but lately you remind me of the wallpaper in the den. Whenever you come over, I have dreams later on come over, I have dreams later on of being at a surprise party and hiding behind a chair waiting to jump out and yell, but the guest of honor never shows up."

Somehow during this difficult period, I managed to retain a friend. Lola was her name, and it



was she who finally roused me from my shuttered welfare flat to meet my destiny. Lola had read an article about San Diego's growing collection of bookstore collection of bookstore/ coffeehouses, and included was a place called the Upstart Crow in Seaport Village. Due to my inert personality, I'd never set eyes on the shopping mall by the bay, and I hadn't been in a bookstore since 1965. But Lola was resolved.

"C'mon, Hank," she said (she always called me Hank, pretending, I suspect, that I was actually somebody else). "You've been reading that same Reader's Digest over and over. Half the pages have fallen out, and I'm tired of hearing quotes from Ben' Franklin.
You need something new to read, and I need to get out. We'll take a walk by the bay, shop for books, and drink some coffee. What do

you say?"
"I don't know, Lola. I'm not too nterested."
"What's new? Did you know that

literary coffeehouses are an old European tradition?" "Big deal."

I hoped that would end the conversation, but Lola regarded me with a particular look of warning that she usually reserved for emergencies and that I knew was tantamount to a mobilization of hostile forces on my borders. In keeping with my profoundly dull nature, I was also a pacifist, preferring negotiated concessions to war on the home front every time. I agreed to the adventure.

In truth, the idea sounded In truth, the idea sounded mundane enough to be safe, but a stealthy foreboding began to undermine my routinely placid being as we drove and I ola talked about the coffehouses of London, Paris, and Vienna and about how they were often busy hives of intellectual activity, places where great thinkers would gather and great ideas would be born, where writers would write, composers would compose, and poets would poem. Why coffeehouses, I thought, worried. Why not universities, or internationa conclaves, or even saloons? What could be so special about a little Maxwell House and a few

paperbacks? Why should I care?
The unsettling moment passed,
and my senses returned to their and my senses returned to their accustomed state of torpid tranquility. In hindsight, I recognize that the anaesthesiologist of Fate was preparing me for the operation.

utside, the Upstart Crow building was little different from the other slick contrivances of the shopping mall, and inside, though I was aware of being in a bookstore, I gave no attention to evaluating the quality of the offerings. After all, when a single issue of a geriatric magazine represents one's reading for an

be expected to regard any large collection of books as more than so

much baggage?

But the coffee bar was something else, of which I was immediately eise, of which I was immediately suspicious. Behind it there were gleaming, steaming, copper and chrome machines, kettles and grinders and the like; in front, a menu of exotica, the coffee listings, which might have been in Latin for all I understood of them. I mean, I all I understood of them. I mean, i didn't know an espresso from an expressway. "Espresso Romano" could have been just another road to Rome. "French roast" sounded like dinner, "Kaffee mit Schlag" like a

Lola suggested a cappuccino, but I resisted, protesting that it sounded too much like a poisonous mushroom. She ordered two mushroom. She ordered two anyway, and I made her taste hers first. She survived, so I ventured onward. The coffee was strong, but the steamed milk took the edge off. The thing was surprisingly pleasing. I drank mine straight down, ordered another, and finished it nearly as quickly, announcing to Lola that she had made a good choice and that I was ready to leave as soon as she finished hers.

Then it happened. I put my empty coffee cup down on the bar and turned toward the books. Suddenly my vision seemed to sharpen and clear, as if the air in sharpen and clear, as it the air in the room had been evacuated and the transmission of light improved The scene brightened steadily. Where only a blur of shelves had stood a moment before, there were now individual books and titles arranged in sections according to subject: Art. Travel, Crafts. Fiction, and so on. And where just seconds earlier, my decidedly indifferent attitude toward these volumes had ruled by default, an urgent and wholly uncharacteristic impulse now demanded that I open these books and find out what was in them. In a minute, I was all over the place, reading, quoting, gesticulating, and dragging Lola by the arm from one subject section to

"Lola, look at this," I said. pulling her into the Cooking section. "Julia Child, Mastering French Cooking. Mmmm, 'Filet de Boeuf Poele.' That's tenderloir. of beef, casserole-roasted with aromatic vegetables. What do you suppose an aromatic vegetable is?"
"But, Hank ..."

"I don't know either, but it "I don't know either, but it sounds great. How about 'Bisque de Crevettes'? That's shrimp bisque. Oh, you luscious little shrimps!" "Hank, you hate to cook."

"Baloney! I was born to cook! What about 'Tuiles aux Amandes'? Nothing less than lacy curved

"That does sound good." "Sure does. I think I'll just buy this book and make some tonight Look at this - Mrs. Chiang's

Szechwan Cookbook. And I used i hate Chinese food!'

We moved to the Women section where I found such standards as The Second Sex and The Female Eunuch, in addition to a host of newer volumes. Here I read silently and seriously, and I resolved to be more attentive to the problems and aspirations of women in general.

They had been abused, I thought solemnly. I drew Lola close and hugged her as an equal.

In Reference, I was captured by the almanacs and dictionaries.
"Say, Lola, I bet you don't know

"You win."
"Spruce Knob, 4863 feet. How about Rhode Island?"
"Who cares?"

"Somebody's got to care.

Jerimoth Hill, 812 feet. What a short hill! Look, Lola, the Oxford English Dictionary. You know, I really am going to do something about my vocabulary. I think I'll buy this book and pick out twenty new words to learn every week. Hmmm ... what do you think 'theopathy' means?

"Lord, save me from this."
"Very good. How'd you know

that?"
"I think I'll get more coffee."
Next to Reference was a pop
psychology grouping, and while
Lola was getting the drinks, I
learned to assert myself, to
actualize, to pull my own strings, to
cather the string of my time and life. gain control of my time and life, and to have a better sex life through creative visualization. It was amazing. Not only did I seem to have a sudden and limitless interest in topics where none had existed in topics where none had existed moments before, but my reading speed had jumped enormously. By the time Lola returned, I was not only Up from Depression and Using Both Sides of the Brain, but I was Making ESP Work for me.

"I know what you're thinking, Lola." I said as she handed me something dark and rich she called "House Blend."

What, pray tell?" "What, pray tell?"

"That I'm growing to be a more exciting person by the minute, and that soon I'll be a celebrity in this town and I'll have to dump you tor a woman more picturesque who'll be better for my career."

She didn't answer.
"But don't worry." I continued.

"No matter how famous I get. you'll never be a frimp to me." I downed my house blend and gave her a reassuring, fatherly kiss on her forehead. She remained silent. On the way to the Romance

section, we passed a bargain table where I spied a volume titled Psychic Pets, and a sudden tsunarai of guilt swept over my sea wall of well-being. My goldfish, Bud, had not been fed his petite dinner! I wasn't worried so much that he would starve but that he would fear

By Stephen Heffner

DRIP-GRIND

monotonously regular hours, had not returned to perform my routine duties because of some calamity. Until then I had never wondered one way or another about the psychic capabilities of my psychic capabilities of my diminutive pet, but I felt I had nothing to lose by trying to get a message through. I pressed *Psychic Pets* to my forehead and conjured a nearly perfect image of my scaly friend. To this internal apparition spoke, "Bud, I'm okay and I'll be little fish lips move and reply.

There was no mistaking Romance; the titles stood out like frenzied hearts pumping passion: Love's Sweet Agony, Love's Raging Tide, Dare to Love, The Fury and the Passion, The Raging Flower. The book jackets were decorated with half-naked men and women looking determined and in love, soulful, sweaty-palmed, and swept away. I felt my blood begin to heat and bubble in my veins. I turned to Lola, who now seemed not just the pleasant and warm companion of my recent, declining years but instead a vision of Aphrodite a torch of enticing sexual light: the long, slender legs, the sharply sculptured shoulders, the taut neck, the alluring lips, the fiery (startled) eyes. Oh! I was nearly beside myself as I moved toward her with amorous lustful intent. At the last moment, in a burst of courageous self-control, I shook myself out of my rage and screamed, "MORE COFFEE!"

The effect was that of a cold shower, an action reluctantly taken but the only one appropriate to the circumstances. My consolation was a certain macho pride in having caped the charging bull of my passions. "Patience, Toro," I said

silently. "Another day, my friend." Lola was apparently too stunned to agree to more coffee; undaunted, went by myself for a Kaffee mit Schlag, ignoring a number of staring faces. I discovered the Kaffee to be strong French roast coffee and the Schlag to be whipped cream - another tasteful concoction that I quaffed as quickly as I had its predecessors.

With Lola on my arm inquiring cautiously about my health. I advanced boldly to Science Fiction. and soon I was back at ground level on the planet of my birth, happily learning about Getting the Most from Your Garden - "Compost,

From there we flitted gaily to Sailing — "Lola, why don't we just drop everything, buy a boat, and sail away? We'll sail and sail and never put into port!" — to Children's Books — "Oh boy! Dr. Seuss! Look at these crazy Sneetches! And the Lorax! And Yertle the Turtle! Lola let me tell

I pressed Psychic Pets to my forehead and conjured an image of my pet goldfish. To this internal apparition I spoke, "Bud, I'm okay and I'll be home soon."

feeling the doors of perception open on a brave new world. And there they were! The lion tamers of the imagination - Al Huxley, Art imagination — Al Huxley, Art Clarke, Bobby Heinlein, Big George Orwell — who soon had me jumping through flaming hoops in the surreal circus of my mind. I began reading three or four books at once, and in no time I had been to 2001 and beack, feeling like a stranger in a strange land, clutching Lola, my tierra madre, suddenly my only link to this earth, in whose delicate hand I placed the frasile delicate hand I placed the fragile kite string of my mind, now a distant, orbiting speck on the blue-black infinite background of the

Accurately discerning m dilemma. Lola led me to Gardening and The Instant Guide to Successful

you what I'd do if I ran the zoo. — to Travel — "Hawaii! India! Castles of Germany! Lola, all the German I learned in high school is coming back to me. Listen: Ich kann meine gummischuhe nicht finden. That means, I can't find my finder. That means, I can't find my rubber shose, Iceland!"—to Mysteries — "Fat Al Hitchcock! Aggie Christie! Lola, I've got them all figured. I can tell you who done it just looking at the book jacket!" and at last to Fiction — "Hemingway! The most overrated wino in the place! Didion! Yeah, Joanie, slouch toward the bank! Faulknet! Another juice writer!

Faulkner! Another juice writer! Jimmy Joyce! You wanna talk epiphanies, Jim? Well, I'm having a real live one right now! Finnegans Wake! Look, Lola, this isn't so tough. Why, if I had five extra minutes here, I'd give you

Finnegans in a nutshell.
"You know, Lola," I said wistfully, looking out the window, over the bustle of tourists and shoppers, across the water and the ships and the sailing boats, seeing none of it, "I think I'll be a writer. I think I just heard the calling. Yes.

I'll be the greatest fiction writer in the history of American letters. What do you say?" Lola wasn't saying much at that point. "Maybe we'd better go, Hank."

s we left the store loaded down with freshly purchased books, I plotted my attack on the Great American Novel. By the time we reached the car, I had it all written, a tragic and triumphant saga of love and death by automobile in the cities and suburbs of this wide land. "They won't be able to keep it on the book shelves in the grocery stores," I mused. "It'll sell faster than frozen

We piled the books into the trunk. "I think I'll go for a little

jog," I said.
"You don't jog," the weary Lola

"Gotta start sometime. I need to get this body in shape for some serious novel writing."
"But you have your wing tips

"No problem. They're tough. these old shoes." I kissed Lola on the cheek. "Wait here, I won't be long. I'll do five miles or so and be back in fifteen or twenty minutes." And off I ran, jogging happily into

And off I ran, jogging nappily into my new life.

I began writing the next day, and I think I've done pretty well for myself. Scuttlebutt has it that I'll be up for a National Book Award as soon as I publish a book — me, the

former cerebral slug.

Sure, the critics' clamor persists, bawling that I might have accomplished the same things at home if I'd only owned a coffee pot. Let them wail. As far as I'm concerned, I was touched by a miracle. I've been to the mountain

The Nothing Professor



JONATHAN SAVILLE

Eminent Domain, the feeble drama cur-Emment Domain. the teethe drama cur-rently in an indifferent production at the Gaslamp Quarter Theatre, is about a stodgy, aging professor of American literature et an obscure provincial college and his reclusive wife, who is recovering from alcohol and drug addiction. Two events precipitate the play's minimal action A graduate student, writing a dissertation on the poetry of the couple's alienated son (whom they have not seen for eight years). pays a visit to snoop out biographical in-formation about his subject's family life. Simultaneously, a popular English instruc-tor who has been denied academic tenure stirs up student riots against the professor, who is chairman of the department. These two crises somehow result in a general

sserting his freedom from academic stodginess and the wife coming out of her

The material is not particularly promis-ing, though it does offer the Gaslamp the kind of play they regularly do: contem-porary domestic realism with a small cast. A playwright with some talent might have turned it into a version of *Bulley* or *On Golden Pond*, with a few effective echoes from Long Day's Journey into Night. Percy Granger does not appear to be such a playwright. He is weak in virtually every area of dramaturgy and stagecraft. Since this is a play principally about the characters, the author's fecklessness in characterization is its principal defect. The professor, the central character (or at least the one who is on-stage the most), never comes into focus. He seems an amiable

man, good natured and generous — cer-tainly not an impossibility, even in an English department. He also seems to have a strong streak of nastiness and disdain. He scorns the ignorant students at his cow col-lege. Yet when a supremely ignoran freshman visits him in an effort to get into his noetry class, he nervously poses to im his poetry class, he nervously poses to im-press his visitor and quite implausibly of-fers to give him a personal tutorial. His relationship with the absent son is never relationship with the assent soil is never clarified. His reputation as a famous scholar is never justified by anything he says. His pained, devoted, nostalgic attitude toward his wife is never shown coherently but floats in a diffuse haze. He seems very unsure of himself and dependent upor others for the level of his self-esteem. Bu he handles the case of the fired instructor with firm dispatch. His final, triumphant action in this controversy, a public striptease on a tennis court at the college, seems completely unmotivated, mean-ingless, and out of character. A good playwright might just barely have managed to draw all these diverse and contradictory traits together into a coherent characteriza-tion of a complex personality. Granger merely scatters the fragments about.

The wife's character is similarly diffuse We are given numerous clinical details about her addictions, her neuroses, and her defenses against them, but they do not add defenses against them, but they do not add up to a living human being. The second act of this two-act play reaches its supposed climas in the revolation of the wife's hid-den painful secret; but that revolation, which is that she gave the son \$500 to help him get away from his emotionally ill mother; is not recludary of anything the au-dicace is really interested in. One does not care much about this lady because she has not been realized sufficiently to capture one's curiosity or affection. The graduate student is in much the same state, for the playwright seems to have been unable to make up his mind about this young fellow, who is variously portrayed as ambitious and unscrupulous, warm and sympathetic. selflessly devoted to art, a self-centered exploiter, a rational, caring person, and a tough, greedy manipulator. We are never certain as to whether we should like him certain as to whether we should like him or dislike him, approve of his behavior or disapprove of it; we cannot see him clear-ly, either as a psychological portrair or as a moral exemplar. Consequently, we can-not properly evaluate or empathize with the attitudes of the professor and his wife toward this interloper, catalyst, or whatever he is supposed to be. The rabble-rousing instructor is just as flimsy and unfocused as all the other characters — with the added diffusion that the whole episode he is involved in seems to have no relevance whatever to the main plot

With the playwright so pervasively uncertain of what he is doing, of who his

characters are, and of what their interactions signify, the most brilliant style in the world could not save Eminent Domain. But the script is in no danger of even a partial rescue. Granger's attempts at sardonic, in effectual humor, of the sort usually foun in academic dramas, invariably fall flat neither he nor his professor has any rea wit. Would you like to sample the quality of language in this play? "I was dragged kicking and screaming into the Twentieth Century," the professor tells us, describing his encounter with the rioting students. But he bravely asserted his academic integrity. if not perhaps his command of origina rhetoric: "I gave it to them with both bar-rels, right between the eyes." My The Gaslamp is one of our best small theaters, but with an unredeemable script

like this, not even their stalwarts can be at their best. The actors I have seen and admired before seem to have had their talen diminished by half. The others make ar diminished by half. The others make an equivalent showing. In realistic acting, particularly with a skimpy script, the actors must go far beyond what the playwright has given them, creating a richness of human reality out of a large number of small but telling traits, ties, habits, attitudes, and creations added to the basic material of the reactions added to the basic material of the dialogue. None of the actors does this probably because they are all trying so desperately to cope with the incoherence and unreality of their basic roles. Only Mike Timoney, in the tiny part of the dim-witted, shallow-spirited freshman, gives the impression of being really there as a human being, with nothing more needed to make him look and sound as though he had drifted in from real life. The others flounder earnestly, where no doubt they would be perfectly splendid in Pinter, Coward, or Simon Gray. Director Will Simpson also works hard, but this usually meticulous craftsman of realism is perhaps so despondent over the material Granger has presented him with that he lets details slip here and there: for example, the graduate student miming how cold he is as the night and then neglecting to cover his base he gets onto the professor's couch to spend the night and then neglecting to cover his bare legs with the blanket. Set designer Robert Earl, similarly, does his usual brilliant job of turning the tiny Gaslamp stage into a convincing simulacrum of a real domestic interior, but then he fills the professor's bookshelves with cheap popular editions of junk instead of scholarly books It is also a gratuitous insult to graduates of Oberlin College (whether by the playwright or the Gaslamp, who can say?) to indicate by the local newspaper the professor reads, that it is from that distinguished college that he so bitterly wants to escape. Not the Gaslamp's finest hour. But the

professor himself might say, in his strik-ingly inventive style — "You can't win

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JEFF SMITH

A few years ago, I was asked to escort Ellis Rabb from his hotel to a local restaurant, where he was to appear in a panel discussion as part of the American Theater Critics Association's convention

reason: being in the same room with one reason: being in the same room with one hundred reviewers from around the country must give an actor pause. But something inside kick-started his spirits, and we were off. Along the way, I thought in night be useful to steer his thoughts country to the control of the country of the country

York] Times" — whose initials are Frank Rich — "once did something critics do that I would were otherwise. Eva Le Gallienne I would were otherwise. Eva Le Gaillenne was appearing in — well, to be kind — a dismal play. But she gave a performance for the ages. was absolutely brilliant in this ... ah ... piffle. The Times critic"— whom Rabb refused to name — "dammed the play to the netherest of regions and maybe not far enough, but he never once maybe not far enough, but he never once mentioned how truly splendid Eva was. Never let his readers know that she was even there. The play is only one reason among many for going to the theater. Mister ... ah,ahem!...should have been aware of that. He should have said something about Eva!" Letters Home, which opened last week

Letters Home, which opened last week at the Bowery Theatre, doesn't fall into either the "dismal" or the "pille" category. But the production is an example of what might be called the Le Gallienne Imperative. The play, about the life of poet Sylvia Plath (1932-1963), is taken from the eletters she wrote to her mother, Aurelia, and her brother, Warren her father died in 1940 when she was eight). The poet Percy Bysshe Shelley once claimed that he admired only "uncorrected claimed that he admired only "incorrected letter" that are written graphy," use as the words come ... coin from the mint, though it may be a little rough at the edges. The aim was honesty of first expression. Plath's letters — and het Ariel poems, written just before her death — have this quality. They yat the speed of thought, pling up often dazzling images and betraying no traces of elf-consciousness or last minute, editorial buffing. Plath wrose 696 letters to her family. Rote Letiman Goldenburg has worse, the contract of the process, however, the has scrubbed and contract of the contract of the power that made Plath a very important poet. Someone seeing this play and then reading Plath for the first time is in for a real surprise. claimed that he admired only "uncorrected

real surprise.

Plath did what Dorothy Parker — and may the bars never close at her place of rest — threatened to do for seventy-three years.

On February 11, 1963, Plath put her head

in an oven and turned up the gas. Her suicide and the obsession with death in her poetry have in turn obsessed her scholarly commentators (mostly male, until recent ly), who have labeled her a "confessional and "difficult" (i.e., hysterical) poet (see Joanna Russ, How to Suppress Wimen's Writing, for details). Incredibly in Letters
Home, which is narrated by Aurelia, no
mention is made of Plath's suicide. She merely dies at age thirty, of natural causes it would seem. Plath has long deserved liberation from her ghoulish status as a priestess of suicide. Her poetry is much richer and her life much more complex than this simplistic and sexist cubbyhole allows. But not to tell the truth about how she ended her life is much worse than the white lie the play wants it to be. It suggests a whitewash, as do other of the play's

elements.

Letters Home is too protective of Plath. Its general tenor is that of a proud mother describing her daughter in glowing terms — and shielding the less than sightly from whose starching the less than sightly from the starching the st Letters Home is too protective of Plath.

baby, paint a floor"). And her attempts to combine these demands are as courageous as her inability to do so is tragic.

Plath refused to look away from the world. All of it. In *The Bell Jar*, Esther Greenwood (the young Sylvia) says, "I liked looking on at other people in crucial situations. If there was a road accident, or a street fight, or a baby pickled in a laboratory jar for me to look at I'd stop and look so hard I never forgot it. I certainly learned a lot of things I would never have learned otherwise this way, and even when they surprised me or made me sick, I never let on." Quite surprisingly, Letters Home

is a whole hemisphere away from this attitude. Whereas Plath's letters and later poems flowed like lava, the play has the op-posite feel. It tries to hide from the things Plath faced without fear. This is a very incomplete and obviously edited account of a stormy life. And it is all so assteful that it arouses suspicion about the truth of the picture being painted. Sylvia Plath would

not have approved of this play.

Enter the Le Gallienne Imperative, stage left, crosses to center: The play is suspect. Too often it resembles a guided tour through a family album with the cicerone on the take. At the Bowery Theatre, Steve

care. Marce Grahame was shaky as Aurelia on opening night but should improve. The technical work, especially another fine sound design by Lawrence Czoka, is harmonious with the director's intentions. And Robyn Hunt is simply outstanding as Sylvia Plath. Her range has never been more ver-satile, and the speed with which she sprints to extremes is stunning. But the real strength of her performance resides beneath these outward soarings. Plath's poems can describe bizarre states with a control that is eerie. She can be at once subjective and objective, having and watch-

ing the same experience. And Hunt has captured this duality in her work. The ten-sions between unfettered emotion and ex-treme control (and the innate urges in Plath for both) are ever-present on stage. Hunt's efforts, often very upbeat, have also pro-vided a necessary corrective for Plath's image. The poet is so famous for plummeting that one forgets she could, as the play says, ricochet "from depths to heights" as well. What Hunt demonstrates so eloquently is Plath's ability to regenerate, to pull hersel out of hells few of us dare imagine. Until her end, Hunt reminds us, this Icarus was

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DUNCAN SHEPHERD

for adults. Which is to say, not about teenagers as they imagine themselves to be, but as they appear from a distance. The truth, as usual, must lie somewhere in between, or more likely, everywhere in between. This, the first full-length dra-matic feature by documentarist Joyce

Saucony %

very fine film. Oddly enough, those two-thirds are hardly more than predudial pad-ding in front of the Jeyce CarO Oates short story (Where Are Bus Going) Where Have Was Been!) on which the movie is based: just the thing, in other words, for capturing the improvisatory offir of teen-agers on summer vacation — when al-reases hereeff off as a sophomore, and when any teenager worth her salt would rather hang out around the shopping mall-or hamburger joint than help her mother

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repaint the house. "I look at you. I look right in your eyes," the mother in ques-tion says levelly, "and all I see is a bunch of trashy daydreams." Mom's comments do not always cut so

deep. The screenplay by Tom Cole has a sharp ear for the blunted cliché ("Just let her stew in her own juice") and for the her stew in her own jusice") and for the give-andrake of absolutely irresolvable familial squabbles — the sort on which it would be impossible for any disnite rested arbitet to take any position but fingers-in-the type of daughterly postulate guaranteed to steer an argument down a dead-end detour. A sharp eye is in evidence well, with James Glennon's warm and buttery photographic tones doing full jus-tice to both the season of year and season tice to both the season of year and season of life — the sun-lightened hair and sun-darkened skin and the types of bodies on which those things sit so well. And there is an informed sense of the appropriate clothes and postures and attitudes. The movie is pretty nearly definitive on the contrast between the demeanor of a teen-nee sirl at home, under the eve of parents age girl at home, under the eye of parents and older sister - "Just holding up the walls," as she likes to put it - and her de meanor anywhere else. It is not just, although partly, a matter of the outer shirt that suddenly becomes extraneous and the skimpy halter-top that suddenly be-comes sufficient, or the makeup and jewelry that suddenly become essential, or the talk about "buns" and "balls" that now rolls so easily off the tongue. It is all

The director being female herself no doubt helps with this sort of observation, and it is worth repeating that she is, or has been, a documentarist. Much of what is under observation falls into one or both of the neighboring categories of truism and triteness: the scene of the girl prac-ticing ice-breaking lines in front of her bathroom mirror, or the parked-car pet-ting scene (shot with remarkable inti-macy and tactility) that progresses from healthful massage to, or almost to, dangerous bowknot-tugging. But it is amazing how refreshed these can be when done with complete conviction and accuracy and when put in realistic context.
And how, occasionally, painfully, funny.
Laura Dern, perhaps best remembered as the blind girl in Mask, is pretty enough to be believably vain about it, but not so pretty as to lose contact with the everyday run of humanity. That contact is never broken (talent must play a part there too), and a certain deliberate vagueness in her characterization, an avoidance of pigeon-holes, helps to tighten the grip on reality. Is she a "nice" girl? Enough sure. "Smart"? Enough. "Typical" Exactly.

The final half-hour is something else

again. Something almost like another movie altogether. Something about some sort of Demon of the First Time, a sym-bolic and satanic deflowerer dressed in sunglasses and rolled-up short sleeves, driving a convertible, inexplicably know-ing everything there is to know about the flattered and befuddled heroine: "I've heartered and beruddied heroine. I we been watching you." This, as I remember, is very much the essence, and very nearly the entirety, of the original Oates story (and considering how successfully I have steered clear of her work; I am surprised to realize I have read it). No one, there-fore, can claim infidelity as the fatal fore, can claim infidelity as the fatal transgression. Not the error here is partly just a matter of form, with the episodic and impressionsitis structure of the first hour giving way saddenly to a stationstorm of the state of ager recoils to a corner and cries out for "Mommy." Nothing in this last half-hour can subtract from what came before; it just can't add.

The movie will be at the Ken for a week

Say Yes is nobody's idea of regional



fiimmaking. Set and partly shot in New York City, with a Hollywood writer and director, it nonetheless has a lot of San Diego money and talent in it. I am all for that, especially if it means receptions like the one at Ciao Bella (whose owner, Marti Lee, was one of the associate producers) after the invitational screening here last week. The champagne flowed like wine. Actual wine, meanwhile, flowed only at an outlay of two-fifty or so per glass, and I failed to understand the bartender's elucidation of the difference between "well drinks," "call drinks, and "premium drinks," at gradually esca-lating prices. I calculated that it would have cost me eight-twenty-five to see each of them for myself. One of the hostesses circulating with a canape tray couldn't tell me, either, what the miniature turn-over was, but assured me I would love it. I liked it. I came nearer to true love with one of the elliptical fruit tarts. Three sinds of the empteal truit tarts. Infect kinds of melon were attractively piled on a platter. Strawberries and whipped cream were in separate bowls. Catering is, as they say, available.

The movie? Oh. Ah. Well. Maybe the less said about that, the better. The presence of Jonathan Winters might seem at first blush to have lent a touch of legitimacy to the project, uatil you try to re macy to the project, until you try to recall what you have seen him in besides Hefty Bag commercials in the last fifteen or twenty years. What he does here is what he was doing long before that. Both he and the movie get off on a wrong foot with some untimely fump business about a nuclear-reactor leak, while we in the auditience project what the coeffirmed death. a nuclear-reactor leak, while we in the au-dience ponder what the confirmed death-count at Chernobyl is now up to. All of his minutes are confined to a single set, and before these have mounted up to dou-

ble digits he is dead of a heart attack (to arn briefly in a flashback). The champion minute-compiler turns out to be, cer-tainly not coincidentally, the daughter of the executive producer: Lissa Lavng and Rosemary Le Roy Layng respectively. There is just the faintest whiff here of the Pia Zadora syndrome — though of course more in the tradition of Stage Mother than that of Sugar Daddy. Nor is she much like Zadora in the superficial gloss and glitter which, in truth, would have and gitter witch, in ruth, would have blended in better with the surrounding chintz. The premise of the thing — eligi-ble bachelor must marry, and pronto, in order to inherit a fortune - is a variation order to inherit a fortune — is a variation on, among others, Buster Keaton's Seven Chances. Comparisons will surely not be invited. Of course the blinding glare of legend can obscure some perfectly appalling, stuff in the "classics," too: Keaton sits on park bench, sizes up compely surgary woman at the opposite end. comely young woman at the opposite end, likes what he sees until (joke) she pulls out a Yiddish newspaper. But then there was the chase scene, with Keaton trying to dodge and outrun a full-scale ava-lanche, for which we are willing to for-give him anything. Neither the egg-fight scene in Say Yes, nor any other, has a similar function. And there is so much more

In Cobra, Sylvester Stallone portrays a member of the L.A. P.D. Zombie Squad a whatever that is — named Cobretti, hence Cobra. (His given name is dictioned, with some boysh shashment, to be Marion — just like John Wiyne's real been bestowed by Italian parents than by Irish.) His gun is a pearl-handled auto-

matic emblazoned with a cobra's head. and he carries it, in full view, tucked in the front of his pants. These are never anything but blue leans, topped by knee length overcoat or windbreaker with the cuffs turned up, and he always has a match stick in the corner of his mouth and his beard at a constant two-day growth. He prefers mirrored sunglasses and black gloves, though he sometimes removes these when indoors. His personalized license plate reads "AWSOM 50. The case that occupies him for the dura tion of the movie, after an unrelated pro logue about a supermarket terrorist, is that of a patternless serial murderer known to the media as The Night Slasher. This proves to be the collective name of a whole army of Manson-esque devil cultists, numerous enough to permit the star to come within a minor massacre of the kill-count in Rambo. "I don't want to be a hero," he had protested modestly when bucking for the assignment. "I just want to get involved." The least you can say for Stallone is that he carries all this off without seeming to be embarrassed. The anything-more-than-least you can say is that he ought to be. George P. Cosmatos. of *Rambo*, was again the director. But more like a lackey.

Any sequel to any movie as bad as the original Poltergeist stands a good chance to beat the odds on so-called sequelitis. How could it be worse? But then again it could easily be as bad. You might have thought, in the case of Poltergeist II: The Other Side, that the Pandora's Box of evil spirits would have been somewhat de-pleted after the earlier effort, and that the filmmakers — under the direction, this

time, of someone called Brian Gibson — would have been beneficially forced to narrow down their focus. Indeed they do single out for special attention a black-garbed, hymn-singing religious fanatic (played by Julian Beck as a peper-thin slice of ham) who walks around under his own personal rain cloud and is able to pass through solid objects — but for some reason is blocked by an average American screen door. The pinpointing of an arch screen door. The pinpointing of an arch fiend does not stop the filmmakers from recycling a lot of desiccated skeletons and smoky ghosts and flashes of light and bumps in the night and whatnot. Nor from adding to the group such entities as an airborne chain saw, a set of dental braces that branch out into a sort of wire cocoon, or a gusano at the bottom of a mescal bottle which, after being swal-lowed, is regurgitated at roughly a thou-sand times its original size. An Indian medicine man lays out the battle plan for us: "Until we learn how to defeat him, we do not let him win." Uh-HUH. But clearly the primary malevolent force in the movie, as in the previous one, is sim-ply an unrestricted special-effects depart-ment. And the only rule this movie finally proves an exception to is one that has been in force for well-nigh half a century, to the effect that any movie with that Irish charmer Geraldine Fitzgerald in it is a movie to be seen. This must now be amended along the lines of: not, or not necessarily, when her character dies after only a couple of scenes or even when her voice thereafter makes a comeback through the medium of a shapeless frump in hair-curlers. I would almost reinstate the rule without modifications, however, for that final sight of her as a cumulo-







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This story has almost mythic qualities This story has almost mythic qualities and could very well begin, "Once upon a time..." As it happens, it's a contemporary tale of fortitude and courage on the part of two women, mother and daughter. They were born in Baghdad, which from Sumerian times had been the center of desert travel and trade in Iraq. They

migrated to Kuwait, to a land that was mostly desert, near the head of the Persian Gulf. They had many relatives in the United States, and it was their dream to visit here. Six years ago, their American relatives helped make hope a reality, and in due course they arrived in San Diego. Enter the ironic role of fate. One of the relatives fell gravely ill, and these two women helped nurse him. Months went by They had become attached to this city and decided to stay; they also decided that they wanted to establish their economic independence.

Independence.

In their original homes, they had followed the time-honored tradition of marketing for one day's meals only, consuming what they cooked for the day, and beginning the process all over again. Among their friends and relatives, they had a reputation for being superior cooks, and

when confronted with a choice of occupation in San Diego, they decided to open a small take-out shop that would offer their home specialties. Though they lived in Chula Vista, they settled for a minuscule site at El Cajon Boulevard and Forty-

third Street.

Anyone who has traveled this street in the evening will report that it's virtually shut down at night. Furniture and rug shops occupy many of the premises, and this particular stretch of El Cajon Boulevard is not one that you would associate with restaurants. Whenever I drive by and see that most excellent Victnamese restaurant. Thanh Xuan, virtually empty, I marvel at its neglect. By the same token, I barely made note of the tiny shop on the corner with its Arabic name — I thought it was grocery store.
Four and a half years ago, Morg Asker

Four and a half years ago, Morg Asker and her daughter Makasib opened the doors of Al-Rawsha, which means "the doors of Al-Rawsha, which means "the began their labors early and prepared food for takeout from 10:00 a.m. to roughly 7:00 p.m.—their hours are determined by the setting of the sun. When it gets dark, they close up and go home. Gradually the determined the setting of the sun of the determined by the setting of the sun of the determined by the setting of the sun of the determined by the setting of the sun of the determined by the setting of the sun of the setting of the settin ent there are five tables at the front of the shop. The Arabian desert taught these women patience, and they are proud of their progress — each year they have added an extra table, but it's doubtful that they can are mean about 15 to the third they can a squeeze in another. The short of the third they can a squeeze in another where the third they can a squeeze in another where the third they could be short of the third they could be short of the third they could be short of the third they can be short of the third they supplement their income with the short of th

jumped up to greet us. Immediately they began to bustle about and handed us the menu, whose top price for an entrée is five dollars. It offers such items as shish kebab dollars. It offers such items as saish kedab, shaworma (grilled beef and lamb served on pita bread), stuffed grape leaves, a com-bination plate, and the daily specials. Halforders are available for appetizers as well as entrées, and kibbi (cracked wheat filled with beef) and sambosak (deep-fried, filled pastries) are sold by the piece for 85 cents and 35 cents respectively. In other words, you may order three dishes in full or half-orders and spend about \$6.00 per person. Neither my friend nor I had had much

to cat that day, and we were ravenous. We ordered more than was necessary, but we had a lovely feast. We began with wonderhad a lovely teast. We negan with wonder-ful hommus prepared from freshly ground garbanzo beans (\$2.90), delicious sam-bosak, one filled with meat, the other with pastry (35 cents each) that no doubt would have been even better had we arrived nave been even better had we arrived earlier when the pastry was a bit crispier, and fine traditional kibbi (85 cents each). But the highlight of the appetizers proved to be the stuffed grape leaves, which were succulent and topped with fresh lemon (\$2.35).

colless to say, we could have made a mad from all of these appetizers, but I pressed on to the specials, which change daily, One was called chicken curry though it wasn't curry in the Indian sense, but rather a midly spicy chicken cooked with potatoes. We got a huge tasty bowlful for 45, 40. This is just the sort of ethnic dish. I like because the chicken was prepared with a natural growy that you're supposed to mop up with your pita bread. The second special was equally good and consisted of large chunks of steamed lamb placed over suffron rice that contained nuts and raisins (54, 50). Neither of these specials had the uint of commercialism — they tasted as if they had been prepared in a friend's kitchen. The lamb was tender, and the rice wonderful. In an act of generosity, I gave all of the leftovers to my friend to take home and have been dreaming of that rice ever since. Though it was past their closing — every

peck outside at the darkening sky — the women insisted that we have their homemade baklava as their quests. The pistachio baklava (90 cents) was delightful, but the cream baklava was one I have never experienced in my travels to the Middle East. The cream has the consistency of our Dast. The cream has the consistency of our cream cheese and may be eaten at breakfast on pita bread or placed between layers of honeyed philo dough. The women make the cream themselves. The cream baklava costs \$1.00 and shouldn't be missed.

Last, mention should be made of the Saturday lunch special. It consists of beryani-baja (rice with lamb or beef) or

now and then mother or daughter would

tish curry. You get a very large plateful for \$6.00. The one problem is that you have to get there early, by 11:00 a.m. or noon at the latest. As soon as the amount cooked is sold, it's not prepared again, and you may be out of luck. Please be aware that if more than twenty-five people showed up at once, lines would form outside. If Al-Rawsha interests you, don't rush there the first day or two. I had a colleague who faithfully ate his Saturday lunch at Al-Rawsha week after week but didn't want to Rawsha week after week out draft want to tell me about it for fear that the small shop would be overwhelmed. If it is, I hope these two indomitable women will have the courage to move to a better and larger loca-

tion, where they will be appreciated and where they won't have to gaze at the night sky for fear that once it gets dark, no one else will come to their generous table.

Speaking of generosity, there's a spacious and lovingly decorated Greek restaurant in Chula Vista called Twino's Grecian Cafe. Operated by a young couple, everything is made from scratch, including the Greek cookies. The top price for any entrée is \$4.99. We had the roast lemon chicken (\$3.99), moussaka (\$4.99), and a variety of side dishes, such as zucchini with carrots (\$1.29) and pita bread basket with

vogurt sauce (\$1.25), (The bread is placed on the grill and then sprinkled with cheese and is great with their yogurt sauce.) Be and is great with interly sognit stokes, which in our case was a beef stew (\$3.99). All were fresh, zesty, and well prepared.
Twino's, located on one of the main thoroughfares in Chula Vista, offers

thoroughfares in Chula Vista, offers marvelous value, as well as delightful home-style Greek cooking at amazingly low prices. Depending upon business, Twino's closes between 8:00 p.m. and 9:00 p.m. You'll be charmed by the owners and the tasty low-cost food. It's open Monday through Saturday, but as we were told louchingles. "Never on Struda" laughingly, "Never on Sunday."



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Two Tones



JOHN D'AGOSTINO

They got together recently almost by accident while on the road — two vaunted guitar-slingers crossing paths out in the rock and roll badlands — and by the time they got to the Bacchanal last Monday night, they were one of the hottest travel-

such virtuosic players would balk at formsuch virtuosic players would balk at forming an ad hoc tag team or that such a summin meeting might easily turn into an ego-fueled battle for top billing. Instead. Morse and Johnson each grabbed one end of the overflow, turnaway Bacchanal crowd and made a wish, and when the dust from the musicians' friendly mano a one had settled it was the near delirious audience that snapped.

Johnson was up first. He's a shy, self-

effacing Texan with a thatched-roof mane of hair and an almost inaudible speaking voice; his resume doesn't start any fires until you get to his list of references. Qui tarists as varied in style and temperament as Morse, Johnny Winter, former Steely Dan/Doobie Brothers mainstay Jeff "Skunk" Baxter, and fellow Texans Ste-

"Skunk." Baxter, and fellow Texans Steve key Nughan and ZZ Top's Billy Gib-bons have been shouting Johnson's praises from the mountain top since 1970, when he was only sixteen. Johnson, who ac-cording to Vaughan was so technically ad-vanced as a high schooler that he had problems finding musicians capables for problems from the problems of the problems of the problems from the problems of the problems of the problems from the problems of the school of the problems of the problems of the problems of the school of the problems of the p

senseve regional success and esensions brought Johnson to the attention of native the property of the property

Johnson must on this tour live up to expectations raised to dizzving heights by unqualified huzzahs coming both from his peers and from industry watchdogs who've hera'ded him as the next bona fide guitar hero. If his other shows on this itinerary even approach his performance at last week's gig. Johnson might even prove the bold-face hype to be cautious inderstatement.
In my preview of this show, I stated that

In my preview of this show, I stated that what most impressed me about Iones was Johnson's writing. Although the thirty-two-year-old had hoped for the recording to showcase his ablitter as a guitarist. I came away from the album humming melodies—of both the vocal and instrucame away from the aroun automoting melidies—of both the vocat and instrumental variety—that were as fresh as a syring shower. Johnson's playing on fones certainly may very good, a consideration of the state of th

the frew alturn, Johnson quickly flashed his virtuous's credentials to the audience by jugging growling fundamentals, fragile, crystalline arpeggios, truncated chords, and blow-torched melodic lines of the sort made famous years ago by Jeff Beck. Aided by some effects gadgets, but due mostly to his own industry and multiplicity, Johnson, sounded as though he were pluring all the parts written for an extension that it was his own musical legarental parts of the property of t of mirrors on the studio version of "Soul-ful Terrain," I traded in my mild skepti-cism and shared the audience's unbridled enthusiasm. But Johnson was just lighting

In ar expiosive set during which John-son, Beck, and Taylor displayed the sort of interlocking musicianship that may yet revive interest in the "power trio" format of the late Sixties, Johnson conducted a virtual clinic on the electric gunar, John-son, somes are oftractively constructed. son's songs are so attractively constructed son's songs are so attractively constructed that on such times as "Firends," "Emerald Eyes," and "Bristol Shore" one could listen to the chord changes alone and be thoroughly entertained. But as the measure of Johnson's comprehensive musicianship, the guitarist worde engaging vocals, and in concert he connected the sections of these tunes with bridges of improvisation that had me slack-jawed after only a few minutes. Unlike a number of fine guitarists who have only one thing that they do especially well, Johnson can do it all. He effortlessly meshes funky chordal chops with ethnic leints; Jimil Hendris-like, iton-from-hell sound effects and modal sides, playful. Edite the control of the co Johnson doesn't employ speed for its own sake and is perfectly willing to forgo flash when a little restraint can more effectively convey the simple dignity of a melody. But when he got revved up, he would loose a torrent of overlapping pen-tatonic scales that swirled around the Bacchanal with the supersonic pointillism of an Allan Holdsworth solo played in an

an Alan Holdsworth solo played in an empty sell.

Johnson's Sybil-like solon exhibited so many personality traits at one time that they sounded like several kinds of guitar solon spliced (together. With apparently computer-quick impulses and the reflexes to march, Johnson was able to process the most sudden, frequently contrary sparks of inspiration and incorporate them without missing a beat. Like loddlen straying from the family piccie blanket, his solos repeatedly tested their independence and traited wild freedom before being anked back to reality by the guitarist's innate sense of discretion. And just when the audience might have thought that they'd heard everything obtains could do on a

six-string, he'd introduce something altogether different. During one of several fast-paced, countrified instrumentals that could be described as "lysergic blue-grass." Johnson interrupted his fancy grass. Johnson interrupted his fancy flat-pickin and did an incredible approximation of a pedal-steel guitar on the upper neck of his 1954 stratocaster. Then before the crowd had a chance to react with one of its numerous bursts of applause, Johnson slid back into the twinting country-rock licks that seemed a hybrid of Jeff Baxter and Albert Lee.

Later, in the second of two sets that

Later, in the second of two sets that johnson's band would sandwich around a solo spot by Morse, he pulled yet another trick from his magician's purse. In the middle of "Bristol Shore," Johnson treated the crowd to a taste of koto music played on his Strat. By Fetting a note with his right hand, picking the note with the thumb of that same host seed the with his right hand, picking the note with the thumb of that same hand, and then striking the string with his left hand, Johnson produced the tinny quiver one associates with the Japanese instrument. After his "koto" solo, "Be returned to the all-American strains of "Bristol Shores" melodic pop-rock, and the sudden reloca-tion from one cultural federace to. tion from one cultural reference to antion from one cultural reference to an-other induced a mild form of musical jet lag. Over the course of a lengthy set or two, most guitarists would reach the outer borders of their imaginations and begin repeating themselves. In Johnson's case, however, the longer he played the more one wondered if there are any limits to his relations ability.

one wondered if there are any limits to his playing ability.

As a sort of emotional counterpoint to Johnson's electric windstorm, Morse began his segment of what would be a four-course guitar feast by playing the same amplifed nylon-string guitar that mellow lazzama Eart Klugh uses. Morse, an early-Scenties cum faude graduate of the University of Mamin's music program, brings an academic eelecticism to guitar playing. Equally at home with classical, jazz, bluegrass, hard rock, blues, and any town of the forms, he has done as much as any guitarist I can think of to decompartmentalize guitar playing and to promote an awareness not only of the

beauty of each idiom but of how they can interrelate. It was an indication of Morse's professionalism — and perhaps of his deference to the younger Johnson — that initially he chose not to duel his

counterpart decibei for decibei. No reacounterpart decibel for decibel. No rea-sonably same person would come out to play guitar after one of Eric's great sets." he told the audience. "So I guess this gives you an idea of the state of my men-tal health." Joking and clatting with the crowd, Morse softened the tone of the evening with a suite of six classical and original semi-classical instrumentals that original semi-classical instrumentals that included a beautiful reading of Bach's "Jesu, Joy of Man's Desiring," which he introduced as coming "close to being a perfect piece of music and one that must've sounded pretty trendy in its day." Among other trunes in this miniset was "The Whistle," a lovely, medieval-promotion piece from Morre, first toles, first toles.

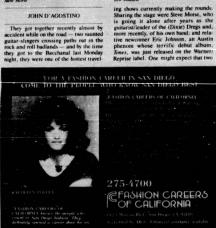
"The Whistle," a lovely, medieval-sounding piece from More's first solo al-bum, The Introduction. Switching to electric guitar and guitar synthesizer, Morse warned the crowd that it was in for some "weird" music But what Morse produced with the high-tech set-up instead was a spellind-ing bit of musical solitaire that would have unfairly taxed the skills of a lesser musician. Hooked up to a sequencer, Morse set in motion a sprightly guitar musician. Hooked up to a sequencer, Morse set in motion a sprightly guitar ostinato that repeated itself while he improvised to it, adding layer upon layer of guitar lines until the music emanating from the lone player sounded like a jazzy haroque choir. Activating the guitar synhesizer, he introduced into this rhythmic were a series of colorful patterns, at one joint approximating the sound of a pipe organ on a stately quote from "Amazing Crace." and later utilizing a volume pedal to fade in and out with evocative orchestral passages reminiscent of the film muto fade in and out with evocative orches-ral passages reminiscent of the film mu-sic of the late Nino Rota. More expanded on his use of toped accompaniment for a couple of Dregs-era instrumentals, and finished the set with a version of the crunch-rock." On the Pipe" from The in-troduction in which the guitarist jammed with the audible but invisible (i.e., prere-corded) rhythm section from that album

Somewhat more linear in his approach to improvisation that Johnson, Morse brought the house to its feet with fleet-fingered scalar sprints broken by arcing bends and scabrous blues riffs. Watching from a table in the audience. Eric Johnson

from a ubic in the audience, Eric Johnson could be seen shaking his head in disbelief at Morne's detections fret work.

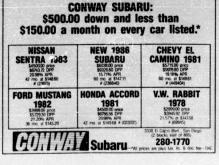
Following the second long set by Johnson and his band — during which the guisarist unweighed yet another influence on his style with some scratchy, Jerry Redilec country funk — Morse returned to the stage for the grand finale. Facing off, Johnson and Morse Created the sounds of city traffic on their guitars — dissonant honks, trucks winding out in first gear. honks, trucks winding out in first gear, the swooshing of passing vehicles— while the rhythm section laid down a ki-netic groove. At a signal from Morse, the two players merged their sound effects into a unison guitar melody and the audience roared its recognition of "Freeway Jam" from Jeff Beck's 1975 Blow by Blow album. The quartet jammed for several minute on the tune, the guitarists engag-ing in a cutting contest that pushed each to reach back for his best licks. After some consultation, the band followed up with an accelerated reading of Hendrix's "Fire" and exited to a standing ovation.

By now it was nearly midnight, yet the club had lost little if any of its audience. With roughly half the crowd chanting "Stevel" and the other half hollering "Eric!" the musicians finally came back "Eric" the musicians finally came back for an encore, this time ratting the rali-ers with a rumbling rendition of Don Nix's "Going Down" (the definitive re-cording of which can be found on the 1972 Leff Beck Group album). When it was over, there was no question that the concert had set some kind of modern-day record for the sheer number of gutan notes. And quding from the response and the comments of patrons, something elve headliners would have been well worth the price of admission, putting the two of them on the same bill produced the same results one gets by touching together the ends of live wires.













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OUARTER NOTES

RENATA SCOTTO

known to everyone from he numerous opera recordings and her frequent television appearances, performed recently for the first time in San Diego. She gave two recitals at the Old Globe, unde the auspices of the San Diego Opera. I was amazed, at the Sunday evening performance to see a whole bunch of empty theater, for, as the Opera's general director, Ian Campbell, remarks in his foreword to the printed program, "Renata Scotto is one of the great divas" So she is in a certain sense, and th a concert I (for one) would not want to have missed. On the other hand. ... In Chekhov's piay The

In Chekhov's play The Seagull, there is a character named Trigorin, a famous Russian writer whose works are read with admiration by everyone. But even when the critics are praising him, they invariably add that, good as Trigorin is, he is not as good as Turgeney, one of the great Russian novelists of the mid-Nineteenth Century. Trigorin expects that on his one will be incised the words: "He was not as good as Turgeney." Now Renata Scotto has a very lovely voice, and she

has preserved it well over the rhythm, and articulation to more than thirty years of her bring that shape out. Her bring that shape out. Her phrasing is graceful and expressive. Her vocal line is limpid, her pitch secure, her command of shading admirable. But — she is not as good as Maria Callas. She is not as good as Renata Tebaldi. professional career. The lower rich and strong. The mixture of head and chest voice in the transition to the midrange is beautifully smooth. In that midrange, there is occasionally a certain inflexibility, especially when Miss Scotto She is not as good as Zinka Milanov. She is not as good as Licia Albanese. She is one of forces a sudden burst of volume, but the quality as a whole is highly attractive. The top range has for several years the great divas in an age in which, if one applies the highest standards, there are no great divas. been quite uneven, with good nights (on which the top floats

Comparing sopranos is an impassionating but usually unprofitable activity. Partisan of Callas, Tebaldi, Milanov, cetly) alternating with bad nights (on which everything from an A or B-flat upward suffers from flatness and a wobble), but the Sunday Albanese, or others in that category will fight bitterly with each other, even at this evening recital was definitely late date, over which of those one of the good nights in this respect, as one could her on the few occasions when a program singers is supreme. Ultimately a choice among them (not that one really has to make a composed largely of concert songs made demands on the highest register of the voice. In addition to her good choice) is probably a matter of personal taste, not subject to reasonable discussion. But those singers excluded from In addition to her good — and well-preserved — instrument, Miss Scotto has intelligence, sensitivity, and fine musicianship. She takes care to interpret the words and to create a dramatic situation around them. She understands those singers excluded from this elite group are distinguished from it by more concrete matters than whether one happens to care for a certain kind of voice in preference to others. In quality of woral instrument, technique, the musical and dramatic shapintelligence, musicianship, and — never to be overlooked of each song or aria, and deftly as a criterion for greatness in employs the appropriate devices of dynamics, color,

of grand authority that comes from a deep self-confidence. Renata Scotto is mutation nucridis, the equal of any of the great singers I have named. That is why it is proper, at least in the exalted language of the performing arts, to refer to her as a "diva" — a word meaning "goddess." But what makes her different from all the others is that crucial element singing, the expression of

How does an opera singer express emotion? That is the fundamental problem of this art and of the artists who practice it; nonsinging actors have things much easier. The actor, impersonating a character in a dramatic situation, and speaking lines expressive of the character's emotions, may experience those emotions himself, even as he is speaking, and express them with all the means natural to the expression of affective states. In particular the actor's voice, which in much theater is his chief much theater is his chief instrument of communication, may respond directly to the feelings that are welling up behind it. It may choke up, become constricted with tension, grow hoarse with anger, shudder with fear, gasp for breath, whimper, snart, scream. So long as it is audible, it may be distorted in



An opera singer is denied this kind of experience on stage. If the singer identifies in stage. It the singer identifies in the natural way with the character's feelings and actually undergoes the physiological reactions to rage or grief, it becomes impossible to produce the operatic voice correctly. Constriction. hoarseness, gasping, screaming — however expressive these may be, they are anathema to the singer and must be avoided through the continual use of a trained

opera singer, unlike the actor. cannot undergo the immediate direct experience of the character's emotions at the time those emotions are being expressed. The actor, of sensations and outer

conveys the character's (and the actors') emotions to the

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course, does not thrash around helplessly in his emotions but consciously evokes them, controls them, and uses them for artistic ends. But the open singer must be at a much greater distance from the inner manifestations of feeling, so that the range, power, freedom, and purity of the voice will not be impaired. An opera singer is an actor whose ability to express emotion is on the one hand greatly extended (through the expressive power of music) and on the other radically curtailed (through the exclusion of vocal distortions) To cope with this dilemma, the great singers learn through training, practice, and intuition to experience emotion without its physiological effects. They repeat the song,

aria, or phrase again and again, until the emotion i purified of its direct manifestations in the voice and learns to find expression in vocal devices that indicate, symbolize, or embody emot without impairing the free functioning of the voice. This

is one of the hardest things in the world to do - which explains why there are relatively many great actors and relatively few great singers. In the last analysis, the ability to accomplish so difficult a feat depends on innate genius, a factor of temperament that can be enhanced through training but not induced. A singer without this inborn

ability gradually learns a substitute technique: imitating the formal devices by which emotion is indicated in a vocal performance. Such a singer imitates other singers, deploying the hallowed devices of tradition (which tend to be grouped along national lines Italianate emotional devices. Siavic emotional devices, et cetera). The imitation may be done with great finesse and with plethora of detail. But unlike the truly great singers. in whom the emotion is authentically present even though purified of its direct manifestations, a singer of this sort is never in contact with the real emotional heart of the music and therefore can communicate only its external signs. The telltale sign is the reaction of the audience: one may hear the emotions, identify the devices by which

they are imitated, admire the singer's ability to simulate inner experience, and in addition revel in the sheet beauty and excitement of a fine, well-produced voice but one is not moved. The audience is not moved because the singer is not moved. And so we have Renata Scotto. wonderful singer, but — not i anything superficial, but in a crucial, basic, decisive way not as good as the great sopranos whose mantle she has, for want of other adequate contenders, inherited.

The San Diego recitals, with the able Robert De Ceunynck at the piano, included a set of romances by Bellini, lyric, poignant, delicate; a charming, amusing, characterful set of songs by Rossini about the reactions o an enamored young woman to her boyfriend's feats in a Venetian boat race; the romantic song cycle "I Rispetti" by Ermanno Wolf-Ferrari: a song by Debussy "C'est l'extase" from Ariette publices, to a text by Verlaine and five operatic arias. The arias were from Mozart's La Clemenza di Tito, Debussy's early, Massenet-like L'Enfant prodigue, Catalani's La Wally (the popular "Ebben? Ne andrò lontana"), and — as

encores - Tosca ("Vissi d'arte") and Giani Schicchi ("O n.io babbino caro"). In every one of these, Miss Scotto created a character, dramatized the situation, and projected suitable feelings for every line of text and every musical phrase (no bland, merely beautiful" sound-spir for this singing actress, who realizes that all singing on a stage — even of an art song — must be theater). She was particularly charming as the pert wench in the Rossini songs and in the graceful conceits of the Wolf-Ferrari Her Wally, Tosca, and Leuretta were properly pathetic. Her

one affecting pose after another. She did everything right.
Yet throughout all this, there was a pervasive air of artifice, of detachment from any true inner identification with the experiences embodied in the music. Her singing pleased and evoked admiration, but at no time was one touched to the heart. Always one was aware of the shrewdly manipulated vocal devices, particularly the sudden floating pianissimos or bursts of volume, often in the middle of a phrase, to indicate

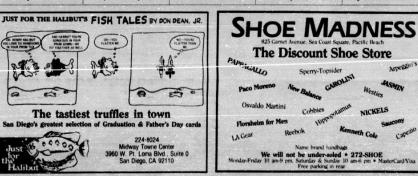
accompanying gestures and facial expressions had the suavity and polish of a dancer.

intense feeling. The demonstration of affect was regularly carried to the point of preciosity. But down deep there was no sense of loss and exile in Miss Scotto's Wally, no despair at God's injustice in her Tosca, only an extremely artful simulation of these That is why it is not possible

- except for the demented young man in the balcony who kept screaming "Re-na-ta" as though the audience had come to the Old Globe to hear him to feel for this hard-working. talented, and in so many ways splendid artist the ecstatic devotion and gratitude evoked by those singers who carry their art to its ultimate achievement, a depth, richness and reality of human merely the acting of an individual character's emotion but the revelation of emotion in its super-personal Platonic essence. It is the difference between a Trigorin and a Turgeney. It is wonderful that Opera offered us these lovely recitals) – but how one longs for a Turgenev or a Callas to lift us out of ourselves and carry us to the heights that only the greatest art can reach.

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City Lights Pays No Rent

(continued from page 5) move to another park location not in Spanish Village, concludes the city manager's office, which is backing the auditor on this issue. Dave Twomey, assistant

director of the parks and recreation department, is taking a softer stance. "Our position is that they don't owe us [\$23,402]," he says. "If they were in any other building in Balboa Park, there would be no [problem]. It's the piece of ground they re siting on." Twomps' department withheld in 1980. 81, however. A spokersman for the city auditor's office says they won't budge on the \$5696, but that the \$23,402 is a negotiable sam. director of the parks and

Society sees either payment as ludicrous. "They found this in a bottem drawer some place, and now they're trying to finilk it," says Bob Pierre, the society member who acts as a liaison with the city. Pierre was a part of the negotiations in 1981 and claims to have been told that all back rent was forgiven. He does not have this agreement in writ however. Bern Swarts, a thirty-year member and past president of the society, also thought the issue had been resolved. "We never received a bill or were threatened with eviction or even approached, he says. "For something like this to come up now is laughable."

The Mineral and Gem

A June meeting is being scheduled between the Mineral and Gem Society and the involved city departments in an attempt to work out an office is at this time recommending legal action by the city attorney to collect the city attorney to collect the which bousts that lapidary is the second largest hobby (next society, and the society attorney to collect the society and the society and the society of the second largest hobby (next society in the second largest hobby th A June meeting is being pay the rent back to 1980.

Shove It

frontinual fron, page 5)
president of COMBO,
proposed the move to the Miss
America Pageant, the Atlantic
City organization that grants
franchises by each state's
competition. The California
pageant "had lost some of its
luster" in Santa Cruz and
had contrained the "true down". luster" in Santa Cruz and had outgrown the "tur-down" civic auditorium there, says Arnhym, who has served a number of terms on the pageant's board of directors. The competition is more than a 36-24-36 roundup, he says, and other than the competition is more than a server of the first of the says.

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dollars in college funds awarded last year by the Miss America Scholarship Pageant, as it's officially called. He asks why Simonton and her group aren't picketing other beauty competitions, especially those "that appear to be strictly face and figure contests." Arnhym speculates that some of the protest leaders are seeking personal

glory. Plus, he says, "They're using the media." Simonton accuses the Miss America Pageant of being more concerned with advertising revenues than the education of bright minds trapped in beautiful bodies. "It's outrageous to me to think that women have to parade in a buthing suit to participate in a scholarship fund," Simonton says. "The whole thing is a gimmick to sell spomnor's products, I wouldn't mind it if primary to the product of the produc more concerned with flakes box every year; Simonton's costume has a hole cut out for her face.) The pageant and the

The pageant and the counter-pageant seem to be competing for the title of Miss Congeniality. Bach mentions the other's right to exist; both say they want no confrontations. Simonton has already contacted the San Diego Police Department and says she will give them advance notice of what forms the protest will take. Arnhym the protest will take. Arnhym says he is "not intimidated in the slightest" by the protesters, 500 of whom Simonton expects to show up.
"They're not going to put an
end to our program," states
Arnhym, who has attended the
event for the last twenty-six

At one time, Arnhym

At one time, Arrhym thought that talks between the two sides could be beneficial, but he has since abandoned the idea. He says their philosophies are too divergent, despite the contest's evolving de-emphasis on the swimsuit competition. The contenders, whose ares must full between whose ages must fall between eighteen and twenty-six, are evaluated on their intelligence and awareness of current events in a seven-minute events in a seven-minute interview. (Questions like "What is the PLO?" are asked, according to Arbum.) Aspirants are also expected to have career plans. But although Miss California must be a avay woman these days, the contest has not lost sight of its original vision of feminie perfection. "There's no doubt about it." Arbum admis. about it," Arhym admits.
"Miss California will always be an attractive young woman, and she will always have a good figure."

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Shorty

(continued from page 5) comeuppance. "He's the only one of the bunch who didn't rip me off," remarks Jim Dunn, who operates the 7-Eleven at the foot of Grand Avenue and claims that he loses about \$4000 a month in stolen merchandise. "He was a unique person. Now I guess our Olde English 800 and Cup o' Noodles sales will drop

o' Noodles sales will drop dramatically."

Shorty was with friends on that final Sunday morning, but they couldn't help him. For the last two months, he had been sleeping in Doug O'Neal's camper. O'Neal has handfuls of tickets that the handfuls of tickets that the police had given him and Shorty and whoever else flopped for the night: violations of municipal code section 86.23, sleeping overnight in a vehicle. On the morning of May 18, the camper was parked behind the Food Basket in the 4500 block of Mission Boulevard, Cyleal of Mission Boulevard. O'Neal and Shorty and a man they called Bones were sleeping in the camper bed above the truck cab. Billy Campbell and Richard "Harely" Baladavich were sleeping on the other bunks in the camper. According to the four witnesses, officers Ralph Garcia and John Hendrix knocked on the camper door just before 9:00 a.m. O'Neal says the police ordered the of Mission Boulevard, O'Neal says the police ordered the men out of the camper one at a time to receive tickets. O'Neal got out first and was being written up. His ticket is marked nine o'clock, but so is Billy Campbell's. O'Neal thinks it was about 8:50 when writing the ticket. While this writing the ticket. While this was happening. O'Neal says, "I heard Shorty go into a seizure. I said, "Sir, my friend's having a seizure, can y'ell get him some help?" The cop who was just standing there. O'fficer Garcia, said, 'Oh, that's just Shorty. Shorty will never die." 'Garcia, who knew Shorty well, had seen him recover from many alcohol-related seizures before.

alcohol-related seizures before.

The witnesses say that for the next fifteen minutes they the next fifteen minutes they the service of the s beneath the main lifeguard tower at the foot of Grand Avenue. "They thought we were dumb people. Stupid.

NEW MATERNITY RESALE

Stonk Club

Give me a break. I went to school. We know when a

man's dying."

Bones says that Officer Bones says that Officer Garcia gave him a gauze bandage to stop the bleeding on Shorty's forchead but that it wasn't until after his ticket was completed — the third ticket was completed — the third ticket to be written since Shorty's seizure began — thas Garcia entered the camper to look at Shorty. The officer held smelling salts under his nose but got no response. So then he called for emergency medical help:

he called for emergency medical help.
According to the fremen at Engine Company 21 at the foot of Grand Avenue, who were first on the scene (the camper was less than one-quarter mile away), the time of the call was 9:18, as recorded in their log. By the time they got to Shorty, it was too late. He was DOA at Volume 10 at 1

Officer Garcia's version differs markedly from that of the witnesses. "The ambulance was called right ambulance was called right after he went into the seizure," Garcia says. "They told me he was having a seizure, and then it was about two minutes later that I called for help." Garcia says that Shorty didn't go into the seizure until about 915, rather than 9:00 as the other interested point. He also was the other interested point. He also was after than 10 of the seizure until about 9:15, rather than 9:00 as the other interested point. He also was the seizure until a seizure seizur witnesses claim. He also contradicts Bones and Doug O'Neal by saying, "They never checked his pulse." The two witnesses give lengthy and detailed accounts of checking his pulse. When asked why he didn't begin cardiopulmonar resuscitation after Shorty didn't respond to the smellir salts, Garcia answers, "He was breathing at the time I

came in." The witnesses say unequivocally that he was not breathing. The firemen at Engine Company 21 say he was "close to dead" in the camper when they arrived at about 9:25. The other police officer on the scene, John Hendrix, has been ordered by

his superiors not to talk to the press about the incident. press about the incident. Shorty's parents say they are awaiting completion of the autopsy report before deciding whether to file a complaint against the police department. An internal police department investigation would not begin

An internal police department investigation would not begin until such a complaint is filed. Over the Memorial Day weekend, his friends held a wake for Shorty at his old hangout on the boardwalk near the Surfer Motel. They mounted a plaque for him on the seawall, brought in some flowers and a keg, and raised glasses to their fallen, lovably glasses to their fallen, lovably obnoxious old friend. A big guy called Bear recited the poem he'd first offered to the assembled mourners at the funeral, the one that ends,

funeral, the one that ends, "Just remember, through memory/No man evel dies; There are Harleys in hell heeven'so that's where his ter public arounds means. Nebody would have imagined that Shorty would die in a bed, with help so close by. "He must have heard us yelling," O'Neal says. "The last thing he heard was ha close the start was have the start of the dark of the Memory of wearing a suit, so he's nothin' in this world." _ N.M

> - Paul Krueger, nomas K. Arnold, and Brae Canlen

LETTERS

A Cosmopolitan Sort Of Guy

After reading Steve Sorensen's article about Bombay Beach, I can't help but make the following can their but make the following observations. Sorensen certainly does not comprehend the lifestyle in the rural desert communities along the shore of the Salton Sea. It is obvious to me that his views It is obvious to me that his vews are strictly cosmopolitan, with little, if any, concern understanding for the individuals who seek and appreciate nature and its many amenities. If find it extremely difficult to understand the deragatory manner by which he depict a quiet community in many civic minded individuals who have sacrificed their time and money to improve their own money to improve their own

money to improve their own community. People in these times search for areas such as Bombuy Beach to find freedom, enjoy the peace and quiet of nature, to read, write, study, mediate, and participae with others. Its some instan-uration of the community of the articles of the community of the articles of the community of the streamous plos and possibly difficult personal situations, to simply relax and isten to the sounds of the sweep, birds, and the wind.

sounds of the waves, birds, and the wind.

It is my opinion that articles of this type do little to support a positive self-image and only serve to detract from the real beauty of Bombay Beach and its excellent recreational and developmental receivation. potential.

Abe F. Seabolt, supervisor District 4
Imperial County

We Have Often Trolled

As a permanent resident of Bombay Beach for the past ele

Bornhoy Beach for the past elevisy-years and a weekender prior to that. I take unbringe with the article published in your May 1 by the past of the past of the past of the bornhoy Beach. My the past of the My hashad and twalk the perimeter of Bornhoy meanty-wavy-morning, and I have yet to see any toward dead fals. Our arrest van from A to like of Palms in one direction and First to Fifth in the other When I went to school, the world have been sine other.

Our home is a conventiona

Our home is a conventional vos-bedroom house. We have lawn, trees, roses, and we also raise tomatoes. How can you say that only tottured-looking plants can survive here? We work hard at keeping things green. I also resent it when your reporter classifies us as eighty-five percent aicoholics or ex-alcoholics.

ex-alcoholics.
Since I don't patronize the Sk
Inn. I cannot say that the World
War II-age men meet daily to
watch cartoons, but it seems unlikely to me. Most of us her can find more interesting and

time.

In one paragraph your reporter writes his view through the window of the Waterfront Bar. (It does seem as though he spent considerable time in the bars here.) It's curious that he made so mention of the corvina caught in that particular fishing spot.

Corvina (related to the white sea heads in a many accorderful fish.) Corvina (related to the white sea bass) is a great, wonderful fish, not easily taken from the water. We have often trolled, getting double hookups, and it is a thrilling experience. We have friends from Arkansas. Indio, Coachella, northern

California, and even your own San Diego who have fished with us, not always getting their limit but certainly having a great time trying. In addition to the grocery

trying. In addition to the procery store, the marine, the motel, the fire station, and the three bars that you mentioned, we also have a community certer, a health clinic, a bout repair shop, a seeing and promoner. A playground for the children is bring construented. We also have a church here. If your reporter was sent to downgrade the people and our little town of bombos, Beach, he has succeeded in making many of water than the control of the control

Marjorie Banso Bombay Beach

Joyce Finds

A Voice Hoursy to the Reader and Bras Canlen for your interview with Warren Farrell ("Warren the Liberated," May 1). Finally, a voice is heard that brings us all together to understand that we are all victims, as well as all victims, as well as perpetrators, of 'unliberating' behavior. Maybe now we can begin to rid ourselves of those expectations and training that hinder us from lowing each other the way we were meant to.

Mr. Farrell has opened my mind to new insights on men's (and women's) issues. I magine the effect of his efforts have deeply influenced others who have, until

influenced others who have, until now, felt unheard and misunderstood. I can't wait for the book! Thank

you again for your article.
Joyce P. McHugh
Lemon Grove

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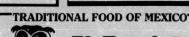


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Events, Theater, Music, Film

Nine New Things

The frantic, mind-zapping days of the performance art happening are nearly a decade past. Back then, arrists of various persuasions pushed the limits of the traditional, the possible, the probable, the likely, and the tasteful and tool it to the streets in an all-media assault wherein the artist was his art. One of the major benefits of all creative boundary-testing is the widening of what we less adventurous souls are willing to explore in creativity. From that Seventies wigged-out bridge mix, we pulled out a few big, fat cashews to savor - Lauri Anderson and Nam June Pail

Anderson and Nam June Paik among them.

The most exciting artists have always been our psychic trailblazers. They're generally miles ahead, slashing away at the symbolic underbrush, clearing the trail, pointing out the siebts, and ureing the clearing the trail, pointing out the sights, and urging the laggards to bustle along and perhaps take a risk or two on the way. Most of us, of course, are hanging back, looking for the golden arches and the Holday Inn sign so we'll know everything's really going to be okay after all.

Once again this year, Sushi Gallery is offering San Diegans a chance to step out of the ordinary and try something new. Neofest, the fourth annual



Festival of the New Arts, opens Sunday, June 1, and offers nine aterdisciplinary events ateralsciplinary events involving theater, music, dance, film, performance art, and visual art in various combinations and disguises. The festival opens Sunday with a collaborative piece for eight performers by chore-oscapher performers by chore-oscapher tallie Keller, and composer Mirroslat Taile. This Los Angeles trio has based life with Common Contemporary poetry.

Games on contemporary poems by Vasko Popa. Popa draws on Yugoslavian folklore, which — like its folk painting — is a

strange blend of the innocent and the ominous. Games will be performed again Monday, June 2, and will mangurate the new Lyceum Space (componion to the Lyceum Stage) in Horton Plaza, downtown

Plaza, downtown:

San Diego artist Norma lean
Deak offers the world premiere
of her literary performance
work Resemuny. That is for
Remembrance, on Friday and
Saturday, June 6 and 7 at
Sunh. Callery. Appearing with
Deak will be actress Mary.
Cortigan and performance artist
Eleanor Antin. Deak's work is. (continued on page 12, col.)

Remembrance Of Things Surf

Surfing Hall of Fame has not asked me to do so, I feel I can contribute best to this organization of Pacific Beach visionaries by submitting the following grant proposal to the National Endowment for the National Endowment for the Humanities in Washington, D.C., the agency of the tederal government charged with promoting and supporting worthy research and educational and cultural

Polynesian past, surfing has become a way of life for many thousands of people around the world. There is a recognizable "surfer type" and a distinct "surfer lifestyle." Surfing is clearly distinct from baseball however, achieves any real

organization, a mailing address fundraising events, permanent headquarters, and — hopefully a larger government grant

Wiped out
That is what may happen to important collections of surfing artifacts and memorabilia if a permanent museum is not constructed in the very near constructed in the very near future. Just as the Metropolusn Museum of Art preserves paintings by sun Gigh. Leonardo da Vinci, and Grandina Mosso, to the Hospital Company of the Hospital Company of the exchange important exhibitions influence on the future course of world history.

The National Englamment for the Humanities has supported such research endeavors as the the role of women i



The Returns

On Tuesday night, June 3. San Diegans will once again be able to watch local politicians do their imitation of life as "Election Central" unfolds in Golden Hall. Is it worth a look:

and for those of you who've II. Top Gun, or other of our more uplifting morality plays. Election Central may be all that's left. To put the gala in its proper place along the entertainment spectrum — even though it's fun - it is play a good bit like The Revenge of the Nerds.



Cheers will soar as returns are the tote board, justling for position before the TV cameras in order to interpose competing signs in the field of view. No matter how soundly one candidate is beaten, grief is nowhere to be seen; the true politician won't show deteat until the lights go off. And despite allegations of conflict of interest and dirty tricks, you won't see fist fights or arguments. You have to be there to understand this cur ersatz of good humor and

whether pale or robust, Election Central has, in the past several years, declined in intensity in direct inverse intensity in direct inverse proportion to its frequency. This is, after all, the sixth time in the last three years that San Diego has gone to the polls to vote on a mavor, and a lot of people are finding it difficult to muster even feigned inverse. True, this time there are other issues on the ballot, but when you was the proposed of the polls of choices over and over — or no choice at all — they tend to stay home and leave the celebrating to the pros and the fanatics who really know how to act on election night.

to act on election right.

But if you're going and you've never been — and it is a scene — here are some pointers.

Be cool Although the hall have been made to be the service of the hall have been enough to be that when counted to establish trends. Let before you go. The word is that the hospitality rooms of the mitorial conditions are not extended to the the more of conditions are not exceed this time around Maureen O'Cortma's oftening is Maureen O'Cormor's offering i

From The Tropicana In Havana

Even the most realous supporter of Fidel Castro's social reforms can't have social reforms can't have faulted him for a post-Revolution, capitalistic stroke of genius: after an austere— almost prudish—stance agair Tropicana Nighteliah in west-central Havana. The world-famous, open-an cabarer. known as "a paradise under the stars," boasted a to-mendous. semicircular stage fronted by tow after row of tables for a house of perhaps 1000 parton Behind the main stage was a second, three-story stage, ea second, three-story stage, each tier backdropped with gushes a water and steam. Two-story stages on either side of the vas semicircle were bathed in thosdlights while smaller

ing towering palms and the thick branches of trees centuries old. But the setting only enhanced the true spectacle. The world's bestspectacle. The world's best known entertainers and orchestras played the Tropicana, yet they didn't seal its reputation as the most glamorous nightcub in the Caribbean. People flocked to the Tropicana to its incomparable floor show, to be mesurerised by stunning. mulartas whose Afro-Cubuo dance outlines were only slightly less wondrous than their painted and oiled bodies and the bold, reflective glitter of their costumes and plumes Today the same Tropicana makes Pidel a bundle six migh a week. Although Americans have difficulty traveling to Cuba, it is a favorite vacation means of its long-established



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Dance

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

Forty Tropical Dancers from Hawan's renowned Tropicana maghichido, not not throughout Mexics, perform two dows only Tipuna, Friday, May 50, 7 pm, and 9-80 pm. The revues feature numbers from "original" Tropicana programs, and the two opportunity to glimpe Hawan's lost, her night life. For details on the event, phone the Tipuna Chinal Gester at 1700-004-1132. 6602 La Jolla Scenic Drive South, La Jolla. Phone 459-4650 for details.

Scottish Country Dancing as held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Hornblend Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7706 Each Avenue, La Jolla. For more information, phone 454.5191

Benefit Dance, the Native Indian organization Four Directions the recipient of proceeds collected at this event, held Friday, May 30, 8 p.m. at UCSD's Che Cafe. A slide illustration and talk on the impending forced relocation of Hopi and Navajo Indians from Big Mountain, Arizona, precedes the dance. 452-2311.

the dance. 492-2311.

Ballroom Dancing, swing and sway to a five-piece band every briday, 9 p.m. to midnight at the Regency Ballroom and Dance Center, 2011 El Cajon Boulevard, North Park. A beginnen' class is offered from 745 p.m. to 845 p.m. Call 294-9633 for information.

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

"Pax Ball," wear your funkiest, phony formal attire to the imaugural "Progressive and Exotic" ball, a benefit for the Bernie Winter Memorial Peace Fund, which swards grants to outstanding local projects that serve the advancement of peace and social justice, Finday, May 30, 4All Hellow's Centre Court Hall, All Hellow's Centre Court, 6622 La Jolla Series Driver,

"Art in Motion," the Palomat Community College Dance Ensemble presents its annual spring dence concert this weekend, Friday, May 30, and Saturday, May 31, 730 p.m., and Sunday, June 1, 2 p.m., College Theatre, Palomat College, San Marcos, Call 744-1156 for ticket information.

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for a "Polish-style" polka dance, Saturday, May 31, 7:30 p.m. to 11:30 p.m., at the social center of St. John of the Cross Church, 8086 Broadway, Lemon Grove. Call 466-3209 for details.

Sunday Dance, the Chicago Fifteen swing band plays for your dancing pleasure Sunday, June 1, 6 p.m. to 9 p.m., Cher Orleans, 302 North Midway, Econdido. Phone 487-9767 for reservations.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-2255.

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

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

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

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030. Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonsmokers' club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehr's Greenhouse, 2828 Camino del Rio South, For information on the club's weekend dance gettogethen, phone 292-7406.

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

International Folk Dancing is held each Wednesday, 7 p.m.; no experience and 100 partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park, For details phone 569-4955 or 422-5540.

Music

Italian Opera, the Italian Community Center of San Diego presents "Una Seriat Muscale," an evening of duest performed by Russell Standard, and the San Diego Master Chorale and the Pacific Chamber Opera Company, and Gloris Landin, another local rectuality. Trably, May 30, 8 pm. Our Lady of the Rosary Church downtown. Phone 233-7039 for more information.

Contemporary Jazz, the ensemble Freefall (with keyboards, horns,

performs Friday, May 30, 8 p.m., the BookWorks, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735.

Computer Music, Videos, and Performance, Virtual Memory, a multimedia ensemble of students and faculty, performs Friday, May 30, 8 p.m., Center for Music Experiment, 408 Warren Campus, UCSD. Free, Call 452-4383 for details.

Klezmer Music, the San Diego ensemble Zmiros performs Yiddish bluegrass, blues, and jazz, Saturday, May 31, 8 p.m. Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011.

Young Artists from the Academy Young Artists from the Academy of Strings, very young Sunkimethod violinists, and the winner of the San Diego Symphony Concerto Competition for Young Artists are featured in a concert Sunday, June 1, 3 p.m., Mandeville Auditorium, UCSD. Free. 450-9477.

"Music Series 1986," Robert Thompson performs French organ music from the nineteenth and twentieth centuries Sunday, June 1, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. Free. 297-4366.

Chamber Works by J.S. Bach, C.P.E. Bach, Joseph Haydn, and others will be performed by oboist Karen Victor and painst Howard Cohen, Sunday, June 1, 7 p.m., the Mira Mesa Presbyterian Church, 8081 Mira Mesa Boulevard, Mira Mesa. Free. 578-2150.

Chamber Orchestra, the farewell performance of Gerard Schwarz as conductor of the Los Angeles Chamber Orchestra closes out the East County Chamber Orchestra series, Sunday, June 1, 8 p.m.,

TO LOCAL EVENTS

the East County Performing Arts Center, 210 East Main Street, El Cajon. The program includes Ravel's Mother Goose Suite. Steven Albert's, Flowers of the Mountain, Brahm's selected Mountain, Brahm's selected Hungarian Dances, and Haydn's Symphony No. 100 ("Military"). Call 440-2277 for ticker

Noon Miniconcert, a jazz trio of bassist Gunnar Biggs, pianist Bob Morss, and Ron Ogdon on drums performs for the lunch thosa crowd on Monday, June 2, noon, and 12-30 p.m., Arhenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free.

"The Royal Family of Guitar," the La Jolla Chamber Music the La Jolla Chamber Music Society presents the famed Romeros Guitar Quartet in a

program that includes Telemann's Concerto in G Major for Four Violins, Bizet's Carmen Suite, the Prelude No. 1 by Villa-Lobos, Three Dances by Michael Poetorius, and more short works. The concert will be held Monday, June 2, 8 p.m., Lyceum Theatre, Hotton Plaza, downtown. For ticket information, call 459-3724.

The UCSD Chamber Ensemble performs classics of yesterday and triday. Monday. June 2, 8 p.m., room B-210, Mandeville Center, UCSD. Call 452-3120 for details.

"The Best of Jazz," Jimmy Cheatham directs the UCSD Jazz Ensemble, guest tenor saxophonist Dinky Morris, and the Point Loma High School Jazz Ensemble in a program of works

by Count Basie, Duke Ellington, Thad Jones, Ernie Wilkins, and others, Tuesday, June 3, 8 p.m., Mandeville Auditorium, UCSD. For ticket information, phone 452-3120.

Violin and Bass Recital, San Diego Symphony musicians Diego Symphony musicians Howard Horowitz and Michael Wais perform for free on Wednesday, June 4, 7:30 p.m., Pacific Beach Public Library, 4606 Ingraham Street, Pacific Beach, 273-9581

"Pacific Ring Festival," the "Pactite Ring Festival," the Japanese contemporary music quarter Sound Space Ark, which has appeared at majo: music festivals around the world, performs works by Japanese composers Yon-Aki Matsudarra, Toru Takemirsu, Jo Kondo, and others, Wednesday, June 4, 8 p.m., Recital Hall, Mandevill Center, UCSD, 452-3229.

"A Night in Scandinavia,"
Anne-Charlotte Harvey and Kjell
Hansson, accompanied by Paul
Severtson, perform Scandinavianmerican classics, comic songs,
and ballads Wednesday, June 4,
730 p.m., Main Stage Theatre;
SDSU. Tickets are available at all
Ticketmaster outer the state. Ticketmaster outlets or the Azte Center Ticket Office, 765-6947



"Political Film Series," the serie continues with three films: The Minder of Fred Hampton, a documentary about the life and

Narius America, a portrait of the struggle for black liberation; and Pierre Vallieres, a film about a Quebec revolutionary; Friday, May 30, 7 p.m., room 107. Third Lecture Hall, UCSD. Free. 452-2016 or 452-4726.

Museum Film, John James Auduben: The Birds of America - Silm about the famous naturalist's development as an arrist sereers Saturday, May 31, and Sunday, June 1, 1 pm. and 2:30 pm. Natural History Museum. Natural History Museum auditorium, Balboso Park, Free with museum admission. 222-3821.

"California Student Media Festival," award winning er

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Panel: Mother Goses Suite: Playage Ten - Hyagarian Dunce: Nibert: Flower of the Mountain - Hyagarian Dunce: Nibert: Flower of the Mountain - Hyada: Symphony No. 100. The Turbest 1330 for Section A 11) plot of Section (I.C. 200 of for serious (one fo) and students (with a wald IDI) (Contentinents of Congons for LUCSS and ECPAC will be accepted) (Contentinents of Congons for LUCSS and ECPAC will be accepted) 440 2277 Monday Finday from 11 am to 4 gm or call the La Jola Chunte Mane Society at 459 7728.

THIS TOWN WAS MADE FOR WALKING.

Saturday, June 14, 7 a.m.-8:30 a.m. Balboa Park - Federal Bldg. 5 MILE - 2 MILE WALKS

Park.
2 MH F. Stays within beautiful Balboa Park

You may register by mail. This Town Was Made For Walking IAM, 2407 Pacific Highway San Diego, CA 92101

5 Mile D 2 Mile D

Be sure to include a self-addressed stamped envelope for each entry. OR, som any register in person at Hillsder. OR, som any register in person at Hillsder. For a Walk, Mrc. June 16, beginning at 6 a.m.: Sports Page, Pacific Beach: The Athlete's Foot, Fashion Valley, Mission Valley, University I shaw Centry. Second Sole, 11 Copm and Hillsder Hoogstal, 1964 11 Copm Hillsder Hoogstal, 1964 11 Copm Hillsder

COLRNE DESCRIPTION:
5 MILE Balbox Park to 4th. South to Horton
Plaza, Gastamp Quarter, to Scaport Village, pass
the Embarcadero, Nar of India, back to Balbox
International Association of Section 1.

buttons to first 1000 entrants.

they of all, the proceeds go an JAM, so they can continue to provide educational, fearing program for endurance arbitrar, regardless of pure, ability or

K-Lite 94.9 FM

marathoners

Refreshments: Fruit - Juice - Kashi - Snacks Free Drawings: Gift Certificates - Dinner for two-week-end Trips - Cruise: Free drawings are open to all-No purchase necessary-Must be present to win

It's Flag Day-Come walk with your family Sunday is Father's Day - Walk with your son, daughter, grandfather or dad.

Nike walking shoes can be found at LOCKER ROOM SPORTS SHOES

AL BEST, INC THE RENNER'S STORE DVENTURE 16 MER'S SHOT STORE

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STREICHURS Carlshad, Chula Vista, Parkwas Placa, Mission Valles Center

For further information call 437-8344

You may begin your walking tour anytime between 7:00 a.m. - 8:30 a.m. This is a walk-not run-all traffic laws must be observed -all walking is to be done on the sidewalks.

The San Diego Symphony and 69 XTRA Gold

Present



The Spinners!

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

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

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

PARENT'S SIGNATURE

READER'S GUIDE TO LOCAL EVENTS

in four divisions — from elementary school through college — are screened on Saturday, May 31, 2 p.m. to 4 p.m., Mira Mesa High School Media Center, 10510 Reagan Road, Mira Mesa, Call Bill Male at 566-2262 x 258 for details

"Star Wars" Trilogy Screening, Trickies are encouraged to come in costume for a screening of the three blockbuster Star Tek movies, Star Trok — The Mation Partner, Star Trok — The Mation Partner, Star Trok II: The Stand had Space Started, June 1 Start and Star Tek III: The Start Lowertown. Proceeds benefit the Girls Club of Chula Vista, Tskets are available.

"Monday Night Film Series," Serget Essenstein's 1925 masterpiece of montage. The Battleship Potenkin, serectis Monday, June 2, 7 p.m., third floor auditorium, San Diego PublicLibrary, 820 E Street, downtown, Free.

"Windows on Your World," the Grossmont-Cuyamaca Community College District sponsors the travel film series, which this week features Friendly Finland, shown Tuesday, June 3, 2 p.m. and 7-30 pm. East Country Performing Arts. Center, 210 East Main Street, El Cajon. Tickets are available at the box office or by calling 440-2277

"Grand Caryon: The Hidden Secrets," these Academy Awards and a Academy Awards and Awards

Space Center Film, in addition to the ongoing Halley's Comet Watch, Groud Conyon, and other programs, the Reuben H. Fleet Space Theater and Science Space Theater and Science Space Theater and Science has been supported by the theater of the space of the theater of the space of the theater of the space of the Hall Space of the Center of the space of the theater of the space of the created live and projected onto the Comimas screen. Shows tunes as scheduled for Fridays

ickets and Saturdays at 10:15 p.m., at on Saturdays and Sundays, a 6 p.m. show is added. For more information, phone 238-1168.

Lectures

Hutchel Indian Culture, goest curator for the ongoing exhibit, "Mirrors of the Gods Reflections of Hutchel Reality," Susana Valader will present a slideillustrated lecture today, Thursday, May 29, 7 p.m., Museum of Man auditorium, Balboa Park, 239-2001.

Maimonides Lecture Series, Victor Goodfill, professor of sungery at the UCLA School of Medicine, prosents the final lecture of the series: "Maimonides Personal and Communal Physician," roday, Thursday, May 29, 7-39 p.m., Luebow Auditorium, UCSD. Free. Phone 452-3120 for details.

"Venturi, Rauch, and Scott Brown," Robert Venturi, the man behind the design team whose samples, drawings, and photographs for awardwinning projects go on view this weekend at the La Jolla Museum of Contemporary Art, will speak on the firm's ground-breaking work, Friday, May 30, 7 p.m., Sherwood Auditorium, 700 Prospect Street (in the museum), La Jolla. 454-3541.

"Contemporary Daskets and Current Trends in Basketry," cursor Sheren Lalbant present a slide-illustrated lecture in conjunction with the opening of the exhibit on baskets, Saturday, May 31, 2 p.m., International Gallery, 643 G Street, downtown, Fire, 235-825.

downtown. Free. £39-56.53.
Beginning and Otherwise
Aspiring Poets may register for a workshop sponsored by Witter's
Bookstore and Haven. Surday, June 1, nown to 2 p.m. Local writer/performer Hal Alexander leads the group location: the bookshop, which is located at 341 Adams Arenue. Normal Heights. 282-3853.

"Fundamentalist Anonymous: How to Save a Fundamentalist from Himself" is the topic of a lecture by Phil Paulson, sponsored by the Humanist Association of San Diego. Sunday, June 1, 730 p.m., Craistroots Cultural Center, 1947 Thirtieth Street, Golden Hill. Free, Call 46-5301 or 273-2261 for information. "Brown-Bag Lecture Series," border control researcher Joe Nalven presents "An Anthropological View of a Third World City: I jijuana," Monday, June 2, noon, Hewett Hall, Museum of Man, Balboa Park. 239-2001.

Life in Nicaragua is the subject a talk and slide presentation by Lowell Blankfort, Monday, June 2, 6:30 p.m., La Jolla Public Library, 1006 Wall Street, La Jolla, For more information call 459-5174.

"How to Get What You Want From a Man Sexually and Emotionally," To ploying him an AL: Remon. Maybe putting up with his mother will suffice. According to Theresa Cereshaw, women can get more of what they want and need from a man. She couplains how, Tuesday, June J. 200, pp. 1200, pp. 12

"Beyond War," an introduction to the "Beyond War" movement is presented by K. Eckhart, Wednesday, June 4, 6 p.m., La Jolla Public Library, 1006 Wall Street, La Jolla. 459-511. (continued on page 6)







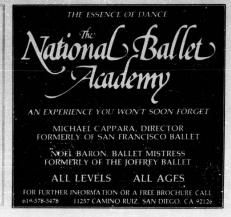
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Now livelier than ever. Almost every night, popular favorites and a touch of jazz. And your requests, of course. No cover or minimum Tuesday through Thursday, 8 p.m. to midnight.

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

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Special show times &
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454-9176

Menday Amateur Night—NO COVER 2-drink minimum every evening Sorry, you must be 21 or over

916 PEARL ST., La Jolla (619) 454-9176



Radio/TV

It's a Mad, Mad, Mad, Mad World," Spencer Tracy and Milton Berle star in the 1964 comedy about four drivers mas scramble to find buried treasure Saturday, May 31, 1 p.m. KGTV, Channel 10.

"Kilimanjaro," the ecological habitats and multiple climate zones of Africa's highest mountain are explored on Na Sunday, June 1, 8 p.m., KPBs TV, Channel 15

This Saturday, May 31 and Sunday, June 1-11:00 am-8:00 pm-both days!!

psychic fair

AT THE MT. VERNON INN

501 West Mission Avenue (Off Center City Parkway

AND LECTURES!!

Over 20 readers

Sundays, 9 p.m. to 11 p.m., XHRM-FM (92.5).

"Election '86: The Final

Maureen O'Connor and Bil Cleator square off in the last debate before Tuesday's election, Monday, June 2, 8 p.m., KGTV. Channel 10.

"On Golden Pond." Henry Fonda, Katherine Hepburn, and Jane Fonda star in this Academy Award-winning drama about coming to grips with age, Monday, June 2, 9 p.m., KFMB-TV, Channel 8.

Live Election Coverage begins at 8:05 p.m. on Tuesday, June 3 "Election Central" will cover all the races from the San Diego Prop 51 to the results of the antipomography initiative in Santee, KSDO-AM (1130)

"Teen Pregnancy in San Diego," Teen Pregnancy in San Diego.

This year more than 8000 San

Diego teens will become

pregnant. Viewers may call in
their questions and comments

regarding the controversy to this
live special, Tuesday, June 3,

KPBS-TV, Channel 15.

Special game and food booths are the reatured arriaction at the annual St. Charles Spring Baraar, this weekend, Saturday, May 31, and Sunslay, June 1. 10 a.m. to 9 p.m., St. Charles Catholic Church, 990 Nineteenth Street, Logan Heights. For information 423-2877. Country Fair, the fifth annual Lions Country Fair begins today, Thursday, May 29, and continues through Sunday, June 1, at the Poway Valley Riders Association grounds in Poway, Included in the schedule of events are a fiddle contest, car crushing demonstrations, custom "show the schedule of revolute of the contest, are revolute or revolute or whose tracks." a cute buby contest, country and western entertainment, livestock displays and sales, Wild West "shoottost," square dancers, and more fun for the family. Phone Dan Dirkes at 237–2730 or 486-6649 for details or directions.

Psychic Fair, a ventable smorgasbed of phenomena— strology, tract, past lives, crystals, postree thinking, and obseledable—sell by presented Metaphysical Conference, this weekend, Statulay, May 11, and Sunday, Jine 1, 11 a.m. to 8 p.m., Mount Vermo Inn. 501 West Missen Avenue, consultations for a fee. For more information phone 287-8029.

Vintage Paper and Collectibles Show, buy, sell, or trade autographs, Disneyana, rare records, baseball cards, stock

certificates, and "related ephemera," Sunday, June 1, 10 a.m. to 5 p.m., at the Al Bahr Temple Shrine Auditorium, 5440 Kearny Mesa Road, Kearny Mesa.

Field Trip, birder Rosemary Ford leads a four-hour outing covering the trails on the Audubon Society's custodial sanctuary, Society's custodial sanctuary, Saturday, May 31, 8:30 a.m., Flying K Ranch. Alpine. For directions and more informati call 280-7710.

Art Sale, the Carmel Valley Artists association hosts a two-day sale of their creations (these

ART & MUSIC

Sunday, June 1-11 am-5 pm Fine art by local artists Folk music by Blake Rogers

Free cup of coffee with any dessert. With this ad, good through June, 1986.

2008 Main St., Julian 765-1141

THE JULIAN COFFEE HOUSE **FESTIVAL**

Come to the mountains and enjoy!

William Peterson, editor of ARISPACE magazine, will serve as juror. The judging process will be conducted in two phases the preliminary selection will be made from slides; final selection will be made from the original works of art. Entries are due on or before July 7

details or directions.

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

ARTISTS

SEPTEMBER 27 - NOVEMBER 2

All San Diego area artists are invited to enter the 1986 Annual Artists Guild Exhibition at The San Diego Museum of Fine Art The prospectus will be available at The Fine Arts Museum: also at local universities, colleges and art supply stores.

Presented by the
ALEXANDRA INSTITUTE
dmission FREE! Mini-readings \$15
For information call 287-8029

according to the great

Jimmy

Saturday, June 7 8:00 pm

Sherwood **Auditorium** 700 Prospect St. La Jolla

Tickets \$11.50 advance. \$13.50 evening of performance. Tickets available at all TicketMaster locations (including Mad Jack's, May Co., UCSD Box Office & SDSU Arter Ticket Detter: tokets purchased through TicketMaster subject to \$1.25 service charge). Or call 232-0800 for phone orders. For more information or series subscription lockets. call 459-1404.

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



Marshall Sviver The World's Fastest Hypnotist

\$2.00 cover

Daily Events

Monday & Friday: Happy Hour 5-8 pm
Monday: Club i-D

Tuesday: Regress, Kamikazes & Crammies \$1.25
Wednesday: Nu Release, \$1.25 wells
Thursday: Terminal Mix, 75 wells, 75c draft
Friday & Saturday: Mega Mix Night
Sunday: Black Vinyl, \$1.50 Black & White Russian



945 Garnet Avenue - Pacific Beach - 276-4653

TO LOCAL EVENTS

ceramics and enamel wares, wood objects, tapestries, cloisonne, wearable art, baskets, paper art, dolls, and more) on Saturday, May 31, and Sunday, June 1, 10 a.m. to 3 p.iu., 2244 Carnel Valley Road, Del Mar. 755-4037.

Cactus and Succulent Show, the Cart us and Succulent Show, the Sant Diego Cactus and Succulent Society holds its annual plans show and sale this weekend in the Majorea room, Casa Del Prado, Balbao Park. On Saruday, May 31, the show runs from 1 p.m. to 5 p.m., and on Sunday, June 1, from 10 a.m. to 5 p.m.

rree. "An Evening in Old Old Town," you'll feel you've stepped back in time a you wander through this re-enactment of Old Town as it was at the turn of the century. The evening's entertainment, which features soldiers, sugaerro, and more, south as 6.30 pm., Saturday, May sattle as the control of the century of the centu

phone 419-7376 or 298-4499.
Chili Cookoff, live music, duncing, rides, games and food, food, and more food highlight medical, and food highlight manner. The cookoff, Sunday, June 1, 10 a.m. to 6 p.m., Walnut Crove Park, San Mascox. The park is located of North Yuro Labe Valley Road Cookoff, Sunday, June 1, 10 a.m. to 6 p.m., Walnut Crove Park, San Mascox. The park is located of North Yuro Labe Valley Road, Turn Park Valley Aller Road, Turn north and follow the signs. For details call 744-158.

Book Sale, fiction, nonfiction, paperbacks, and baked goods will be on sale at the annual Friends of the Del Mar Library book sale, Sunday, June 1, 10 a.m. c. pel Mar City Hall, Eleventh Street and Camino del Mar, Del Mar. 755-1666.

perspective of a nine-year-old soy. Saturday, May 31, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Phone 454-0267 for ticket

Russian-born Comic Yakov Russian-born Conne Faxor Sommorfi appears in a benefit performance for the Jewish Family Service of San Diego, Menday, June 2, 8, p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, All seats are reserved. Phone Singers and Instrumentalists are invited to audition for the Must Makers Club, whose programmic unus the gamut from Beethoven to Broadway. For details phone Dorothy at 276-6067 or 274-2820.

Sports

CKETS

BEST SEATS—BEST PRICES
PADRES—ALL HOME GAMES
SPORTS BAG NIGHT June 7
DODGERS SERIES June 13-15

OZZY W/METALLICA

FREE BAT with purchase of pair of tickets

EDDIE MURPHY June 12

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PETER ROSE BERLIN ZOO" "LOYALTOWN, U.S.A." "sparkles as it disarms"

Sahirday, May 31.8 p.m. Sherwood Auditorium 700 Prospect St. La Jolla CA 92037 (619) 454-3541

Admission \$4 LJMOCA members students and seniors \$7 general. TICKE THASTER

AT MAY COMPANY AND MAG JACK S TICKET MASTER CHARGE (816-787-880)

La Jolla Museum of Contemporary Art

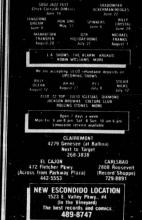
In Person.

Three on the Bill, jokesters Par Gone, Allan Stephan, and Felicia Michaels are on-stage today, Thursday, May 23, 9 pm., May 30, and Samuday, May 11, seven, comics are featured in a special lineary, how times are Sunday, June 1, the weekend consect for medical Angel Sulana, Birl Mannatl, Rome, Kenney, pm. show time. The Comedy Store is located at 916 Pearl Street, Isa plata, Annateur night at Street, Isa plata, Annateur night at Mannatl, Romedy Store is located at 916 Pearl Street, Isa plata, Annateur night at Mannatl, Romedy Store is located at 916 Pearl Street, Isa plata, Annateur night at Mannatl, Romedy Store is located at 916 Pearl Street, Isa plata, Annateur night at Mannatl, Romedy Store is Romedy Store is located at 916 Pearl Street, Isa plata, Annateur night at Mannatle Romedy Store is Romedy Store is Romedy Store is Romedy Store Menday, 454-917, except

Performance Artist Rachel Rosenthal leads a errormance Avra Naccourter Communication of the superior environment" of the superior environment" of the superior exhibition." A Moving Pount of Balance. by Beh Annes Pour of Balance, by Beh Annes Pour Old Paris of the State of the State

"Phantasm," local artists and performers climb on-stage at th San Diego Repertory Theater, Friday, May 30, 10,30 p.m. to present various performance ar theatrical, and musical works. The theater is located at 1620 Sixth Averue, downtown. 232-5347.

"Viva Vaudeville!" Series, New "Viso Vandeville" Series, New York performance artist Peter Rose makes his California debut in Berlin Zoo and Levalutoria. USA, awa plays from his New the Wall Stories. Berlin Zoo internacional Series Zoo woung American low-up postwar Cermans, with his Intraves of a neviralized Yiddoh culture.



teontinued from page 7) workshops, held each Thursday, 6:30 p.m. to 8:30 p.m.. Federal Building, Balboa Park. Beginners are especially welcome. 293-3480.

Special Olympies, more than 550 arbitres, including numeron out-of-town teams, competer in the of-town teams, competer in the of-town teams, competer in the olympies, beld Friday, May 30, through Sunday, June 1, at SISSU, Eventr, which began w 9 arm, feature track and field.

See the olympies of the o

Outrigger Canoe Sprints are featured in the season's first

event, the Noah Kalama Regatta, bed Sarunday, May 31, on the Marinday, May 31, on the Hilson Holed. The races, sponsored by the Hanchano Club of San Diego, begin at 9 am and over courses that range from a quarternile to two miles. Free viewing, For details phone Tim Biley at 213-4634 or Dee Van Winkle at 422-4577.

Auto Racing, El Cajon Speedway's next event of the sesson is a night of all-class stock car racing, Sextuday, May 31, Gates open at 6 p.m., qualifying runs start at 613 p.m., and the races begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Cajon. 448-8900.

What is

Entertainment Law?

Contray to popular helid, entertainment laut is not a malgot athemay juggling that the study of the study and particular study and study study and stu

Free initial consultation Personal injury · Criminal law · Entertainment law

VALLEE & TUCKER

Walk/Jogathon, the Community Congregational Church of Chula Vista sponsors this 3.3 mile event, which benefits Project Crop, for the relief of famine in undeveloped countries, Saturday, May 31, 8 a.m., Rohr Park, 4548 Sweetwater Road, Chula Vista. Call 425-8340 for details.

For Runners, the "Invitational" Carlbad 5000 begins at 9 a.m. on Sunday, June 1, from the corner of Jeffenon and Grand in Carlbad. This me, which features Olympic silver and brince medialsty, as well as top nunners from usonal the world, as proceeded by a more plebsam proceeded by a more plebsam of at 7.45 a.m. and is expected to draw some \$300 centrature. For details phone 483-9501.

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

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

For Kids

Anyone Age Ten and Up Must Register Today if he or she wants to participate in the Scripps Institution evening occanography cruise, held Monday, June 2, 5:30 discuss oceanographic techniq as they pull samples from San Diego Bay. For reservations phone 452-4578.

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

More Theater, Nyfrm the Sprite More Theater, Nytfm the Sprite is the heroine in the ongoing episodic work, presented with Papack John by the Saturday Play Company, Saturday, May 30, Marquis Public Theater, 3717 India Street, downtown. For performance times and reservations, phone 296-9092.

THE MISS GREATER SAN DIEGO

PAGEANT

Win use of a new car from Corney Subaru, entry into Miss California, U.S.A. plus thousands of dollars in gifts and scholarships.

We will also be crowning Miss Southland and Coestal Cities and the 9 other semi-finalists will have an opportunity to go to the Miss California, U.S.A. Pageant in October. Scholarships available to all contestants.

Entry deadline August 23

Ages 18 to 25 Call now 222-7984, 275-4696, 748-2901 or 698-0543

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LYCEUM SPACE, 76 HORTON PLAZA \$10 general admission. \$7 Sushi members

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America's Original Comedy Showcase

Kelly Monteith



Appearing May 29-June 1

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

Audition Night every Monday Doors open at 6:30 pm for dinner Call for reservations and information

832 Garnet Ave., Pacific Beach, CA (619) 483-4520

TO LOCAL EVENTS

Musicians, Saturday, May 31, and Sunday, June 1, 11 a.m. and 1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 466-7128.

Children's Day Fair, games, clowns, balloons, food, and fun for the whole family are featured during this aftermoon event, Saturday, May 31, 1 p.m. to 5 p.m., Central Assembly of God, 4/0 North Mollison, El Cajon. Free. Call 442-9465 for more

Peace Play, Child's Peace, a play written and performed by children premieres this weekend, Friday, May 30, and Saturday, May 31, at the Normal Heights Community Center, 4649 Hawley

Boulevard, Normal Heights. Saturday's performance will be preceded by an all-you-can-eat spaghett dinner at 6 p.m. Performances for both nights begin at 7:30 p.m. Call 543-4600 or 281-7678 for details.

Preschool Nature Tours, Solana Preschool Nature Tours, Solana Beach naturalist leads preschoolers and accompanying adults on a nature walk of the Quail Botanical Gardens. Tuesday, June 3. Free, Groups are limited, and reservations are required, For times and receivations, call 942-3482.

Children All Ages are invited to participate in an arts and crafts program held Wednesday, June 4, 2 p.m., in the Children's Room of the San Diego Public Library.

820 E Street, downtown. Fre 696-3927.

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

Acting and Dance Classes for Jeens are held on Mondays at 4 p.m., the Studio for Performing Arts, 3735 Adams Avenue, Kensington. 283-0446.

Preschoolers are invited to bring an adult for the half-hour story time session, Wednesday, June 4, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free, 474-8211.

Galleries

"Rhythmic Silks," paintings, sculptures, and fabric designs by Gary Fey the designed one of those hot negliges worn by Linda Evans on Drawdy lar on view roday, Thursday, May 29, through July 19, Walter Library, USIU, 693-4639.

New Gallery Opening, the Art New Gallery Opening, the Art Site, a nonproint cooperative gallery, opens with an exhibit of sculpture, photographs, paintings, and ceramics. On Friday, May 30, 7 pm., the work For Joann is se performed by Lynette Heitman. The gallery's grand, opening lasts from 5 pm. to 9 pm. The Art Site is located at 921 E Street, downtown. 272-0561. works in a show that opens Friday, May 30, with a 6 p.m. reception. The works remain a view through June 28. Spectra is located at 744 G Street, downtown, 232-9743.

"The Human Form: A Multimedia Interpretation. Multimedia Interpretation," eight artists of the cooperative Tierra Alta Arts Gallery display then works in this exhibit, which opens with a reception on Friday May 30, 6 p.m. to 9 p.m. The gallery is located at 4252 University Avenue in North Park, 692-0475.

Artist' Studios at MBS, located at 744 G Street, downtown, are open to the public once a month. On Friday, May 3C, 6 p.m. to 9 p.m., members will be on hand to



MODELS NEEDED **FOR HAIR SHOW**

An exciting opportunity to be with London's best: Jon English of Aveda.

All lengths-female preferred.

Work to include: full cuts, minor adjustments and the latest in extensions and hair pieces.
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Model Call: June 2, 7:00 pm (Day of show June 30)

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CATALINA \$89

Overnight \$128

SUNSET FLIGHTS \$75

Per couple

CERTIFICATES

Southern Wings 456.1212

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SUSHI

metal, and bronze in this juried show, sponsored by the Hart-Lael Foundation. A benefit reception in held Monday, June 2, 7 p.m. to 9 p.m., and the works remain on view through June 29, Circle Galleys, 7501 San Diego Avenue, Old Town. 296-2596.

Old Town, 296-2596.

"Arnold Newman Five Decades," some 160 color and black-ond-white photographs of famous and influential Twenterlaws on the color and the photographs of famous and influential Twenterlaws on the service of the se

Pottery Sale, ceramic works by UCSD students and faculty are on sale from Wednesday, June 4, through Friday, June 6, 10 a.m. to 5 p.m., UCSD Crafts Center, UCSD 452-2637.

Collages and Tile Art, works by

Collages and Life Art, works by Susan Beere can be seen through June 4 at the Carousel Art Callery, 1040 First Street, Encintras. Hours are 10 a.m. to 4 p.m. Tuesday through Saturday and noon to 4 p.m. on Sunday, 753-8472.

Bronze Sculptures, an exhibit of twenty-two statues by Spanish-born anist Pept Leon continues on view through June 15, Riggs Callery, 2550 Fifth Avenue, Hillcrest, Gallery hours are 9 a.m. to 6 p.m., Monday through Friday, 235-9065.

"Photographing Ourselves:
Contemporary Native American
Photography, "astry photographs
by twenty-six 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., Centro
Cultural de in Rana in Balbon
Park, 235-6135.

"Important Ninteenth- and

American artists are represented in this show, which continues through tomorrow, Friday, May 30, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

New Works on Paper by Martha

t, San Diego. 299-3232.

Chatelain remain on view through Saturday, May 31, the Art Collector, 4151 Taylor

"The Basket: Form and Function," fiber arrays Shereen LaFlantz curated this exhibit of U.S. baskerry, which features 150 baskets of differing from traditional to wild) styles by fortythree national artists. The show opens tomorrow, Friday, May 30, with a 6:30 p.m. reception and remains up through July 11. Running concurrently with this show is an exhibit of folk for the most part) by Robert Tolone, International Gallery,



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235-825.

"Looking through Many Forms," wenty-two local artists are represented in works of glass, wood, and acrylic during this show sponsored by the felicitation with the sponsored by the felicitation of the felicita "Tables, Drawings, and Photographs," works by Roy McMakin, who has shown at Sushi Callery, UCSD, and in group exhabitions at the La Jolla Museum of Contemporary Art, go on view with an opening reception Saturday, May 31, 7 reception Saturday, May 31, 7 p.m. to 9 p.m., Quint Gallery, 664 Ninth Avenue, downtown. The exhibit remains up through July 5, 239-8592.

"Venturi, Rauch, and Scott Brown: A Generation of Architecture," the architectura and design firm (partners design the Laguna Gloria Art Museum in Austin, the Seattle Art Museum, the Oberlin College Allen Memorial Art Museum. Allen Memorial Art Museum, and other structures revend the country) is featured in an exhibit that opens Saturday, May 14, and continues through August 3 at the La Jolla Museum of Contemporary Art. Included are furniture, dinnersaire, photographs of buildings and, other projects, and a special graphics display. The museum is

La Jolla. 3-94-394.

"Glass on Metal," this juiced show features works by members of the San Diego Enamel Guild and opens with a reception on Sunday, June 1, 2 pm. to 4:30 pm. The show remains on view through June 20, Jewish Community Certet, 4/07 Fifty-fourth Street, San Deeps, Hours are Sunday, 1, de am. to 5 pm.; Mondo Lip Diego, 200 am. to 10 pm.; and Friday, 8:30 am. to 5 pm. 233-3672.

"Ceramics 1986," forty local cermics arrists display their works in this show that opens with a reception on Sunday, June 1, 4 p.m. to 7 p.m., Earthbound Gallery, 835 G Street, downtown. The show continue through June 30, with hours Tuesday through Saturday, 10 a.m. to 4 p.m. 234-1766.

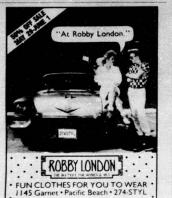
"Audubon: Science into Art." the Smithsonian Institution's Traveling Exhibition Service Traveling Exhibition Services sponsors this exhibit of sixry objects and works by the American naturalist, including original oils and drawings.

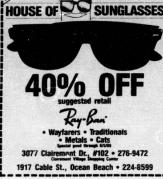
("Long Ton"), articles, and his palette. The exhibit, which opens Surday, June I, continues through July 31 at the Natural History Museum in Balbox Park. Free viewing with ameeum salmaton. 232–352 J.

"Sculpture San Diego 1986," twenty-four San Diego County artists exhibit twenty-seven works in paper, wood, glass, painted











TO LOCAL EVENTS

space at Patty Aande Gallery while Rebecca Zagorsky's paintings are on view in the smaller galler/, Patty Aande Gallery is located at 660 Ninth Avenue, downtown. Hours for the shows, which continue through Saturday, May 31, are Wednesday through Saturday, 1 p.m. to 5 p.m. 233-9242.

"Man'ouvre," large Ektacolor photographe and mirrors of mer in stereotyped roles or poses, created by Jayce Salloum, are o view through Saturday, May 31, at Sushi Gallery, 852 Eighth

Photographic Eshibits, the Museum of Photographic Arts in Balbase Park communes in dual Balbase Park communes in dual Time," works of Germany's people in the yeans before World War II, by August Sander, and Rossland Solomow's 'Earthress'. Constant Solomow's 'Earthress'. Third World: India, Nepal, Peu, and Guatemila. The exhibit continues until Sunday, June 1, 239-5218.

Multimedia Exhibit.

Multiruedia Exhibit, photography, ceramics, contemporary jeweilry, and fabric art are on display at the UC Crafts Center Faculty Art show, Grove Gallery, UCSD. The exhibition continues through Sunday, June 1. Gallery hours are from 10 a.m. to 5 p.m. Call 452-2637 for more information.

"A Moving Point of Balance," a multimedia exhibit "to liberate the mind and stimulate the sense" by Beth Ames Swarza includes music, five dramatic elements, and seven paintings. The eal-aist continues through Sunday, June 1. There is an admission fee to this showing at the Multicultural Arts Callery, 455 Markes Street, doesnown. 235 Markes Street, doesnown. 235 2002 ::: 235 2677.

"Mestitaje," design installations, pastels, acrylics, and textiles by Ernic Gonzales are featured through June 7, as are works in mixed media by eight other artists, Acevedo Gallery, 4010 Coldinich, Mission Hills. 296-8748.

Wood, Baskets, and Jewelry,' wood, Baskets, and Jewelry, featured artists for this multimedia show are Mike Shuler, Phillip Moulthop, Fran and Neil Kraynek-Prince, Henry Chackee, Orville Tsinnie, and

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Rita, Suzie, and Margaret Lee. The exhibit continues through June 7 at Gallery Eight, 7464 Girard Avenue, La Jolla. Mond through Saturday, 10 a.m. to 5 p.m. 454-9781.

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

"Eventual Transformation: Magic," ceramics by Brian Ransom and Luis Bermuder; sculptural fiber works by Gyorge Laky; and yeavely by Kim Bass Laky; and Laky;

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ontaci

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Mission Bay, Suite A
For more information 481-

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

Drawings and Paintings by Yugoslav artist 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 Rosler (she is currently a visiting artist at UCSD) uses there related videotapes that incorporate and juxtapose "images of language production, product consumption, and the development of and the development of "colonization of the self and

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other countries, by media and advertising." Her video

advertising." Her video installation remains on exhibit through June 28, Installation Gailery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 232-9915.

"Different Places, Different Culture," an exhibit of watercolon by Cheng Khee-Chee and Tan Choon Ghee comparing the lifestyles and landmarks of Minnesota and Matinland China is on display through June 30, Eva Chan Gallery, 7427 Girard Avenue, Is Jolla. Hours are 10 Avenue, Is Jolla. Hours are 10 through Saturday, 459-4343.

"Dr. Seuss from Then to Now," more than 300 drawings, illustrations, political cartoons, and books portraying your favorite Seuss characters remain on view through July 13 at the San Diego Museum of Art in

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"Jon Jerde: Redesigning the City," models, drawings, and slides of the architectural design of Jerde, on whose shoulders fall the praise or blame for the new Horton Plaza mall, are on view Horton Plista mall, are on view through August 3 at the temporary gallery of the San Diego Art Center, located at the street level of Horton Plaza at Broadway Place, Hours are 10 a.m. to 5 p.m., Monday through Saturday, and Sunday from 11 a.m. to 5 p.m. 232-5722

"Mirrors of the Gods: Reflections of Huichol Reality," an exhibit that was ten years in the making is on view at the San Diego Museum of Man in Balboa Park. More than 1000 artitacts of the Huichol Indians of the Sierra Madre Occidental region of



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You may have seen him in recent soft drink commercials. He has a show of his own (called MAX HEADROOM, of course) on CINEMAX, He also is hosting MAX TRAX music videos on CINEMAX. He's rude. He's hilanous. He asks idiotic questions and insults too Connect Cinemax for-only 99 cents! rock stars. Max will be back to bungle more music videos on MAX HEADROOM in July, if you can't wait to get a look at Max watch for him on MAX TRAX videos. Go twenty minutes into the (Restrictions may apply) future with Max Headroom - the first computer generated talk show host. Only on CINEMAX premium cable entertain



HOME OF MAX HEADROOM

Mexico are on view, including vam paintings, baskets, headdresses, rattlers, photographs, tableaux, and dioramas. The exhibit continues through March 29, 1987. For more information on the show and on related museum activies, phone 239-2001.

Things

(continued from page 1) an exploration of the literary form of the play and the novel and the nonperceptual imagery of literature — "theater of the of literature — "theater of the mind," she calls it. New York dancer Lisa Kraus

will appear in a solo work Wednesday, June 11, again at Sushi. Small Spectacles and Desert Island are the dance/narrative pieces to be performed. The first is a blend of dance, visual art, and language that borrows from Indonesian dance forms. Desert Island is a critically acclaimed piece based on Kraus's

Two solo performers appear Friday, June 13, at the San Diego Repertory Theatre. Los Angeles artist Rikky George and San Diegan Faul Best grapple artistically with various aspects of sexuality. George's performance piece Private

Phone (619) 589,9919

RICK BLUM

Practices is based on contrasts, particularly between the physical and emotional sides of sexuality. Best's Vocation Creation Preoccupation exercises his sense of humor in a study of media influences on gay and straight society and how this

The La Jolla Museum of Contemporary Art and Sushi co-sponsor a performance piece by interdisciplinary artist and San Franciscan Margaret Fisher and composer Robert Hughes. Six performers, including Fisher and Deborah Slater, integrate movement, multimedia technology, music, and poetry in two works, True and False Occult and War Nerves. The

Occult and War Nerves. The single performance is Sacurday, June 14, at Sherwood Auditorium in the museum. Mexico City is the home of FI Cuerpo Mutable, appearing Thursday and Friday, June 19 and 20, at Sushi Gallery. This four-member dance troupe performs the America performs the American performs the American premiere of The Morning After, a dance/theater piece about human relationships in a

numan relationships in a completely decadent society. Ethyl Eichelberger, New York artist/performer, is scheduled for Saturday and Sunday, June 21 and 22, in a solo show at the San Diego Repettory Theatre. In true New York style,

Eichelberger rarely leaves the Apple; this will be the West Coast première of Leer and his Obie-winning Lucrezia Borgia.

Performance artist/satirist Mark Anderson appears Wednesday, June 25, at Sushi Through various transformations — from schoolteacher to standup co

 Anderson frets over his place in our shrinking world and

in our shrinking world and takes a few swipes at performance art in the process. Second Thoughts is his title. Passing Through, by Los Angeles artists Lin Hixon and Jane Dibbel, closes Neofest Friday and Saturday, June 27 and 28, at Sushi. The work is a silent film with like must hill great the sushing film with like must hill great sushing film with silent film with live music narration. The composer, who will also perform, is Chris Darrow of the Nitty Gritty Dirt Band. A party and dance celebration follow the Saturday performance.
A mixed-media installation,

Frontispiece, by Janet Colby, will be on display throughout Neofest at Sushi. Gallery hours are Friday and Saturday, noon to 4:00 p.m. All Neofest events begin at 8:00 p.m. Venues are: Sushi Gallery, 852 Eighth Sushi Gailery, 332 Eighth Avenue, downtown; Lyceum Space, 79 Horton Plara, downtown; San.Diego Repertory Theatre, 1620 Sixth Avenue, downtown; and Sherwood Auditorium, La Jolla Museum of Contemporary Ar 700 Prospect Street, La Jolla. Tickets are available through Ticketmaster outlets or through Sushi (235.8466) those folks who are never at a loss to answer when the question is, "What's new?"

— Linda M. Nevin

Returns

RETUTIS

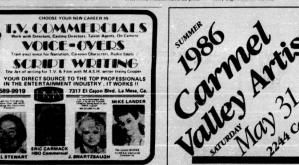
continued from Jugar D
popcorn only. That's because
she's vowed to accept no
money from developers. (Last
time she hash bot days, are
cream, and popcorn). Cleator's
people declined to return phone
calls, perhaps because they
table, orther, O'Connor will
offer free beer as long as it
holds out, given the new
austerity of the candidate; but
there are always several no-host
bars set up around the hall and
concouns. If it wern't for the concourse. If it weren't for the booze, the bad breath and swea would make a miasma out of the night air. And if, as Jesse Unruh once said, money is the mother's milk of politics, booze is its drug of choice. So drink. Memorize the following lines in order to avoid betraying any political naivete: "I wish they'd go back to the old

surveys of selected precincts announced by the registrar of announced by the registrar or voters just after 8:00 p.m., similar to the exit polls taken by the networks during national elections. They were considered the best indicators of who was on the way to winning but wer discontinued a few years back because of the expense. Now we simply post the turnous on a big board. Not the same at

"Oh, those are just the absentee ballots." The first votes posted will only be tee ballots, counted early They're conservative votes. If you're a Democrat, take every opportunity to use that line maybe even well into the night

"We won't know anything until the outlying precincts start coming in." This is really start coming in." This is rea sophisticated! The next big wave of vote totals (posted around 10:00 p.m.) will be fron precincts near the registrar of voters' office on Clairemont Mesa Boulevard. San Diego is a Mesa Boulevard. San Diego is a big city, and outlying precincts send their ballots to collection centers for relay to the registrat Those nearby are counted first. Make of this what you will.

"Has so-and-so come down yet?" Say this about the losing candidate for mayor at about 11:30 p.m., or when the outcome is obvious. The loser





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TO LOCAL EVENTS

make the concession speech before the winner comes to claim victory. When that person arrives, you'll know by the blinding lights of the TV

And, oh, yes, if you're disappointed with this year's meager victuals and go home hungry, wait until July 7, wher the new mayor is sworn in at her ... er ... his or her inaugural party. That is to be a substantial offering (time and location haven't been

remmed yet). Election Central takes place Tuesday, June 3, in Golden Hall, Community Concourse, 202 C Street, downtown. There is no admission, some free food and drink, lots of great viewing.

— Bob Dorn

Surf

history of surfing are of at least equal importance. We propose that the International Surfing Museum will at the same time serve as an international resource center, nousing a reference library containing books on surfing; surfing periodicals; films, videotapes and photographs of famous surfers; surfing events, and waves; and related posters and artwork. A special section of the library will enshrine surf

music and the musicians who have developed and popularize it. A further component will be a materials center devoted to surfwear, the complex history of which — the innovative and sometimes shocking changes in styles of beachwear and accessories over the years - ha never been adequately investigated. It has been suggested by some scholars in this path-breaking field that the surfwear collection might equally effectively be housed in the Library of Congress or the New York Public Library (where it would occupy the entire South Wing). But the surfers and long-time beach residents of San Diego, California, who are planning the Surfing Museum/Library believe that the centrality of surfing in modern cultural development demands an independent building complex.

Twenty years ago, International Surfing magazine (the chief journal for theory and research in surfing history) honored ten of the sport's pioneers at a Hall of Fame awards ceremony at the Santa Monica Civic Auditorium. Those ten surfing legends will remain charter members of the proposed new International Surfing Hall of Fame, to which suring rian or rame, to which new inductes will be named by a worldwide panel of surfing authorities, as more and more surfers of superlative achievement join the ranks of

Education Educational outreach is a

prime function of the nonprofi public benefit corporation, founded in 1984, which is making this application for support. A speakers' bureau wil be established to present edifying programs on the history and techniques of surfing, surfboard design and construction, and water safety Efforts will be made to institut courses at Harvard, Princeton Stanford, and Bob Jones, at both the undergraduate and graduate levels, on the history sociology, physics, poetry, cinematography, and marine biology of surfing, and when sufficient funds are acquired, w plan to endow a chair in surfing studies at UCSD.
Fundraising
To indicate our willingness to

for this expansion of the world's cultural horizons, we intend to hold an attractive fundraiser in San Diego this very week, with San Diego this very week, with the proceeds going toward the establishment of the organization's museum, Hall of Fame, library, resource center, and other research and educational facilities. The program will include a film festival (the rare 1937 Ruling the Cost, Bg Surf (rom 1965), and Cost, By Surf (rom 1965), and Golden Breedy, a live performance by the Ocean performance by the Ocean Beach Geriatric Surf Club and Precision Marching Surfboard

Drill Team, a slide presentation on the late surfboard design innovator Bob Simmons narrated by surfing historian John Elweil of Coronado, and a

surfing trivia quiz (though in surfing trivia quiz (though in this period of transition in the academic treatment of surfing, it may perhaps be difficult to distinguish between so-called trivia and the subjects of projected monographs and That is the grant proposal I

have written, though unbidden, for the Surfing Hall of Fame officers. I strongly urge them to submit it to the National Endowment, which I believe is likely to support this entern with many millions of dollars as they have done for so many other projects. While this step is being considered, it is vital that all supporters of surfing attend the organization's first major fundraising event as a sign to the government of the project's strong grassroots

upport.
The International Surfing The International Surfing Hall of Fame will present its fundrassing "Olde-Type Surf Film Festival" on Friday, May 30, 7:30 p.m., in the Golden Eagle Room of the Scottish Rite Memorial Center, 1985 Camino del Rio South, Mission Valley, Admission is by ticket angles had been been seen as the second of the South of the purchaseable at the door. For further information, phone 488-7748 weekday afternoons. — Barney Bolvan

Hayana

that doesn't go to bed these days, and at the top of tourists reports are raves about the Tropicana, where the final show begins after midnight, and the voluptuous, sequined dancers weave spells around the most blase of men. On Friday, May 30, forty

dancers of the Tropicana Ballet (roughly rhe number used during any single number and probably one-quarter of the company) will perform at the Performing Arts Theater of the Tijuana Cultural Center. The group is on a cultural exchange tour of Mexico, presenting the "original" Tropicana show in full exotic regalia with tropical music accompaniment. Two performances only are scheduled: 7:00 p.m. and 9:30 p.m. for this premiere Tijuana engagement, a rare — if not opportunity for San Diegans to witness the legendary revue that must have more than once prompted sputterings of Bourgeois decadence!" from the mouth of El Jefe, For reservations phone the Tijuana Cultural Center at 1-706-684-1132. The center is located on Paseo de los Héroes. less than a mile from the Sar theater on the grounds.

— Dinah McNichols

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith: commentary is by Jonathan Sawille and Jeff Smith. Information is accurate according for material gioren, is, but it is always uses to phone the theater for any last impute changes and to inquire about facet availability. Many theaters offer discounts to students, senior others, and the military; ask at the isos offers.

THE BALD SOPRANO and JACK, OR, THE SUBMISSION On the Brink, a new theater company in San Diesge presents company in San Diesge presents cast members for The Bald Soprano, directed by James B. Johnson, are Bob Blomgers. Leonie Johnson, are Bob Blomgers. Leonie Leonie Soprano, directed by James B. Johnson, are Bord Leonie Wester State Leonie Cast members for Jack directed by Jennifer Wyers, Johnson, are David Glaruer, Kaltheen Hanley, Betty

Se bace grade

Mathews, Raiph McDermid, Kathleen McNaily, Richard Metz, Ginger Perry, Dane Pitzel, and Donald Pugh. On the Brink has announced its goal to be the performance of modern classics. 'Our repertory will be one set plays: works of high artistic ment which are rarely performed outside of an academic setti ug." Future productions will include short works productions will include short works by such playwrights as Aibee. Chekhov, inge, Mamet, Pinter. Durang, and Larford Wilson. (Sm.) Marquis Gellery Theatre, through June 21; Friday and Saturday at 8:30 pm.

BERLIN ZOO and LOYALTOWN, USA LOYALTOWN, USA
New York performance artist Peter
Rose makes his West Coast
première as part of the La Jolla
Museum of Contemporary Art's
"Viva Vaudeville" series in the

The Bowery Theatre presents

LETTERS HOME

erwood Auditorium. Berlin Zoo Sherwood Auditorium. Berlin Zoo and Loyaldoum, USA are two plays in Rose's Oner the Wall Stories, a trillogy about the immigration of three generations. Berlin Zoo tells of the "exapades" of a young American Jew in postwar West Germany, and Loyaldoum. (SA is a look at childhood rituals as seen through the eyes of an ine-year-old. Rose, a 1984 CAPS award recipient, believed in the comment, mornologue, and Rose, a 1984 CAPS award recipient, blends movement, monologue, and song in his performance, which will be presented for one night only at the museum. (Sm.) La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Saturday, May 31, at 800 pm., For information call 454-3541,

BEYOND THE FRINGE ihe Old Globe Theatre opens its Summer Festival '86 with the popular British comedy revue — by Alan Bennett, Peter Cook, Jonathan

by Rose Leiman Goldemberg "Sylvia Plath — Letters Home" Selected and edited by Aurelia Schober Plath

Thursday-Saturday 8 pm Sunday 7 pm

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Through June 22 Originally produced by the Women's Project at The American Place Theatre Sundly at 2.00 pm.

CAESAR AND CLEDPATRA

For a bird run, the International

Company of LISB is staging George

Bernard Shaw's play about home

cases for ever they god's? Andrew

Barrick has directed the

production. Ken Ross plays Julius

Cleopatra. Fort Hornchick is the

scenic designer. Lis Sillwelf the

lighting designer, and Lauren

Lauren Lisb Company

May 30, through June 8, Fridge,

May 30, Stautugh, May 31, and

Turesdigs, June 3, Through Sautulay.

Sunday, June 1, and Smiday.

CAROUSEL

CAROUSEL
The Lowerson West Village Theore
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of Richard Rodgers and Ozer
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EMINENT DOMAIN Reviewed this issue. Gaslamp Quarter Theatre, through July 19, Wednesday through Saturday at 8.00 p.m. Matinee Sunday at 2:00 p.m.

FOR COLORED GIRLS WHO FOR COLORED GIRLS WHO HAVE CONSIDERED SIGICIDE! WHEN THE RAINBOW IS ENUE! The Educational Cultural Complex and New Horizons Theatre are staging Ntozske Shange's choreopoem about the black woman's experience, as told through the lite stories of seven characters. Alan Craig DiBona has

directed the production. Members of the cast are: Alyes Smith Cooper. Beaumy Namil Cooper. Be Miller, and Dudley Moore. Pactors Whitehead, who replaced Jonathan Miller in the original Booschway and the production and vill perform in a slong with hom Lecu, Adam K. Okazaki is the securio designer. Stewn Subin the contarné designer. Stewn Subin the contarné designer. See Miller Stewn Subin the State of the State of

800 pm. Sunday at 700 pm.
GRSHWIN. BY GIGNEE
The North Crainty Community
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American Community
Thorate is a firstly a core mutalarranged and compiled for the
American directs the production,
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Couge and his bottler is
Couge and his bottler is
A fendall, Herri J. Buettner,
Arisan Renner Mulderin, Shirtige
Russell, Martion Schmidt, Margie
Marvick, John Reprock and Richard
Broussi. Saff for the production are
Loth Dilabeagh. Firm Zeferu.
and Jacques and Diana Condor.
(6m) (Sm.)
North County Community Theatre,
Friday, May 30, through June 22:
Friday and Saturday at 8:00 pm.
Matinee Sunday at 2:00 pm.

Matines Sunday at 200 pm. THE GOLDER AS Currey, Jr. THE GOLDER AS Currey, Jr. the connecty by AS Currey, Jr. the connection of the could be connected to the production, with assistance from Collette Cullibyle Members of the colletyle period the assistance from Collette Cullibyle, Members of the collety of the collety

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Jimes of Coast
Jimes of Canada's pre
directs the production. Members of
the cast include fish Boussom,
Michael Canasan, Anthony Forkush
Long, Robert Merking, Goorge
Speridatus, and Benjamin Stewet
designers. Sylva Moss the coatume
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The improvisational connecty team returns to the Tittine with a show that includes both scripted material and improvisational connection and improvisational control of the group of the properties of the group.

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THE ODD COUPLE The Pine Hills Players are staging the popular Neil Simon comedy about Oscar and Fellx, newly divorced men who become unlikely roommates. Scott Kinney has

NEOFEST IV: GAMES

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For its inaugural production of the new Lyceum Theatre in downtown

Sen Diego's Horton Plaza (and folis, let me tell you it feets good finally it is the sent good finally it is the sent good finally in the sent goo

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750 pm. cursan a coup pm.
PAMAN 2019:
The Firest Dinner Theatre preservis
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Fellbert and stageted from Mourous
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Oscar Madison), Clark Kaplan (as Felix (Ingark, West) Burrier, Gary Kirkpatrick, Dean Morris, Böb Dummitt, Sally Macfarlare, and Sue steak or ribs, cooked in the mountain air of Julian, precedes the mountain air of Julian, precedes the performance (vegestarian entries are also available). (Sm.) aught Jurne 21: Friday and Saturday, dinner at 7:00 pm., curtain at 8:00 pm.

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RAP MASTER RONNIE
Is back at the Bepl And it's as funny
as ever. Garry Trudeau and
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improved. The show's eighteen musical numbers are shaper, the triming for more presist. The settern strained is not presist, the vestern performances, and the replacements (Johnn Reess, James A. Strait, and indistinguishable from the vest. And the seemingly impossible has also happened William Anton, who have been seen to be a seen for the strained from the vest. And the seemingly impossible has also happened William Anton, who is not second nature to man, so ingramed, in field, as to be show, Rap Meater Rounie is not seen before as found the span, more parameters of the seen before as found the span seems of the seen before as found the span seems of the seen before as found the span seems of the seen before as the seems of the seems o eems Fur those unfamiliar with the show, Rap Master Romie is a ninety-minute spiret through the show, Rap Master Romie is a ninety-minute spiret through the backet the president, the musical also satiries the major concerns of the day—musical way the Moral of the day—musical way the Moral America — as well as those issues to accommend enough about — to accommend enough e



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William Anton in the role of

William Association the fiber of the SHOTY OF A MORNING
The La Jolds Plephouse open as fourth surmer season with the world premiter of the jazz musical by the late Julian Cannonisal the most of the properties of the jazz musical by the late Julian Cannonisal Late The musical is based on the legend of John Henry, who comes down from heaves to rave against the propole to the "Pormist Land." Playhouse artistic director Des McAural directs the production and the production of the Paddison, Staart K Robinson, Michael Eawal Stevens, Stevant Wilson Turner, Charlaine Woodard, and William Nuraman. Disnore and William Nuraman. Disnore and William Nuraman. Disnore disnored the sonic designer, Stoan Densition the costume designer, Richard Rodell the lighting designer, and John Kilpine the disnored designer, which Kilpine the Control of the Paddison of the Control of the Control of the Paddison of the Control of the Paddison of the Control of the Cont

SOLID GOLD STERLING —
A LOVE STORY
In a benefit to raise the awareness of

women's issues in chemical dependency. Sen Diegans Rosemary Ward and Bernie Popp are performing in a musical revue Armong the songs in the revue are Armong the songs in the revue are Sunny Glets Blue," and "The Greatest Low of All." Proceeds will go to the Kiva Project (Kiva: an American Indian word meaning. go to the Niva Project (Niva an American Indian word meaning healing lodge"), which is a residential treatment program for chemically dependent women and their small or infant children. (Sm.) with their small or infant children. (Sm.) with the small or infant children. (Sm.) Thursdey, May 29, at 800 pm. For information call 442-0277.

Information call 442 0277.

THE TAVERS
This play was born as a serious microdrama about the even events are not serious and the serious development of the s

Jones, with both hering just completed a crash course on the completed acrash course on the completed acrash course on the director, Heath erillones every scene in a performance that is well worth seeing. Around him, however, assembled an uneven cast, and too often the evening makes up in noise saterabled an uneven cast, and too often the evening makes up in noise what is lacks in suddetly. Phyling what is lacks in suddetly Phyling tooks, and sattizing the genre is veen tougher. The acting must be deliberately broad but also deft under the complete of the complete of

one to bundle up. (Sm.) Lamb's Players Theatre, through June 21: Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 am.

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d 2 Steve Pearson. The festival will present the plays in two separate programs. For program information call 452-4574. (Sm.) Warren Theatre. (JCSD. Thursday, May 29, through June 1; Thursday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matter Saturday and Sunday at 2:00 pm.

YOU'RE A GOOD MAN, CHARLIE BROWN OnStage Productions presents the

musical entertainment based on the Fearnies comic strip by Charles M. Clark Gener Helb Flector has directed the production. The cast sinculade Fand Herniatts. Sawly Cohex, Jeffrey Liera, and Denise Millison. The set and and designs are set by Brenda Torquison. (Sm) OnSage Productions. Friday, Flag 30, through July To Therniday through Sautocky at 500 pm.

ZORBA

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Civic Theatre, through June 1;
Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m., and Sunday at 3:00 p.m. For information call 236-6510 or 232-0800.

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READER'S GUIDE TO THE MUSIC SCEN

Music commentary is by Johr: D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

For a career musician, few things can offer the odd mixture of excitement and uncertainty convene with the understanding that they will perform original music. Discovering each other's technical strengths and weaknesses and adjusting accordingly; collaborating on new ideas with players whose creativity quotient is an unknown factor; finding the right formula for musical and personal compatibility; and personal compatibility; and speculating not only about how the product of a combined effort-will sound, but also about how it might change — these are the things that conspire to make the formation of a new group both, exhilarating and a little scary. Unless the musicians in question are famous, of course, these concerns usually remain private and rarely touch the lives of anyone outside the hand's immediate sphere. On the other hand, when one is as well known in his hometown as is Hollis Gentry, that sphere can extend pretty far in any direction.

Gentry's recent departure from the very popular Fattburger surprised a number of observers of the local music scene who knew that the group was on the brink of escaping its regional identity. The severance



were true, and this coming

Wednesday those who have followed Gentry's career will have an opportunity to witness the unveiling of his new hand when Hollis Gentry's Neon performs its official public debut at Monk's in Mission Valley. Joining the new band on its maiden voyage will be guest fluids and GRP Records recording arisi. Daw Valentin.

flutist and GRP Records recording artist Dave Valentin, who appeared in the "Concerts by the Pay" series at Humphrey's last summer. In addition to Gentry on reeds, the new quintet features

Wednesday those who have

Ron Veilz, a guitarist soaked in . East Bay Grease who has played with Bloodstone, Buddy Miles . Tower of Power, and the Platters; keyboardist Dawe Wallace, who has performed with Logdins and Messina, toured with the Hues Corn Melissa Manchester, and the Manbatton Tenging for the Corn Melissa Manchester, and the Manbatton Tenging for the Corn Melissa Manchester. Manhattan Transfer (for whom he was musical director in the on the most recent Sheena Easton video, Bruce Stone, haston vaces, Bruce Stone, former bassist for the local rock band Ipso Facto, who has played with Larry Coryell, Joe Farrell, and Bruce Cameron (Stone was voted San Diego's best bassist in a 1985 poll): and L.A. drummer Johnny Castaneda, a studio percussionist who met Wallace while both were playing on an ocean cruise. It's a crack line-up



and one that in some ways' seemed destined to come together. "I've wanted to work ... with Veliz for a long time," said . Gentry at the band's recent ... press party and miniconcert at the Music Mart. "And Ron and I are both very excited about a playing with Dave Wallace, who's playing with Dave Wallace, whos a phenomenal keyboardist and who has a very unique approach to playing music. This also is the first opportunity I've had to play with Bruce since he got involved with Bruce since he got involved with rock and roll. It seems like we've all been talking about working together for a long time, and we're just now getting around to it. It's probably better that it's happening now, cause it just feels like the right time to do this."

Just feels fixe the right time to do this."

While allowing that Neon will not offer a radical departure from the pop-jazz with which Gentry has become identified in

recent years, venz suggested that the new band will be characterized by a flexibility that should make for some surprises and keep things fresh. "We all agree that we want to remain ree to stretch stylistically and also in terms of our actual sound," said Veliz. "It's important to us that we remai as contemporary, as 'high tech' as possible, and we've been as possible, and we've been investing in delay units, digital reverbs, Aural Exciters. Yamaha TX7 modules, and various other effects gadgets so that in concert we'll be able to create that 'high-fidelity stereo' sound that fugn-Indeity stereo sound that guys like David Sanborn and Lee Ritenour produce on stage. And I'll be playing a Roland guitar synthesizer at our Monk's gig." But despite the emphasis on the new technology, Hollis Gentry's Neon might prove to be less programmed than the typical pop-jazz outfit. "We're talking about leaving a space in our programs for which nothing has been planned," explains Veliz.
"As it is, we'll be taking turns in
the spotlight, doing solo spots
and pairing off for realiy and pairing off for really interesting acoustic duets. But we think it will be important to keep one 'free' space in an evening's set to leave room for spontaneity and new things.' While Neon will concentrate on their criticals and on on their originals and on material submitted by outside composers, the band will not shy away from some familiar pop music. "I can see us doing the

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ontinued from page 17) occasional Kenny Loggins or Al Jarreau tune," admitted Veliz, "as well as some more obscure as well as some more observe songs by other artists. Don't forget — Bruce has done a lot of singing, and I've done some, so this will definitely not be a strictly instrumental band. In fact, that's one of the things that excites me about Neon - we excites me about Neon — we can go in almost any direction we choose because of the level of musicianship and our varied

Gentry would seem to agree.

"As you know. I've played with some pretty good bands," he said, "but this one might have the best chance of becoming very successful due to the very successful due to the collective experience of the musicians involved. There's a high level of professionalism here, a concern for live performance that on a group level is far above anything I've encountered before." As strange as it might seem search of the control of as it might seem, word of Gentrys new band has not been contained within San Diego's city limits. Of course, his name is

familiar to many musicians living outside Southern California, but it came as something of a surprise when in a recent conversation, an executive with a major record label in New York City asked for an update on the development of Neon. One wonders what the interest will be once the band has a chance to play a few live dates. "That's where it all will come together," said Gentry.
"You can rehearse all you want,
but not until you play for a live
audience does a band become a

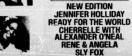
band. Our gig at Monk's will be real important to us, not only because it will be our first public concert but also because it will mark a major step in the development of a group character." Neon certainly made the most

of their sneak preview at the Music Mart. Playing on the store's permanent stage to a standing-room-only audience of media types and friends, the musicians produced convincing evidence that their decision to join forces was prudent. It might

have been first-night excitement, but I prefer to believe that the charged meshing of their gears inspired both Gentry and Veliz to play better than I'd heard them play better than Id heard them play in some time. And, as advertised, Wallace was a revelation. Playing a Chroma synthesizer MIDI'd to a Yamaha DX7 digital synth, he matched rich choral voicings beautifully with deep, chiming timbres to orchestrate both driven funktions and the same plants. tunes and executive ballads. For (continued on page 24)



San Diego Stadium Friday, June 20 7:30 pm





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- FRANCINO

DAVE VALENTIN & HOLLIS GENTRY



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

Two shows - 7 and 9 p.m Wednesday, June 4, 1986 Monk's 10475 San Diego Mission Road Only \$8 00

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



TUESDAY **JUNE 10 - 8PM** SAN DIEGO SPORTS ARENA

ANOTHER PACIFICONCERTS PRESENTATION

(continued from page 22) its very first performance outside a rehearsal room, Neon sounded superb. I think it's safe to assume that they'll sound even better Wednesday night at Monk's.

As if the first official public

performance of Hollis Gentry's Neon weren't sufficient reason Non weren't sufficient reason to attend this gig, the show will feature a relatively rare local appearance by Daw Valentin. A native of the South Bronx section of New York City who has become one of the most lauded jazz musicians in America since signing with GRP Records in 1978, Valentin is a versatile flutist who is just as comfortable playing salsa, classical music, fusion, African music, funk, or straight-ahead jazz — or simply coaxing urusual sounds from one of his collection of flutes and ethnic wind instruments. I caught Valentin at the recent Queen Mary Jazz Festival, and I was

knocked or thou only by his ability to swing soulfully but also by his determination to explore the flute's sound-producing capabilities. Not content merely to utilize the flute's conventions timbre in a traditional context, Valentin sings, talks, blows, breathes, or grunts into the breathes, or grunts into the mouthpiece to wring any number of uncharacteristic sounds from his axe. Included in his arsenal of exotic wind instruments is a new. translucent acrylic flute that incorporates fiber optics and laser technology noer optics and laser technology to produce colors as he plays. For the Monk's gig, Valentin will join Hollis Gentry's Neon on Gentry's "Park Lane" and "Yum Yum"; will enlist the band to Yum; will enlist the band to back him on some of his own tunes (possibly from his upcoming ninth album for GRP); and will perform unaccompanied. His appearance promises to make an already special evening even more alluring for local jazz and

pop-jazz buffs.
In a time when the marketing boldly delcares this to be "the debut album by Charlie Sexton." department of a record Apparently the company company is where the real expects the boy to stick around company is where the real creative action is it makes perfect sense to see someone such as Charlis Sexton packaged and promoted like make for IV moste. A wire, stylishly conffect, hollow-cheeked purior hunk on the order of teen ided Matt Dillon, the seventeen year-old Sexton has the youth, looks, and (thank goodness) the talent to — how you say in for a while. And why not?
Sexton's already accomplished more in his post-pubescence than most rockers do in a

A child prodigy on the electric guitar (yes, rock and roll has prodigies, too). Sexton played his first professional gig at age eleven and toured at thirteen as lead guitarist for Joe Ely Since then, Sexton's recorded with Bob Dylan, Don Henley, Ron Wood and Keith Richards of the Rolling Stones, and Cold Chisel's Jimmy Barnes, as well as with his first boss, Ely. And at as with his first boss, Ely. And a an age when most rock guitarists are just learning bar chords. Sexton was signed to a record deal with a major label. So is *Pictures for Pleasure* a suitable first outing for so precocious a talent? Well, yes and no.

First the no. There is omething about the album that bothers me, something that wasn't obvious until after several wastr obvious until are several listenings. The songs sounded fine, the production professional and appropriately "hot," and Sexton's one-man-band performances on bass, guitar, keyboards, and voice were ertainly a cut above the norm. But what surfaced was the sense that the record was purposefully and calculatedly tailored to and calculatedly tailored to acquire instantaneous credence with the "youth market." Stylistically, the music on Pictures for Pleasure is Marlhoro Boy, muscle shirt pop-rock — sort of a combination of Bryan Adams, Rick Springfield, and Bruce Sections with his proceed. Springsteen, with just enough Billy Idol thrown in to keep it off the "Adult-Contemporary" playlists. As that description

would imply, there is a heard-it-all-before feel to





talent to — how you say in Ameddica — make it big in this

Ameddica — make it big in this business. And as if to ensure that they don't make a mistake and blow this 'sure thing', 'McA Records is taking no chances in hawking Sexton's prefabricated charisms and preordained success. Even the minimal black and white conver of these control of the contr

push - for all of its graphic

economy, the record tacket





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JUNE 1986							
SUND	AY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
BRUC CAMER		2 9:00 ART RESNICK TRIO	3 9:00 ART RESNICK TRIO	4 9:00 ELLA RUTH PIGGEE	5 9:00 HOLLIS GENTRY'S NEON	6 9:00 HOLLIS GENTRY'S NEON	7 9:00 HOLLIS GENTRY'S NEON
BRUC CAMER		9 9:00 TOBACCO ROAD SWING MUSIC	HOLLIS GENTRY'S NEON	11 9:00 ELLA RUTH PIGGEE	12 9:00 M.V.P.s	13 9:00 ROB MULLINS	14 9:00 ROB MULLINS
NOR COA JAZZ SOCIE	ST	16 9:00 TOBACCO ROAD SWING MUSIC	HOLLIS GENTRY'S NEON	18 9:00 ELLA RUTH PIGGEE	JOE MORILLO QUARTET	20 9:00 TOMMY TEDESCO	TOMMY TEDESCO
	hows & 9:30	DEL RAY AND THE BLUES GATORS 20's & 30's Jazz	24 9:00 HOLLIS GENTRY'S NEON	25 9:00 ELLA RUTH PIGGEE	26 9:00 PETER SPRAGUE	27 9:00 ALPHONSO JOHNSON	28 9:00 ALPHONSO JOHNSON
29 WINDO	ows	30 9:00 DEL RAY AND THE BLUES GATORS 20's & 30's Jazz					

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BELLA VIA . 2591 HIGHWAY 101 RESTAURANT ROW, CARDIFF **RESTAURANT RESERVATIONS 942-1108** Sexton's debut, as though the budding star had ordered the aburn's material from Al's Hollywood Rent-a-Sound. What rescues the record from total anonymity is Sexton himself, who must be credited with transcending the album's constraints on the strength of his earnest vocals and the too-rare splashes of his full-bodied guitar playing (at times, Sextons guitar work reminds one of a slightly countrified version of Idol's guitarist, Steve Stevens). It points the listener in the direction of what might be called the real Charlie Sexton Like a few lines from Shakespeare dropped into a

children's play or a plea for help children's play or a plea for help tucked away in a Chinese fortune cookie, Sexton's playing on Pictures for Pieusure is like a little voice trying to escape its surroundings to deliver a coded message. For those aware of the omissions in Sexton's press releases, his guitar playing on the new album does more to

particular. "Heck," said guitarist former calling. As improbable as it might seem that a seventeen-year-old would have a musical past, it is in this case nonetheless true. Form in San Dave Gomez, "I can remember seeing Chariie Sexton when he was a hard-core rockabiliy cat. I see him now and — ." Gomez's eyes widened, and he shook his head in a way that denoted confusion as to Sexton's current confusion as to sextons current image and motivations. Gomez's reservations are certainly valid, especially since he had known Sexton when the Texan was performing in his element. But and became an important figure in the music scene that since has been touted as one of the country's healthiest. Not long ago, I was interviewing members of the Paladins when the talk turned to the Texas rock and blues picture, and Austin in it's easy enough to see what the new Sexton is all about. Someone — it matters little

Antonio, Texas, Sexton was raised in (where clse?) Austin

whether it was Sexton himself or decided to make Sexton a star. and the grooming for success has included an alteration of both his image and his music. Given Sexton's apparent sex appeal, you couldn't really blame him for his willingness to capitalize on so natural a selling point. And capitalizing they are. Even Keith Forsey, who produced Pictures for Pleasure. was speaking of something other than music when he

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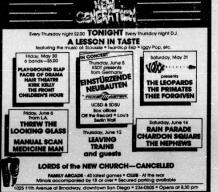
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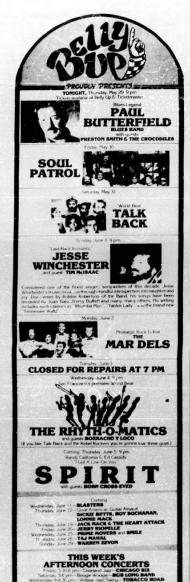


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CONCERTS

The Paul Butterfield Blues Band Belly Up Tavern, tonight, Thursday, p.m., 143 South Cedros Avenue. olana Beach. 481-9022. Charlie Sexton and Army of Love

El Cortez Convention Center. Friday, May 30, 8 p.m., 730 Beech Street, downtown, 232-0800. Eddie Harris: Bella Via. Friday and

Saturday, May 30 and 31, 9 p.m., 2591 North Highway 101, Cardiff. 942.1487

Lords Of The New Church: Spirit, Friday, May 30, 8 p.m. 1130 Buenos Avenue, 276-3993.

Run DMC, Whodini, 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.

Talk Back: Belly Up Tayers Saturdas, May 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

The Stephen Stills Band: Humphreys, Sunday June 1, 7 p.m and 9 p.m., 2303 Shelter Island Drive, 224-9438 or 232-0800.

Jesse Winchester: Belly Up Tavern, Sunday, June 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Spencer Davis: Bacchanal, Tuesday, June 3, 3 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Hollis Gentry's Neon with Dave Valentin: Monk's, 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 Red Holloway Quartet: Elario's, Wednesday, June 4, call for time, Summer House Inn. 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Generation Dance Club Thus June 5, 8:30 p.m., 1025 Eleve Avenue, downtown, 234-0505

The Spinners with the San Diego Symphony: SDSUs Open-Arr Theatre Friday unite 6-8 p.m., San Diego State University compus. 232-0800.

Threw the Looking Glass: New Generation Dance Club, Friday, June 6, 8:30 p.m., 1025 Eleventh Avenue, downtown, 234-0505,

Berline, Crary, and Hickman: Old Time Cafe, Friday, June 6, 7 and 9 p.m., 1464 North High 101, Leucadia, 436-4630

ES,O.L.: Bacchanal, Sondar June S, S p.m., 8022 Claren Mesa Boolevard, 560-8022

Flash Cadillac and the Continental Kids: Ham Sendon June 8, 7 p.m. a 730,1 Shelter Island Driv

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Sunday June 22 RICK DERRINGER Wednesday, June 25 ALLAN HOLDSWORTH

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Dickie Betts, Lonnie Mack, and Roy Buchanan: Belly Up Tevern, Thursdag, June 12, 9 p.m., 143 South Cedros Avenue, Solana Boach, 481-9022.

Siouxsic and the Banshees and Love and Rockets: SDSUs Open-Air Theatre, Friday, June 13, 8 p.m., San Diego State University campus, 232-0800.

The Leaders fleaturing Chico Freeman, Arthur Blythe, Lester Bowle, Don Moye, Cecil McBee, and Kirk Lightseyi: Sherwood Auditorium, Friday, June 13.

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

Miles Davis: Humphrey's, Frida tune 13, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or

The Chick Corea Elektric Band, Al DiMeola, the Wayne Shorter Quartet, and Paco de Lucia: SDSU's Open-Air Theatre, Saturday June 14, 7:30 p.m., San

The Meat Puppets, DC3, and P.S. Your Cat Is Dead: North Park

8 p.m., 3027 Utah Street.

B.B. King: Humphreys, Saturdas, June 14, 7 p.m. and 9 p.m., 2303 Scielter Island Drive, 232-0800 or 224-9438.

The Newport Jazz Festival All-Stars: Atlantis Restaurant, Sundar 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., 2201 Shelter Island Drive 232-0800 or 224-9438.

Tyron Davis: Bacchanal, Sunday, June 15, 8 p.m., 8022 Clairemont

Translator: Racchanal, Wednesday

Humphreys, Thursday, June 19, 7 p.m. and 9 p.m., 2303 Shelter Island 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.





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The Bobs: Humphrey's, Friday June 20, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or

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

Will Ackerman, Michael Hedges and Shadowfax: SDSU's Open Air Theatre, Sunday, June 22, 7:30 p.m., San Diego State University campus, 232,0800

Pieces of a Dream: Humphrey's, Wednesdey, 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 Shefter Island Drive, 232-0800 or 224-9438.

The Generation Band with Tom Scott and Victor Feldman: Humphreys, Saturday, June 28, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

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

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 before 5:00 p.m. The listing

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: The Nashville Express. Fifties and Sixties rock and country rock. Friday and Saturday.

Saturday: Bruce Cameron, jazz. Sunday: the Art Resnick Trio, jazz Monday and Tuesday: Ella Ruth Piggee, jazz and blues, Wednesday perform jazz during the Sunday brunch.

Belly Up Tavern, 143 Swith Cedros Avenue, Solans Beach. 481-9022: The Paul Butterfield Blues Band, blues and rhythm and blues. and Preston Smith and the Crocodiles Sak, blues and rock, Thurday. Soul Patrol. Motown rhythm and blues, Friday: Talk Back, world beat dance music, Saturday, Jeos. Winchestor, singer-songeriter, and Tim Melsas. Concerts: The Chicago Six, Dixieland jazz, 5:30-8 p.m., Friday the Bob Long Band, booglewoogle, 5-8 p.m., Saturday, Tobacco Road, viritage jazz and swing, 6-8:30 p.m., Wednesday,

2670 Via de la Valle, Del Mar. 755-3735: Free Fall, contemporary jazz, 8 p.m., Priday.

Borrelli's Back Room, 2577 Vista Way, Oceanside, 721-5400: Midnight Dellight, contemporary, Tuesday through Saturday, live music, Monday, call club for information.

Club Mix, 140 South Sierr

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231 Mark and Sarah Schlebecker, classical guitar, Friday, Peggy Roberts, classical guitar, Sunday brunch: Dan Libertino, classical and jazz guitar, Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive Oceanside, 757-0860: New Country, country, Wednesday



through Sunday: Buckshot, country, Monday and Tuesday

Crazy Burro, 6996 El Camino Real, La Costa. 438-3373: Muse Continuum, new-age jazz, 4:30-8:30 p.m., Sunday

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

El Comal, 12845 Poway Road, Poway 486-1010: Peter by contemporary, Tuesday through Sunday,

Washington, Escondido. 745-1931: The Procrastinators, rock, Thursday through Saturday; the Agents, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904. Gil and Linda, contemporary

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido 480-0420: The Johnson Brothers, Top 40 dance music, Tuesday through Saturday, Tony Carmen, contemporary, Sunday

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

Hotel Excendide, Scotty's Pub, 2500 South Excendide Boulevard, Excendide, 747-5000: Marsi and Charles ontemporary. Tuesday through Thursday, Bones, oldies rock, Friday and Saturday, Bouble Thudis, contemporary, Sunday and Mundley.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo.

566-2400: Star Winds, contemporary, Friday and Saturday.

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

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

Les Blanchard, 16236 San

nightly, call club for information.

La Tapatia, 340 West Grand. Escondido. 747-8282: Live Latir

music, Friday through Sunday, call club for information: the Mariachi

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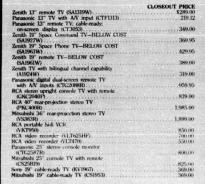
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Plaza Village Shopping Center), Rancho Santa Fe. 756-3058: The Bruce Cameron Ensemble featuring Elliot Lawrence, jazz, Thursday through Saturday.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Red Checkers, country, Tuesday through Saturday.

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

Mille Fleurs, 6009 Pasco Deliciae Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday, Bruce and Stew, jazz, Sunday through Tuesday.

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

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

Monterey Ray Canners, 1325 Harnor Drive, Oceanside. 722-3474: Peter Wickersham,

Mulvaney's, 340 East Grand

Avenue, Escondido. 741-0935: Mr. Nice Gus, jazz, Friday and Saturday.

The Normandy, 215 North Hill Street, Oceanside, 722-4721: Freewill, rock, Thursday through Saturday, Blackjack, rock, Sunday through Wednesday

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

Old Del Mar Zofe, 2730 Via de la Valle, Del Mar 755-6614: The Siers Brothers, rock, Thursday through Saturday: the Ricky Wells Band, vintage rock, Sunday: Ella Ruth Piggee, jazz and blues, Monday and Tuesday, Notice to Appear, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: John McCormick, British folk guitarist, 7:30 p.m., Thursday; Kan

SERIOUS GUISE

9:00 pm Fri. & Sat. • 8:00 pm Sun. NO COVER SUNDAY THURSDAY

Haul, Irish and Appalachian music performed on mandolin and fiddle, 7 and 9 pm., Frlady, Pimi Farific, foiksinger-songeriter, 7 and 9 pm., Saturday, Rick Erlien, contemporary pianist, 7 pm., Sunday, Vold Time Hoot Night, Tuesday, R. Roy Clanton, folk singer, songeriter, and humorist, 7:30 p.m., Wednesday,

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 Pomera Road, Poway, 748-1135: The Saw Brothers, country, Wednesday through Saturday.

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

THRU

Ralph and Eddie's, 390 Grand Avenue, Carlshad. 729-2989. Memphis Tennison, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 277-2146: One Plus One Plus Karen Caevangh, contemporary, Thursday through Saturday; the God Cradift Band, oldies music, Monday; Sound Investment, contemporary, Tuesday and Wednesday.

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

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

THU—95¢ KAZIS

SAT—95¢ KAZIS

PADES & ALL

MAJOR LEAGUE BASEBALL

MAJOR LEAGUE BASEBALL

Nelson Talent Abency

For club info

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: Strider, rock, Thursday through Saturday: Aces Wild, rock, Sunday and Monday: the Rhythm Method, rock, Tuesday and Wednesday.

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

rock, Friday and Saturday.

San Luis Rev Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall. 758-3762: endos, band dance ac. 8-12 n.m., Friday and

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

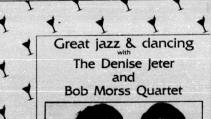
Sunset Lounge, 2328 Escondido Boulevard, Escondido. 741-2541: Don Tennison, country and contemporary, Wednesday through Saturday.

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

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



MESSENGER THE NEW CLUB CHALET - 8 WEST TO THE BEACH - 5046 NEWPORT AVE., O.B. - 222-5300





Tuesday through Saturday 9 pm to 1 am

PORTHOLE Lounge Holiday Inn

San Diego Embarcadero 1355 N. Harbor Drive





XPRESSO



Private Session

Tuesday & Wednesday June 3 & 4

COMING SOON...
June 5, 6 & 7 — DUCKTAIL REYUE
June 8 & 9 — MINGO STRUT
June 10 & 11 — PRIVATE SESSION

10787 Camino Ruiz, Mira Mesa · 695-1461

Time Machine/Chez Orleans

and swing. Monday through Wednesday.

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

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

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

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Room: Scarlet, rock, Thursday through Sunday, Ine rock, Weduesday, call club for information. Derby Room: Little Joe and the Wrecking Cres blues and rhythm and blues. Thursday

and a Touch of Country, country

Whiskey Flats, 1260 West Valley Parlosay, Escondido, 745-8640. Automatics, rock, Thursday through Saturday, the Birtz Brothers, rock, Sunday and Monday, Scarlet, rock, Tuesday and Wednesday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay 226-3888: Jesse Davis, contemporary, Thursday through Saturday, Fathunger, jazz, Sunday and Monday, Gloria Michaels and Spring Fevez, contemporary, Tuesday and Wednesday, Olympus Room: Stephane Grappelli, jazz, Tuesday

Bahia Hotel, 1980 West Mexicon
Bay Drive, Mission Bay diss-0520
Fee Clue nock, The clue hotel
Fee Clue nock, The day through
Saturday, Cheathem's Jazz
Quartet, Jazz, Sunday Plano BarMarsha Griffith, Tiesday through
Saturday, Bob MacLeod, Sunday
and Monday Phil Beeber plays
classical and warrely music during
the Sunday brunch. Wooden Nickel, 13303 Poway Road, Poway 748-6364: Ron Morin, country, Friday and Saturday Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Riggs-McSeaton Rock Review, Sixties rock, Thursday through

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

"Bahia Belle," at the dock, Bahia

Hotel, 998 West Mission Ray Drive Mission Bay 489-0551 Main Street conference wints for

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 4574170: Bolton/Dallas rock, Thursday through Saturday, Star Party, recorded music and video audience participation presentation, Sunday through Tuesday, the Hypnotic Revue with Marshall Sylver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivera

Was, Quisera Basin, 223-8061: The Hypnotic Revue with hypnotist Murshall sviver, 9 and 11 p.m., Thursday, recorded music Friday and Saturday, the Fame

conded music sing-along overestation. Sunday through Tuesday: Original Oldies Show of recorded old es with D.J. Mason Lewis Wednesday

Costamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-2081, Mark Meadons and Pocific Highway, Jazz, Thursday, the Jets, featuring Kenny Morrili, vintage rock, Friday through Tuesday, the Jazz, Wednesday, call club for information.

Ché Café, Revelle Campus, UCSD, Gilman 17rive and La Jolla Shores Drive, La Jolla, 452-2311: Born Cross-eyed, music of the Crateful Dead, 8 p.m., Friday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Aubroy Fay Quartet, juzz. Thursday through Saturday: the Joe Marillo Quartet, jazz, Sunday; live jazz, Wednesday, call club for information.

Club Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Serious Guise, rock, Thursday through Saturday: the NYX Band, rock, Sunday through Tuesday;

Messenger, rock, Wednesday.

Club Diego's, 860 Garnet Avenue Pacific Heach. 272-1241: The Mar Dels, vintage rock, Sunday

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Mark Garson Quartet with vocalist Keyn Lettu, jazz, Thusday through Saturday; the Red Holloway Quartet, jazz, Wednesday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Four Eyes, rock, Thursday through Saturday, Telesis, rock, Sunday and Monday; Circles, rock, Tuesday and Wednasch.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: The Score, contemporary, Tuesday; live music, Friday and Saturday, call club for

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Play,

ontemporary, Sunday through

Hyatt Islandia Hotel, 1441

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

Jazz Mine Records, 737 Pearl

Street La Jolla, 454-9832: The

Mark Dresser Quartet, jazz, 7 and 8:30 p.m., Monday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. Boulevard, Pacific Beach. 270-3220: [pso Facto, rock. Thursday through Saturday. Frivate Domain, rock, Sunday and Monday, Four Eyes, rock, Tiesday and Wednesday, the Blonde Bruce Band featuring saxophonist Johnny Vian plays bougie, blues, and rhythm and blues, from 4-7 p.m., Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Occan Terrace Louinge: The Spud Brothers, comedy and rock, Thursday through Saturday, the Elements, contemporary, fuesday and Wednesday; tea dance with the Variations, contemporary. and Wednesday, tea dance with the Variations, contemporary, 2:305:30 p.m., Sunday Crown Room: Doug Ulrich, piant Court for 10 p.m. Palm Court (beginning at 4 p.m.): Bill McNamara, Thursday through Saturday; planist Ron Singer, Tuesday and Wednesday.

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: Some Girls, rock, Thursday through Saturday; the Cat-illacs, vintage rock, 3:30-8 p.m. Sunday.

McP's, 1107 Orang: Avenue, Coronado, 435-5280: Live music on all nights except Sunday, call club for information.

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Crystal, tock, Thursday through Sunday; Automatics, rock, Monday through Wednesday.

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 Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, jozz and blues. Thursday through Sunday, Notice to Appear, rock, Monday and Tuesday: King Biscutt Blues, blues and rhythm and blues Welnesday.

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park 223-2335: The Reflectors, rock, Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: The Charles McPierson Quartet, jazz, Wednesday and Thursday, the Mel Goot Trio with vocalist Coral Thuet, jazz, Friday and Saturday; Gen Perry's Afro Rumba with vocalist Coral Thuet, jazz, wocalist Corol Thuet, jazz, 2:30-6:30 p.m., Sunday

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

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

Sandtrap I ounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314. Ed Ellis and Tapestry, juzz n-stalgic blues, and contemporary. Thursday through Saturday and early evening.

Steamer's, 1165 Garnet Avenue Pacific Beach. 274-2323: Jerry Melnick, piano variety, Monday Hrough Friday. Zzaji, jazz. Thursday: Peter Sprague: jazz. Friday and Saturday. Paul Montesanos Tropical Jazz Duo plays contemporary and original





Entertainment MENU



indings, Tuesday - Saturday. Beginning at 8:30 p.m.

Pavillon Lounge



town Tuesday - Saturday Beginning at 9:00 p.m.

ABILERE

COUNTRY SWING CONTEST

Cash prizes
1st place—\$50
2nd place—\$25
Finals: July 2
The winning couples will receive \$200 for 1st place and \$100 for 2nd place. Mondays: Jim & Joe 8 to 12



INTERNATIONAL HAPPY HOUR & TRIVIA QUIZ Exotic Drink Specialties and Complimentary Hors d'oeuvres

Trystal T's Emporium

GREAT AMERICAN LIP SYNC CONTEST Cash Prizes! \$100-\$50-\$25 Sign up in advance or on Thursdays Show begins at 10

Trustal T's Emporium

Fantasy Fashion Auction presents

BIKINI AUCTION **NIGHT** Every Friday night during Happy Hour shows—6 and 7:15



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SWING AND HUSTLE NIGHT

Sunday evenings Dance instruction by Michael Kiehm 7:00

Crystal T's Emporium

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 on women's attire.
Two shows—10 and 11 p.m.



Crystal T's Emporium

500 HOTEL CIRCLE NORTH IN MISSION VALLEY ■ 291-7131

songs from 7-11 p.m., Sunday,

Tablan Flamenco Nichtelub and Restaurant, 3567 Del Rey Street Pacific Beach. 483-2703: Live lamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Phursday, and Sunday, 7:30, 9:30. and 11:30 p.m., Friday and

Texas Teahouse, 4970 Voltaire Street Ocean Beach 222-6895: Tom "Cat" Courtney, blues, Thursday: the Sidewinders Rick, Grateful Dead music. Monday: Little Rick, Grateful Dead music. Monday: Chrystal Wing, folk prok. Tuesday: JT's rock surprise night. Wednesday.

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

Vacation Village Hotel, Bar Vacation Village Hotel, Fay, Lounge, Vacation Isle, Mission Bay 274-4630. The Elements. Contemporary, Thursday through Saturday Oh! Ridge, comedy and music, Tuesday and Wednesday

Victor's, 1403 Rosecrans Street. oma. 226-1871. Downstairs Norman Clifford and Frankie

through Saturday evening, and 4-7

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

San Diego North

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

Bacchanal, 8022 Clairemont Mesa Backenard, Mi22 Clairemont Mesa Boulevard, Kearny Mesa 560-8022: Flywell, rock, Thursday through Saturday: Modern English, rock, and the Reflectors, Sunday; Spencer Davis, rock, and Mason Ruffner, rock, Tuesday.

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

The Blue Bayou Lounge, 2537 Clairement Drive, Clairement

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Kicks, rock, Wednesday through

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

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

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

Holiday Inn, Cricket's Lounge Holday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720: Bogart, contemporary, Tuesday and Wednesday; New Shooz, jazz, Friday through Sunday. Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The California

sings jazz and blues during the Sunday brunch; Fattburger plays jazz during the Friday happy hou Transfer, contemporary, Tuesday through Saturday; Bobby O'Day contemporary, Sunday and

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, Top 40 dance rusic, Thursday through Saturday; the Ricky Wells Band, vintage rock, Monday and Tuesday; Dave Valentin and Hollis Gentry's Neon, jazz, 7 and 9 p.m., Wednesday.

> 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, Thursday through Saturday. Bitch and the Boys, rock, Sunday and Monday: the Procrastinators, rock, Tuesday and Wednesday.

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, Thursday through Saturday; Darci

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Mingo Strut, contemporary, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Touchy Subjects. Park. 276-3993; Touchy Subjects rock (two sets), and the Accessories, rock (two sets), Thursday; live rock, Friday, call club for information; Soldiers of club for information: Soldiers of Portune, rock, Erth, rock, Nimbus Obi, rock, Sven-Erik and the E Ticket Rollers, rock, and Cass. rock, Saturday; the Rev. Jim Call presents the Fuel; rock, and Z.O. Veider, avante-garde industrial noise, Tuesday; the Theelve Eleven, rock, Chainsse, rock, and Attack Weasel, rock, Wednesday.

contemporary, Tuesday and Wednesday, Dining Room: Kathy Lloyd, contemporary harp. Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Sh-Boom, Fifties and Sixties rock, Thursday

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion, contemporary, Tuesday through Saturday: the Dick Lopez Trio, swing, contemporary, and vocals. Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Xpresso, contemporary. Thu-raday through Saturday; Mingoo Strut, contemporary, Sunday and Monday; Private Session, contemporary, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission

Gorge. 280-9944: Dusty Best, 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 on druns, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday; live music, Sunday through Wednesday, call club for information.

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; Zzaji, 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 guitarist, 6-10 p.m., Friday and Saturday

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Richard Click, ragtime guitar, Thursday and Sunday; David and Francesca Savage and

Friends, classical viola duets. Friday: Lori Bell, jazz flute, Tuesday and Saturday.

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

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

Carlos Murphy's, 3890 Twiggs, Old Town. 260-0305: John Ingram, contemporary, Thursday: Status Quo, contemporary, Friday and Saturday.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Ohi Ridge, comedy and music. Thursday through Saturday. Too Much Fun. jazz, Tuesday and

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

Drowen Maggie's, Thirty-first and University, North Park, 298-8584-Sam Hinton, folk songs and sing-along songs for all agies. Thursday: Festal Elamenta (Rayna, dancer, Festal Elamenta (Rayna, dancer, Festal Elamenta, Rayna, dancer, Bernedios Flores, singer, and and the contemporary-piam music (7-8) p.m.l., and Paco Sevilla and Rodrigh; concert flamento guitar in solo and duets. Monday, Mara Adam-Bathburn Irish, international, and folk music on hary with vossils. Tuesday: Catly Curtis, gustarsis-songeriter. 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.

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

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

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

plus X VIDEO CLIPS SNEAK PREVIEW

CITY ON EDGE

PE YAM YACS

Cocktails, dancing, air-conditioned —
THURSDAY, TONIGHT

with their very special guests
THE ACCESSORIES Each doing two sets,
not a deed spot in the night

TOUCHY SUBJECTS NIGHT

LORDS OF THE

NEW CHURCH

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

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive. Shelter Island 224-3577. Piano Bar: John Sandoval, Tiuesday through Friday happy hours: Michael Roral, Wednesday through Saturday cennings. Indoor stage: New Shooz, jazz, Monday. Concerby-the-Bay: Ronnie Laws, popular vocalist, Saturday coalist, Saturday

Imperial House, 505 Kalmia Street (at Park Boulevard).



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BROS.



MIKE'S



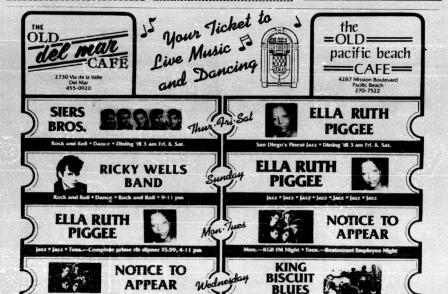
Kelly's Steak House, 284 Hotel

Melly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 j.m.; Craig Jones, sing-along favorites, iazz, hallads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

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

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South,

Valley 101, 379 Foste Urice South Mission Valley. 298-8281: Darci Daniels and Flashback, contemporary. Thursday through Saturday: the Spud Brothers, comedy and music, Tuesday and Wednesday.







Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

TUESDAY, JUNE 3 & THE REV PR "DOWN THERE" Live ambient, industrial noise expent taneous areast garde, non-blues based underground mu. teneous awart garde, non-blues based underground music & poetry. If THE FUEL and Z.O. VOIDER Show up and do anything SDAY, JUNE 4 THE TWELVE ELEVEN ... Steve from Subject to Change. With CHAIN SAW and ATTACK WEASEL

IRTH with SOLDIERS OF FORTUNE and

NIMBUS ORI plus SVEN ERIK & THE E TICKET ROLLERS and CASS & ME opens from

TOMORROWS June 5th TOUCHY SUBJECTS, SLO FONES, ENCOMMON GROUDS June 6th From LA. CIRCLE JENGS, From S.F. PROTETTING, from S.D. PRINTERING, TO TRETTI, and from I don't know where SIMA. Adv. Its Telebrons, June 7th, JACKS, MOJO NADON, AT IES 5500, and THE JUN BROS.

POVING EYE MUSIC REPORTS Every day this sweet

jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday, Wayne Juré and Hank Young, jazz, Friday and Saturday Judy Dopse and Deborah Ryder play variety music during the Thursday and Friday happy hours.

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

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hay performing

and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 223-3300; Forceast, Jazz and rhythm and blues, Thursday through Saturday; Tom Cunningham, contemporary, Sunday and Tuesday; live music, Wednesday, call club for information.

The New Generation Dance Club, 1025 Eleventh Avenue (at Broadway), downtown. 234-0505 La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest, 298-0119; Live mosic, Saturday, call club for information. Playground Slap, rock, Children's Hour, rock, Kirk Kelly, rock, Hair Theatre, rock, Faces of Drama, rock, and the Front, rock, Friday:

Oasis Club, 3184 Market Street,

Blues, blues and rhythm and blues Friday and Saturday; the Windows, jazz. Tuesday and Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377: Peter Robberecht, pianist, Tuesday through Saturday 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, Hillerest. 232-1773: The Bill Sbreeve Quartet, jazz, Thursday, the Birdic Carter Quartet, jazz, Friday and Saturday, the Clarence Bell Tito, jazz, Sunday.

downtown, 237-9772; Fro

Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village. 232-7581: Greg Glover, ¹eyboardist and vocalist performing everything

Wednesday through Saturday

Patrick's II. 428 F Street.

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

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island





w Shooz

Appearing Thursday-Saturday 9 pm-1 am

OH! RIDGE:



Jazz is back Tuesday, June 3

TOO MUCH FUN

DOCK MASTERS

in the Shelter Island Marina Inn

Beat the Clock Happy Hour

Vltimate Eports Bar Restaurant

Monday thru Thursday all well drinks

4-5 pm 5-6 pm 6-7 pm \$1.25 \$1.50 Oyster Shooters 95¢

Draft beer

4-5 pm 5-6 pm 6-7 pm 75¢

Continuous live sports entertainment via satellite

4626 Albuquerque • 270-6550 On the hill at the intersection of Garnet and Mission Bay Drive

a video nightclub & cafe

"fashion europa 86" wed., june 4th 7 pm .dancing-hors d'oeuvres -door prizes

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7353 el cajon blvd., la mesa, ca

291-1870: Sandee Hirsh and Fortune, Top 40 dance music Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Roste O Grady s, 3402 (Names Avenue, Normal Heights. 284-7666: Eugene Karoliszyne, variety, Wednesday and Thursday, Eamon Carroll and Bill Craig, Irish

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

Sheraton Harbor Island. Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900:

Rockola, Beatles music, oldies, and rouchda, bedates misse, cource, suc-contemporary rock, fluesday through Sa,urday, the Ducktail Revue, vintage rock, Frday happy hour, Stheppard's Restaurant: Phil Beeber, classical guitar, Wednesday through Sunday, Gail Dietricchs, classical harp, Tuesday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown. 233-8519: 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, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and through Sunday; Donna Cote, contemporary, Monday and Tuesday.

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

Trojan Horse, 6179 University

Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thu:sday through Saturday, Voyager, rock, Sunday

Tuba Man's No. 2, 7149 El Cajon Boulevard. East San Diego. 698-6042: Brian Whitzker, 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.

4:30-8:30 p.m., Tiesday through Saturday, pianist Don Croker performs Monday from 2:30-8 p.m., and Tiesday through Saturday from 2:30-4:30 p.m. Grant Criff Cockstal Lounge. Bill Wright, pianist, Tiesday through Saturday, the Joe Azzerlo Tirio, sazz. 3-7 pm., sonado, Carden Restaurant. L'Exprit, semi-classica and Jazz. 60-6:30 p.m., and Saturday and Sunday brunches.

Words and Music Bookstore 3806 Fourth Avenue, Hillcrest, 3806 Fourth Avenue, Hillcrest, 298-4011: The George Kezas Jazz, Ensemble, jazz, 8 p.m., Friday, Zmiros, Klezmer dance music, 8 p.m., Saturday.









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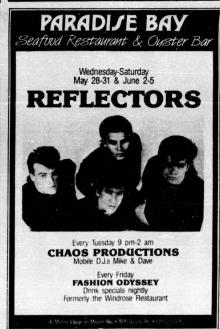
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ATLAS HOTELS



East County

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

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

The Boondocks Restaur The Boondocks Restaurant, 8320 Parkovap Drue, La Mesa, 465-3660: Dale Pearson, contemporary music on the piano, Tuesday through Saturday. Jun Moone, guitar variety, Sunday and Monday, Jerry Burchard, contemporary, Friday afternoon.

Crown Room, North Second Street and Oakdale Avenue, El Cajon, 447-0456; Lee Whittingham, contemporary, Wednesday through Saturday, Jerry Burchard, contemporary, Monday and Tuesday evenings. Bronco Billy's, 11377 Woodside Dock's Landing, 1185 East Main Street, El Cajon, 442-0258. Carol Curtis, piano variety, Wednesday through Finday, piano variety, Wednesday through Friday, Carol Crawford, contemporary, Saturday through Tuesday. country. Wednesday through

Reaction, contemporary, Wednesday through Saturday Cafe Vid. 7353 El Caion Don's East, 13321 Busines Highway Eight at Los Coches, El Cajon, 443-2444: Elton J.R. and the Country Gold, country, Friday and Saturday.

Mike and Dave from Chaus Productions spin platters Thursday, contemporary recorded dance music with Tom and Charlie, Friday and Saturday. Don's West, 5286 Baltimore Drive, La Mesa, 462-0533 Passage, contemporary, Tuesday through Saturday Carlos Murphy's/Grossmon

Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: Chuck Drive, La Mesa 698-9757 Chuck Showalte, contemporary, Thursdap through Saturday, the Star Party, recorded music and video audience participation presentation, Sunday and Monday, hypnotist Marshall Sylver presents the Hypnotic Revue, Tuesday night at 9 and 11 p.m.; Tommy Rocker, comedy and music, Wednesday

George Joe's Restaurant, 9568 Murray Drive, La Mesa, 469-6158: Jerry Burchard, contemporary, Wednesday and Thursday: Gerri

Charles McPherson

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June 4 & 5, 11 & 12

8 - 12 pm · No cover

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

Circle D Corral, 1013 Broadway

El Cajon, 444-7443; Countr

Casanova, country, Tuesday through Saturday; Breakheart Pass, country, Sunday afternor

the Belairs, oldies rock, Monday clogging lessons, Monday and Tuesday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley 463-4757: Elvis Excitement starring Aaron Heart, Elvis Presley

Adams, piano and vocals, Friday and Saturday,

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

Kelly's Pub, 6344 El Cajon Boulevard, college area, 448-7072. Outriders, rock, Friday; Brian Whittaker, contemporary,

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591, Ron Morin, country, Wednesday and Thursday; Supercolt, country, Friday through Sunday.

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

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Flashback, Top 40 dance music. Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon, 442-9696; Alibi, contemporary, Tuesday through Saturday; Pro Brigham's Prescryation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Beat Club, rock,

PETTY

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Nite Owl East, 667 North Crossfire, country rock, Friday and Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings, Top 40 dance music, Thursday throug Saturday: Braq, contemporary, Sunday through Wednesday.

Ole Wagon Wheel, 8646 Mi

Corge Road, Santee. 449-6240: Martin Eddy and Country Breeze, country. Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday.

The Outpost, 652 Grand Avenue Spring Valley, 464-9007: Bustm Loose, country and oldies rock, Friday and Saturday.

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

Park Place, 1280 Flether Parkoso; El Cajon. 448-4111 Private Domain. rock, Thursday through Saturday: Mirror, rock, Sunday and Monday: Ipso Facto, rock, Tuesday and Wedmesday. Hypnoist Dr. James Downs performs Monday evening, and comedy is écatured at 10 p.m. and midnight, Thursday.

midnight, Fhursday, Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284. Open am session, Thursday and Sunday, the High-Beams, vintage rock, Friday: Split Second, rock, Saturday; Bommy Ray, country, Monday and Wednesday, Cow Jazz, country, swing, Tuesday.

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

Van Winkle's, 10055 Mission Gonge Road, Santee, 449-0060:

Murray's TICKETS

DEPECHE

Park Place, 1280 Fletcher

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

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road. Bonita, 267-7700: The Two Tone rock, Thursday through Saturday Bruce Cameron, jazz, Sunday

China Five Restaurant, 569 H Street, Chula Vista. 426-595 uan Robles, contemporary. Thursday: the Palm Trio, contemporary, Friday and Saturday: East Coast, contemporary, Sunday and Monday

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-161; White Horse, country, Tuesday through Saturday, live country music, Sunday and Monday, vall club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: France, rock, Thursday through Saturday: Even Star, rock, Sunday and Monday: Toys, rock. Tuesday and Wednesday.

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

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary,

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Hutch's, 1463 Palm Avenue. rial Beach, 423-3479; Grand Central Station, country, Friday and Saturday; free country dance lessons with Russell Maples, 7:30

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

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National

City, 475-7313: Four Star Country, country, Friday and Saturda

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

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

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Moxican cowboy music (norteño), Thursday; Colour, Latino music, Priday and Saturday; Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country, Thursday through Sunday (live jam session.

Sunday at 8:30 p.m..): live country music, Monday through Wednesday, call club for information.

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

Zoralia's, 603 Palomar Street Chula Vista. 425-1626: 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 Accessories: Spirit Aces Wild: Red Coach Inn The Agents: Fireside Lounge Attack Weasel: Spirit The Beat Club: Lehr's

Greenhouse, Magnolia Mulenang's The Belair Boys: Henry's, the Mission Inn'San Marcos The Belairs: Circle D Corral Bitch and the Boys: Navojo Inn Blackjack: The Normandy The Blitz Brothers: Whiskey

Flats, Trojan Horse
Bolton/Dallas: Carlos
Murphy s.La Jolla, Old Bonita
Store Restaurant Bones: Hotel Escondido Born Cross-eved: Che Cafe

Dance Club Flyweii. Bacchanal Four Eyes: Halcyon, José Murphy's France: Dance Machine Freewill: The Normandy The Front: New Generation

The Cat-illacs: Maru's bu the Pier

Chainsaw: Spirit Children's Hour: New Generation

Chrystal Wings: Texas Teahouse Circles: Halcyon, Lehr's

The Classics: Horseshoe Tavern The Clue: Bahia Hotel

Crysial: Mony Mony's Spencer Davis: Bacchanal The Ducktail Revue: Sheraton

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Club Chalet
Mirage: The Normandy
Mirror: Park Place
Modern English: Bacchanal
The Nashville Express: Barr.X
Banch House Cafe
Preston Smith and the
Crocodiles: Belly Un Tavern
Soldiers of Fortune: Spirit
Some Girls: Mary's by the Pier
Spilt Second: Pelikan Pub
The Spud Brothers: Hotel del
Commado, La Hacknela
Cantina

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Park Place
The Procratinators: Navajo Inn.

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Thee Fourgiven: New Generation
Dance Club
Touchy Subjects: Spirit
Toys: Dance Machine
Twelve Eleven: Spirit
The Two Tones: Bonita Casa

Storm's Eye: The Lantern Strider: Red Coach Inn Sven-Erik and the E Ticket Rollers: Spirit

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The West Coast Band: Tuba
Man's No. 1, Coaster Saloon
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Brent Bowers: Kelly's Pub
Braq: Nite Ouel East
Jerry Burchard: Boondocks
Restaurant, George Joe's
Restaurant, Croum Room
The California Transfer: Islands

The California Transfer: Islands
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Chain Reaction: Bull and Bear
City Lights: Jose's
Norman Clifford and Frankie
Ferlin: Victor's
Ray and Lainie Correa with Ed
Nixon: The Welthouse
Bing Cosey: Mulwaney & Coronado
Donna Cotr: Tom Ham's
Liabhouse

Lighthouse
Carol Crawford: Dock's Landing
Tom Cunningham: Jolly
RegerSeaport Village
Darei Daniels and Flashback:
Pavillion Lounge, La Hacienda Cantina
Jesse Davis: Atlantis
Delene: Pea Soup Anderson's
Frank Dexter: Tio Leo's/Mission

Gorge Judy Dopke and Deborah

music

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Shaker: Rusty Pelican
Sharon: Cournet Lounge/Town
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The Palm Trio: China Five

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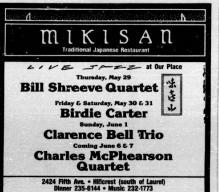
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Crocodiles: Belly Up Tavern Soul Patrol: Belly Up Tavern

Jazz The Joe Azarello Trio: U.S. Grant Hotel The Clarence Bell Trio: Our

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Devi

Steamer's Muse Continuum: Crazy Burro New Shooz: Anthony's Harborsile, Humphrey's Holiday bm/Misston Valley

Holiday Inn/Mission Valley Ella Ruth Piggee: Old Pacific Beach and Del Mar Cafe, Bella Via Restaurant, Lehr's Greenhouse The Art Resnick Trio: Bella Via

The Art Rennick Trice Itselfe Via Restaurant The Bill Shreeve Quartet: Our Place Pub at Miksam's Solelle Poseidom Restaurant Southwind: Hintel Islands Islaed The Peter Sprague Thie Itselfa Via Restaurant Ron Satterfield Admits The Sugar Will Old Bondu Sione Coral Thou with Gene Perry's

Coral Thuet with Gene Perry's

Afro-Rumba: Pax Bar and

Grill
Tobacco Road: Belly Up Tavern
Too Much Fun: Dock Masters
Dave Valentin: Monk's
The Windows: Mandolin Wind
Zzajj: Skeamer's, Anthony's
Harborside

Everything Else

Mary Adams-Rathburn: Irish, international, and folk music on harp with vocals, Drowsy

Maggie's

Phil Beeber: classical guitar,
Shepphard's
Restaurant/Sheraton Harbor
Island East, Horton Plaza

Island East, Horton Plaza (Ruesdays, noon-3 p.m., Palazzo level), Bahia Hotel The Fred Benedetti Trio: cello, flute, and guitar chamber music and jazz standards, U.S. Grant Hotel

Borracho y Loco: tropical rock, Rolly Up Tavem Ray and Lainie Correa with Ed

Ray and Lainte Correa with Ed Nixon: swing, pop, nostalgia, and contemporary dance nusic, the Wellhouse Boh Corwin: pop classics on the piano, Top of the Cove The Rod Craditt Band: oldics,

The Rod Craditt Bands edites, Ramcho Bernardo Im The Crescendoss hip band dance music, San Luis Rey Doens Golf Course Country Club Cathy Curlis: singer-songuerter, Drowsy Maggie's de Ellis and Tapestry: juzz, nostsligit blues, and contemporary, Sandtrap Louige Elvis Excitement starring Aaron

contemporary, Sandray
Longo,
Redest Edwis Perdey
ampromator extraordinare,
Happy Days Car Hop
Rek Effeits contemporary plans,
Old Time Cafe
Catherine Espisoas: harp music,
Old Time Cafe
Description recorded music
stay along presentation, Carlos
Marphy Wilderen Busin
Fleats Flamenca (Roma, dancer,
Rodrigs, guitairis Remedios
Flores, Salgeri Limesey
Flores, Salgeri Limesey
Flores Salgeri Limesey
Flores and Flamenca and Hullin and

Fores, singer! Processy
Floggie
Floggi

Ronnie Laws: popular vocalist,

Humphrey's

L'Esprit: semiclassical and jazz
music, Grant Hotel

Dan Libertino: classical guitar,
Upstart Crow and
Companu/Solana Beach, Coffee by the Sea Kathy Lloyd: contemporary harp, Pavillion Lounge, Viscount

The Dick Lopez Trio: swing, contemporary, and vocals, Stardust Hotel Lou and Her Orionauts: Texas

Lou and Her Orionauts: Texas Reabusses
Bob MacLoot; piano and vocal variety, Bahia Hotel, La Voinerica Hotel
Tim Melsase: singer songuriter, Heliy (f) Tavera Herman, textigandants, movie thomes, textigands, contemporary, and jazz music on the piano, Scamer's
Mossico: salsa and cumbia music, Marisol

Marisol
Joel Nash: piano show tunes.

Joel Nash: piano show tunes, Mille Fleurs Ohl Ridge: comedy and music, Vacation Village Hotel, Dock Masters Dale Pearson: piano variety, Boonlooks Restaurant Eddie Preston: vintage pop, conferencem, and incr.

contemporary, and jazz, Smedley's Baseball Inn George Reno: all-around fan sing-along pianist, Avanti's of La Jolla

The Ryth-o-matics: world heat

abong pianus, Acuturs of La helito-bandicus, world boat The dark makes, helity Lip Taxom Peter Robberecht pianets, Mr. As Assistantan Tommy Rockers comedy and music, Carbis music, Carbis Tommy Rockers comedy and music, Carbis David and Francesca Savage; classical music on bassoon, volo, and flute, Calb Angelique Paco Sevilla and Rodrigos volo, and flute, Calb Angelique Paco Sevilla and Rodrigos ond dutes. Droscoy Maggio do and dutes. Droscoy Maggio do and dutes. Droscoy Maggio do and companient. Courmet Longo Langue Longo Langue Longo Longo

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CURRENT MOVIES

All reviews are by Duncan Shipherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Aguire, the Writh of Ood—
Wenner Netzog's Nacional Lead
Wenner Netzog's Nacional Lead
Wenner Netzog's Nacional Lead
PARTOL advertisery sum. The animmperialist, ant militarist storyine
PARTOL advertisery group of Pharton
Parton
Part Aguirre, the Wrath of God minutae director, this paceless, disjointed, and frequently beautiful movie has something of the quality of loosely strung beads. 1972. *** (Ken, 5/29)

*** (Mun, 529)

Back to the Future — The task of taining the time-travel theme to the temparament has self to, becode the time of never, predictably enduryn reason above the parlor gamesterism into which the time-travel theme so frequently, and comfortably, settles. But at this frivoious, almost vaudevil level, with a very wide latifude for carricature. The move is quite consistently amusing, and even

ELEGANTLY FUNNY."

*** SIMPLY SMASHING.

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when not, is too fast-moving ever to be really annoying. And the tremendous speed ought not to obscure how scrupulously director Robert Zemecks has set up the sime motif (starting with the Rube Goldberg array of alarm clocks during the credist), nor how thoroughly he has sketched in the small-town locale, soon to be girked. horoughly he has exertned in me small town locale, soon to be gried, back through thirty years of undevelopment? The plot that de-development? The plot that singlify and of his plot of singlify and of his politices, including such things as the hero laying Cupit to his own parents, playing that to get to his own

mother, and playing second-hand mentor to Chuck Berry. But the moves brightest idea — 4s twice-baked potato as if were — does not come until the final fulfillment of the title. The weary time-traveller having

STATE UNIVERSITY

Rip (Bur)
College, (MO3 E) Cajon Blvd. (286-1455)
Theaser 3: Colera
Theaser 2: Siveer Liberty
Theaser 3: Colora
Theaser 4: Call theaser for program information

en, 4081 Adams Ave (283-5909) Aguere, the Westh of Good and Nosteratu, 5/29 Smooth Ball, 5/30 through 6/5

Ace Drive in, 800 Broadway, Lemon Grows (469-328). Low Blow and a second feature, from 500 Aero Drive in, but and Broadway, El Ceon (444-8900). Cober and Procedure Grossmont, 500 Grossmont Center Dr., La Mesa (465-700).

The CODY PASE, more according to the Cody Pase, more according to the Context La Mess (465-3040). Theater 1 Pases are Speed, from 5/30 Theater 2 Just Speed, from 5/30 Theater 3 Pasty in Pink and Wide Clays.

Poster 5 deer species for the Cope Parkings Theorem 1200 Fachine Parkings Theorem 1200 Fachine Parkings (449 7500) Theorem 1 Cobre and Out in Sheek, risks and Theorem 2 Obers and Out in Sheek, risks and Theorem 1 Obers and Out in Sheek, risks and Theorem 1 Obers and Obers Santes (449 7447) Theorem 1 Section and George 1 Section 1500 Section 1200 Section

These 2 Pubmignet if and Cel's Eye Instere Village 8, 8000 Mission Googe PM (602-790) Protein in Protein in

Spring Valley, Sweenwater and Jamacha Rowls, Spring Valley (466-6633)

Century Twin, 54th and El Cajon Bivd. (562-7 Theater 1: Legand and Cottens Theater 2: Down and Out in Bovery risks Cinerams, 5469 University Ave. (563-6201) Ro Cain.

Black Moon Rising — High-tech action film centered around a nocus-pocus employed to recover the vehicle puts the kibosh on any possible suspense or human interest formmy Lee Jones, Linda Hamilton, Robert Vaughn; directed by Harley Cokliss, 1986. * (South Bay Drive In, from 5/30)

(South Bay Driven In from 1900)

Blue City — An adjectation of 3 or we senty frees Medichnied frown or in chew words nearsh the silen has provided to the words nearsh of the Medichnied frown of Dashell Hammer than the surgout declavery of their Medichnied Companed with the Bysantion Companed with the Galiful has never the surgound that the central imunder case, and the entire Lacker occursts of Unity 100 along him the surgound that the central imunder that the state of the Companed that the surgound that the surgou the Helo Lor anyway the callowiness and accessments of the action in the Control of the Wilderstein of the Control of the

MOVIE DIRECTORY

Aztec, 665 5th (239-9239) Call theater for program information Bijou, 5th and G (235-6084) Hollywood Vice Squad and Took Avenger from S/30

Casino, 643 5th (232-8578) Low Blow and Say Ves, from 5/30 ild, 3827 Sth. Hillcred (295-2000) My Beauth/ Laundwite Stop Making Sense, 5/31 midnight

UA Horton Plaza 7, 457 Horton Plaza Theater 1: Coore Theater 2: Rap Gun Theater 3: Rap Gun Theater 5: Sweet Levery Theater 5: Sweet Levery Theater 9: Sweet Levery Theater 7: Short Cenat

Cove, 7730 Girard, La Jolla (459-5404) A Room with a View Lome, 3150 Rosecrens (224-3344) Rop Gun

Lone, 3100 Resections (224-3544)
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Bootes Arena 8, 3300 Sporm A Memory Hills
Theater 5: Down and Out in Blewiny Hills
Theater 2: Hollywood Vice Spund and
Los Spar Jenn 500
Theater 3: Down And Librity
Theater 5: Special Librity
Threater 5: Special Librity
Threater 6: July Denote Nov Librity Calling
Streed, 4500 Reproce, Colonia Bleech (205-3141)
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Mc Classification 6, 3160 Sports Avens Bhd
Classification 6, 3160 Sports Avens Bhd
Classification 6, 3160 Sports Avens Bhd

A diseahouse 5, 3156 Sports Arens Blvd. (252-2546) Threater 1: Hollywood Vice Squart, from 520 Threater 2: Cheer Heerst, from 520 Threater 3: The Monty Fit, from 520 Threater 3: Threater 6: Foreign Fitted 11: Foreign Fit

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(274-090) 1 Los Blow and & Alifon Weys to De.
Theater 5 Claum and Cut in Blowery Hitle and
a second feature. Le Jolle Village Theature. 8579 Villa Le Jolle Dr. (455/783) de of Africa, from 5/30 Theater 2. The Color Purple, from 5/30 Theater 3. The Color Purple, from 5/30 Theater 4. Short Chout Br. (1988) de of Africa Chout Br. (1988) de official Chout Br.

Theater 4. Short Chouse

The Man Services and Mins Mona Divid

(See 1972)

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Down and Out in Bevery Hills and The Money Fit. from 5/30 UA Cinemas, Interstate 6 at Magnotic (440-0306)
Theater 1 Short Circuit Theater 2 Low Black from \$30. Theater 3 Hollstood Vice Square

SOUTH BAY Fleata Twin, 475 Str. Chula Vista (422-5287) Theater 1 The Color Ruple and Blue City Theater 2 Black in the Future and Chillin Harbor Drive In, 32hd and D. National City (477-1392) Referepeat it and Cat'll Eye Referepe Velley Circle, Mission Valley Center were (297-3931) Call theater for program information

Francisco and Gard Earl
Figure South & College Street Francisco Fr

Place Asidomy, 3 Back in Floring Severiment of Theiring, 1900 Severiment Hu. Nacional City 4/14-8/17. Theater 1-3 Live Steep Item 5/20 Theater 2 Low Blow and a second feature from 5/20 Theater 3 Owner Liberty Thoater 4 The Asinon, Place and Lispania Thoater 5 Placy in 9/44 and Lispania Thoater 5 Placy in 9/44 and Lispania Thoater 5 Placy in 9/44 and Lispania

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Village, 820 Orange Ave. Coronado (435-6161) Sweet Liberty and Warri Science, from 5/30 Vogue, 226 Srt. Chula Vata (475-1436) Gang Ho and Marphy's Lim

NORTH COUNTY Avec, Vista Way (79-50-0)

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Bigus, SCI Ere Grant we Exconded (747-680)
S, aven movies

Comissio (450-94-4)
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Call meater to program information Carousei Crisma 6, 1903 East Vistoy P Excondict (480-4666) Theater 1 Top Cur

Thease 2 Call theater for program informatic theater 3. Policipost // Theater 4. Coold Theater 5. Jake Speed, from 5/30 Theater 6. Call theater for program informatic formatic formati

Dower Hill Cinemes, 2630 Va de la Valle. Del Mar (755-5511) Theater 1: Short Circuit Theater 2: Cobre Theater 1: Top Gum

Theorem 2, No. Gun.

Replace and The St. Encourage (Abbittage
Call Indian for program information
New Yalley Drive in 3444 Wasson Ave.
Constants (17-656)
Theorem 1 Cools and Programs (St.
Theorem 3, James Speed and Steel Calminion
From 1 Julius Speed and Speed and Steel
From 2 Julius Speed and S

Loe Bittle from 3-30 Cocanada 8, 347 Vata May, Constraide (433-700); 150 Gurl Theater 2 50 Gurl Theater 3 50 Gurl Theater 3 Thought 1 Thought 5 Cotte 1 Thought 5 Cotte 1 Thought 5 Cotte 1 Thought 6 Thought 7 Sheet 1 Thought 7 Sheet 1 Sheet 7 Sheet 1 Sheet 7 Sheet 1 Shee

Theater & Holywood Vice Squad. from Please Cinemas, 2565 b Camino Resi. Carlosad (799-7147) original information Please Tells, 365 N Escondid Brid. Esco (745-5067) Call Resider for program information cacondide Bird. Each Call Beater for program information Powery Theater, 12845 Powery Rd., Powery (746-710) Short Discut

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Star, 402 N. Hill. Oceaniside (722-2896) Hofywood Vich Squad and Getting Eve from 5/30 Towne, 217 N. Hill, Oceanside (722-2155) Low Blow and Date Avenger from 5:30

Low Box and Box Awayar from 5-XV
MA Escondist 5, 362 De Novo Partney Escondist (36-44/0)
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D.A.R.Y.L.— If you had not already head that the epotymous hero is an unsystectical accorum stands for Data Annahom, Robot Worth Leferm. Data Annahom, Robot Worth Leferm, and the stands of the stand

McKean; directed by Simor 1985 * (South Bay Drive In)

*(LA Glasshouse 6, from 500)
Down and Out 18 Bearty Hills —
Based lossely on Renor's BOUDU
SAVED FRAN POROWNEN, the is
Paul Maurisky's second attend at a
Paul Maurisky's second attend at a
VILLE AND PIHL, from Truffau's
JULES AND JIM, — and better fuck
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leas there surely knows Borethy Hills better than the snows the horseless and his connection for the plight of the states closing in tiles a theory of the states closing in tiles a theory of the states closing in tiles a theory of the states and the states and

6. Spring Valley, from 500, Shudo 3 Cheminal Shudo 2 Sh

within a step of a three-rate TV secon. No doubt that anophiates grand L. A Washy Him-entity Michael as in shad, and the second as in shad. And he gets of this mind in one philosophial exchange listing maybe an entire mode between the bucker has because the second second second second in the second because may be a second second

8 Million Ways to Die — I starts out in Million Ways to Die — I starts out will be a start out with the product of the product 8 Million Ways to Die - it starts ou

Gung Ho — In the previous movie by this name, the American attitude toward the Japanese (with Randolph Scott showing the way) favored annihilation. This one forty-odd years

Drive In: Oceanside 8; Parkway. Piaza Bonta, Sports Arena 6: Star; UA Chule Vista 6; UA Cinema 3; UA Escondido 8; UA Glasshouse 6, from 5/30)

CURRENT MOVIES

Javest Literty:

an American and plant, inclines toward compromes. Which is not to say that the accel to between Justames regimeratains and one of the compromes that the same state of the compromes that the compromes that a people who use chipplicks, as seawed, between the reference of the compromes compromes that the compromes compromes that are the compromes compromes to the compromes compromes that the compromes compromes that the compromes compromes that the compromes compromes control to the compromes to the compromes control to the compromes control to the compromes control to the co Jaggael Edge - Newscaper horizon Jerus - Newscaper and catigodien critic of the Dated Attorney, is incided. A retired commail and categories and categories discrete agrees to handle the determs as a way to each the personal score with her former book internation terms with her client than is sethically advisable. Or anticically advisable with his client than is sementary (allow) Leght Buydon Word for the commandation of former and forme Hollywood Vice Squad — Cop film by Penelope Spheeris (DECLINE OF WESTERN CIVILIZATION), with Ronny Cox and Carrier Fisher (Bijou, Center 3 Cinemas: New Valley

arbitrary the whole thing has been plotting by coin-loss. It is perhaps just indiculous enough, however, this we could look forward at that boint to reading about it in the newsper the ned day. Glein Close. Jeff Bridges, Peter Coycle. Robert Logges, directed by Richard Marquiand. 1985. (Sweetwart 6)

Jake Speed — Ectorial superhero comes to life with Wyrie Crawford directed by Andrew Lane (Carousel Chema 6: Fashion Valley Grossmort Mat. New Valley Drive In: Rancho Bernardo 6: Santte Village 6: South Buy Drive In: Sweetwater 6: De Horbor Hazar 5: June est Village Centre, Wegand Plaza 6: Ivan 5/30)

And then the a holystal are sharing a grant can deliver his body on the gurney — the many via length of the moves part — and should be considered and should be considered and should be considered and should be considered and considered and considered and considered and considered has transformed the unconsidered considered and considered has transformed the unconsidered and considered has transformed the unconsidered and considered has transformed the unconsidered and the proposed considered to the following the considered and the consider

professional comic, and in particular the performance of Paula Kelly as the benevolent queen of a very tiny municipality, the Shalimar strin club in Cleveland. With Billy Eckstine and Debbie Allen. 1996.

* (Plaza Bonta: Santee Village 8, Sports Arena 6)

Legend — Wagnerian comic book a primeval forest (with Maxfield Parrish-ish atmospherics), a pair of uncorns, pointy-eared elves, pointy-nosed pontly-seed evens, pontly norsed agents of dishress, and naturally a characters, and naturally a characters, and naturally a characters, and naturally a characters of the seed of the see

The Man Who Fell to Earth — An interplanetary trauplier

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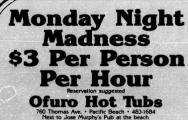
Critiers — They are fur balls of various sizes, with uniformly sharp teeth red glowing eyes and posucous projectife quills. And, as you can tell from the title. They are not to serious. They have escaped from

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CURRENT MOVIES

and prange has toucher down in spooly New Mexico. The Land of Enchantment, and on the strength of several electronics patients he skyrotestes to the vy heights of height processes to the vy heights of height processes to the very heights of height processes to the very heights of height processes to the selection and the processes of the proces

drawns, his lank nair, his chronic draziness and nosebleeds, his unquerichable thirst, and his intense yearning. Candy Clark Rip Torn. Buck Henry, 1976 "(La Jolla Museum, 6/4, 7:30 p.m.)

The Money Pit — Geting off on the right look is visit to a conveily, much not so that the control of the contro

collapsing, the taps in the bathtub spewing out mud, etc., and moves on to overdiagrammed chain-reaction gags in the vein of Steven Spielberg's 1941. (Spielberg was one Solitions 1941 (Solitions was one of the executive producers here. Richard Benjamin directed.) Their is penhapis one stid.—In the solice penhapis one stid.—In the solice penhapis one stid.—In the solice or at any rate prefix unaggressive the externe long but through a second out, window of connected but by the point the swin act to be prefly timry set. Forn Harles, Shelley (Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chierraes; Sweethauter G. Liff Capinsous (E. Chipp 1841); Forn 500, Studio 3 Chipp 1841; Forn

Murphy's Law — No doubt you have heard "Anything that can go wrong, will go wrong." But perhaps

you have not heard the new amendment. "Don't fuck with Jack Murthy." Then again, perhaps you have heard something in our similar benefit something in the similar better days, work seen to fail a strowing along in the point of Circle Essayod.— If seel you provide the provide the provide seen to fail the fa

Kathleen Withoite, directed by J Lee Thompson, 1986. * (UA Chula Vista 6; Vogue)

* (UA Chula Vista 6. Vogue)

My Beauthul Laundenter

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Somming a bit offerent, a bit out of

Somming a bit offerent, a bit out of

sheway. And mere differentness,

hough a separate matter enterly,

deficiencies in simily aristic areas.

To be given either into the Pakstam

opening by good to Launden — and

of the foreigner and the resentment of

the native — is not something most

as old hat. And no other sort of year

and be excused in advance. Being

an outsider will raisurally throw

engyment notably in matters of

accents and domis and viruation.

The condition of the development of the pake

recorded sound, the even quietterss

of the backgrounds, and the siffness.



CURRENT MOVIES

of some of the players, most parcularly the grinly smiling ventrifocyaris during in the lead role, are no help three, and even the control of the process of the second of the control of the same three to the same three three sites occasional sense. Same three is the occasional sense and the same three thr

the expected jurbor (receiture) and receiture and receiture. The makes the produced the stum of events— if a term usually used as a register can be used instead as a positive— in the produced of the stum of the

Nosieratu, the Vampyre — No mailer how fantasic the subject mater is or once was. Werreir Herzog's homage to the vampire gene corres across as dismally farmiliar (a wayfarer asks directions Court Draculs's castle and the innikeeper promptly lets a tray of

Beauty And The Beach.

STAR TREK

ALL THREE MOVIES STAR TREK I, The Movie STAR TREK II, The Wrath of Khan STAR TREK III, The Search for Spock

glasses crash to the floor, after which, as all eyes in the place turn on the questioner, you could hear a pin drop). In what has to be his leas exotic and most orthodox effort,

Out of Africa — feak Dinesen's life as a coffee grower in Kenrys, before, curring, and affer World War I, is considered to the company of the

a bit of a wast 68 them in the meanthme. "You've get symples," or something on that order with hash other with the controlled on the contr

Potergeist II: The Other Side — Fiewweed this issue With Grag T. Nelson and Jobeth Williams, directed by Brian Gribs... (Carousel Cnema 6. Cinema 21: Grossmort Mall: Harbor Drive In. New Valley Drive In. Oceanscle 9. Rancho Bernardo 6. Santee Orive or Santee Village 6. Sweetweer G. University Towne Centre. Wegand Plaza 8)

Pretty in Pink — That enobbery is a two-way street, that it is just as pernicious either way, that even the occasional "nichie" is blessed with a speck of decency — these are worthwhile lessons. But the assumption in John Hughes's

screencing is that any inscore worth teaching descent freed to the control of the

A Room with a View — Another illustrated Classic from the people who gave you THE EUROPEANS and THE BOSTONIANS not Henry James this time, but E. M. Forster. The illustrations in the instance are handsome enough, though a little



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CURRENT MOVIES

heavy on the starch. They are divided up at intervals by facetous chapter headings, or captions, along the lines of "In Sarin Croce with No. Baodeker" and "How Miss Bartlett's Boiler Was So Tiresome." The actors—and a very skiffful for they are unshering about a manual proper, transperse the backwards through time. And the spectacle of an Eightles filmmaking team stepping in eight decades after the original author, and continuing to pepper away at targets long since tatlered and replaced; is almost unseemly. Not to mention unfurny. - and a very selful, sto they are numbering amony immersives the law of Demiche Eard Magne, members the law of Demiche Eard Magne, and central side the group. The full process of the group is suffered them as the support of the group of the support of the suppo

Selvador – Sieazoid journalist becomes engage in El Salvador, ca 1980 81. He also becomes the vehicle for the filmmaker, political convictions, or in other words the Straight Futth—or in the words of the secondary of the secondary.

("Where else can you get a virgin to as to your bed to seven backo?") with the sealer will obtain a sealer will be the sealer will obtain a sealer limited. Thompson-inspise braggadedice about moreon the advantageous companions to Skydny Schanberg in Camedold a Keep in more if you make missing which we realite reporter on whom this character was beased, that a hand himself in whething himself is "weeper" and an "assistance" had done in early believe C With Jim Beauth and offended by Savaya, coverties and dinnered by "Weeper and Dinnered Backers" ("Weeper and Dinnered Backers"). "Weeper Backers and dinnered by "Weeper and Dinnered Backers" ("Weeper and Dinnered Backers")."

Short Circuit — Robot runs wild, with Stove Guttenberg and Ally Sheedy, directed by John Badham, (Centes & Chemas, Flower Hower Cinemas, La Jolla Walage Hower Finales: JA Chula Vesta 6, UA Cinema 3, UA Escondo 8, UA Glasshouse 6, UA Horino Pilara 7)

Smooth Talk — Reviewed this issue With Laura Dern, Mary Kay Place, and Treat Williams, directed by Joyce opra. (Ken. 5/30 through 6/5)

Stop Making Sense — A concert move and nofiling more, and as narrowly focussed a one as ever was little of the live audience, nothing of the backstage only the on-stage. In flarness, the move (directed by Jonathan Damme) is probably better to look at than most concert moves, and the concert (staged by David Byrne) is probably better to look at than finest petited by David Byrne) is probably better to look at than most meet. better to look at than most mere concerts. But in the long run, neithe

their move would be to understate comically. To say a strict prerequisit would perhaps get nearer the case. 1984 (Guild, 5/31 midnight)

Sweet Liberty — Alan Acid stands as a lover of relegity net to the cesspool of Hollywood a history processory of Hollywood a history processory of Hollywood a history processory of Hollywood a history processor of Hollywood and Hollywood an





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CURRENT MOVIES

especially in the guise of Stickle for Accuracy. With Michael Cairne, Michelle Pfeiffer, and Lillian Gish.

NO ACCURACY, Machine Prefete, and Lillian Gieh. 1986.

(College: Fashion Valley. Oceanside 8, Rancho Bernardo 5. Sariele Village 6. Sports Arena 6. Sweetwater 6. UA Escondido 8, UA Horton Plaza 7, University Towne Centre: Village, from 5/30, Wiegand Plaza 81.

earpointing, and the visuals will be repulsively prefitted by et faringly, grayly obscure as of vewed through a folded window). It means also that who have been an experience of the control of the cont

any move that had his wis. Soly Spaces, in it, it is of course not — because rare — loss Soly Spaces, in a lane Fonds or Fige Dumen in a lane Fonds or Fige Dumen in a lane Fonds or Fige Dumen photopurnais. It is unabashed in the course of the lane of the lane modernies, who returns is one and looks up her of hip school farm, the editor's desk of the local paper. It is also not — because also rare — to see a screen characterization of commence and the school paper. It is also not ment because the rare — to see a screen characterization of commence and the familiary without hat being the main hough all the school of the school of lane with the land of the lane when ye seems not to have a guilettle born in the body confusive to state the lane of the lane lane with the lane of lane lane of lane of lane lane of lane lane lane lane purpose lane lane between the constitution of lane lane lane lane purpose lane lan

diminuendoed into a sort of soap hum. And for all the semblance of being a small, intimist, somewhat Frenchified romantic drama, the movie perversely keeps trying to substitute saliboats, dodge- em cars.

"(Uk Escondido B)
Well of Science - Wever sen't the
John Science - Well of Science - Well
Good - Well of Science - Well of Science - Well
Good - Well of Science - Well of Science
Company or Kell of Science - Well
Company or Kell of Science - Well
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Company or Kell
Company or Science - Well
Company or Science - Well
Company or Science - Well
Company
C

What Guys — After several nonearing unascore efforts in the supprise feed Tan De Palma supprise feed Tan De Palma decided for a change of base to be fully as the several term of the seve





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Reader office or over the phone. **DON'T CALL US**Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them, cannot handle visits or phone inquiries concerning them, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

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on type, 1.5 series, 2.7.2.7.5.
ANTICUE English Inhabot, original wood and silver feeings. Legis are still account of 449-202.
ANTICUE Series of the provision of 449-202.
ANTICUE Series coffee provision or when has been convented to an electric table lamp, 140. Other collection perceitable perceitable perceitable or the series of the provision of samps, 156 to 155. SEZ 4048.
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AUDIO RECEIVER, NIERO, 30 water rms, new istill in boxs, 199, 457-5029.

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BAR, I, shaped built-in well Base is cabinery three large cabinets, one drai formica big, stainless bar sink, faucet, st BASEBALL CARDS, 130. Wes suit, medi Also, 1977 Honda Accient BASEBALL CARDS, 1959 1978, approach that recluded, \$100, 469-1309

BED, king size, striudes bus spring, matters and frame lavil throw in streets, 585 free, 270 1784 BED, loft twin, with dresser, 5175, singer sewing machine, with cabnet, chart \$200 or best stroken's school deak, 515, 425-3408.

BOX SPRING, double, like new 520 Spring Valley

RED, roll away, 135, trampoline, 15; carditable, 17,50, targetice bucket, 13, humpoline, 14, bianier, 14, freplace set, 13, no like new 481,8228. BED, solid brass head, and footboard, beautiful brieghtone after 60m, 421-7617 relegations after opin. 427-767.
BED, ungle, good considerion, 125, 6-drawer natural action diessementer, 145, Dienete sess, large, small, 225 raah, Coffee, end tables, 125, 282-6908.
BED, cvvn size, Captain's, oak, excellent condition, our drawer, and storage cuptobard, one year old, 150. Leave message, 453-601.

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BED, twin, excellent condition, mattress, boxspring and pedestal. All for 140. Evenings 270-1665.
BED, twin, mattress, springs and frame. 145. Even-BED, single healthound, mastress and box spring, pads and streets, good condition, 550. Leave message 273-6081. BEDLINERS for pickup trucks Manufacturer's seconds from \$139. If perfect, \$239. Bumpers from 175. Weekdays only, 263-6136.

CHAIR, recliner, pop-up headness, blue fabric, ex-cellent condition, \$700 new, will sell for \$150. Set-ween 9-5, 783-6267 175. Westage only, 20:40.18
ESDBOOM COMMER LINET, three piece. Existence condition, 1335. Days, 755-7431, evenings, 755-7590. Espainocolar Junearium Linet, 1355-7441, evenings, 755-7590. Espainocolar Junearium Linet, 1355-7441, evenings, 755-7590. Espainocolar Junearium Linet, 1355-7441, evenings, 1355-7451, evenings, 1355 CHARES, dining, some older oak and birdseye, 4 mat-hing, 140 each. 4 Bentwood, 125 each. Excellent condition. Upholstered living room chairs. Must sell.

CHARES, driving room type, paid \$300 each, sell all for \$750. White French provincial china cabinet, \$650. Brown naugahyde recliner, \$95. Will take best ofters, \$75.3095. OM SET, 10 piece. French provincial whire cartopy field. \$900 or best, 487-8351 SECROOM SET, queen waterbed with platform powers, desired and how multiples 1800. Before powers, desired and how multiples 1800. Before powers and how multiples 1800. Before powers powers powers powers powers powers powers.

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RANDS: venetian, isvelor, invide mount, size 6-1/2/95-1/2, rolor, line given 125-95-978.

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BOOKCAS, unfinished wood Broadfully carved may, mounted on anythate. A surface, and super.

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CARPET, 50 yards, excellent quality and condition, \$100 or best offer, 272-5238 100 or best offer 272-528 CATAMAMAN, 1981, O-CAT Is, double trampolite-for added seatons, symmetrical huttls, no dagger boards, mulicioned salls. Faster than Hobe and Prindle Taller, cat box 11600 Dars, 483-2191 (CABETAMY LOS), if Camino Long Besta, servace 3, los 347, 11000 Deed transfer included, 461034 CHAMS, solid gold, mem tasks, Me Jource weeps, 20 inches long, 5 months and Aved 11,000, will led go for 1600. After 4000m 5714-812. CHAIR AND OTTOMAN, black reacher with walnut back, swivels and rocks, \$70. Call 259-8232

condition. Uphol steed itung room chairs. Must sell, moving. 697-548. Execution or recreational rooms, Kryler, I light beign. I light highl green, in prifect condition. 3 breach. After Jon. 457-1448.

green upholstery, in excellent condition. Heavy frame, solid wood, for fast sale, asking \$125.

CHESS TABLE, Deautiful, must sell. 5795, sell for 5395-2 chess sett. I made in Italy and 1 made in France, 579 each, John, 445-3416. A CABINET, Spanish out with glass doors, condition, 1375–1920s chest in good shape.

CHINA, Misusa Service for 8, 54 pieces, 550 cash. Firm! 583-5578

Firm 583-5578.

CHINA, Noritake, 92-piece set in the Whitehall put-tern. Twelve 7-piece place settings plus serving pieces. Perfect condition. Carisbad, 729-0151. pieces Perfect condition Carribad, 729-0151 CIGAR BOX LABLE, Falleys Comer, from 1910, original, mist condition, 6187, beautiful, critically cided tables showing Edmund Halley, astronomy equip-ment, islad for framing, 110, 281-5099 CLOCK with Westminter Chime Lite new 360. Lee, 231-7384.

maceiuneous Ail 3 for 31 or 150 tales an 276-4361. COAT, black robbits full women's medium, appeals-ez at 185, will sell for 165 or best. Will return all calls sunday Leave missage, 272-4510. COAT, casual leather dress coat, shalp, size 42. Wilsons cowhide bitacei length, worth 5180, asking, only 350. Leave message, 224 (CO3).

only \$50 (Leve message, 224-1003).
COPPEE TABLE, solid warms. Chemit style, \$17 long by 23' water by 15' high. Excellent condition: \$60 cath. 5-fgm. \$60-200.
COPPEE TABLE, and two most solides. Meditarranean style: \$15. Exercise, call \$596-552.
COPPEE TABLE, \$67' mon. with sturby-chrome base, 153, 275-1002.
COPPEE TABLE, \$15. 2 and stables, \$93. All dark wood seriest forum. 2 large matching lamps, \$30' dark wood seriest forum. 2 large matching lamps, \$30' dark.

wood veneer from J Jaige matching lamps. \$20 for both 726-9021. COFFEE TABLE, glass, and chrome, eff-tar9 Walf-4 And, crystal base abels lamp flood are in septient condition. Moving, must sell. \$15 air. 479-0500. COFFEE TABLE, 1915. End Lable, 145. Both country pine with storage, lain new 449-518b. COFFEE TABLE, solid oak. 201-354, made by Dres-eff, flowers condition, 1800 from 272-2498.

120. 444-1817.
COMPORTER, down, king, \$125. Stereo Hearn-receiver, \$125. Antique oak sewing machine in cabinet \$5 foot froin refrigerator, office size, \$125, new, 260-82.5, \$65-8844.
COMPORTER, down, Scandia, brand new, Paid \$650, ware \$500, 755-8702.

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Can 286-867.

COUCH \$LEEPER. and love seat, excellent condition, 1975. Drophed table, four chairs, \$100. Leave message, 270-6772.

COUCH, 7. Sight brown, nice and comfortable. A great deal for just 1751-751-7422. JCH, B: very good condition, polished cotton emporary floral. \$150 Evenings. 581-0054

COUCH, 6-1/2; off-white, contemporary, good contition, 1/25, 483-7708. COUCH, cane backed, mahigany, makes into open out bed, 1920s, classic piece, would be scriting with new upholstery, small care moust, view stundy, \$100.



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COUCH, brige settlomat, 5475 or best. Desk, walnut finish with three drawers, 150 or best. 280-7008.

OUCH and love seat from Lloyds, beautiful hard-wood, contemporary off-winterbeige floral fabric.

CHICTURE, Assument, 10: 64-127. So Deliver Royal Section 12: 12: Variety and the Chick Royal Section 12: Variety and the Chick DESK, large executive style Very suitable for home or office, 5125 or best offer. Ask for Bill or leave message, 435-7001

DESK, 585. 2 night stands, 525; bed, 520; tabler3 chairs, 525; chairlottoman, 525; blockcase, 515; file cabinet, 510; juicer, 525; blender, 510; 284-8733 Cabinet, 310; juncer, 325; one of 50 Clid variety direster and Carrior, 1255 Sdrawer chest, 375. Two andique and Carrior, 1255 Sdrawer chest, 375. Two andique and 347 Lables, 3100. Executive desk, 375, 425-9418. droptest rables, stool of the sturdy, clean, excellent condition. Must sell. Assung \$90 Fred, 270-1784

JOSO or cest. Randy. 231-7441, 594-71667.
DESK, executive style, rotol dash, diseaset, 307-high by 607-long by 33-302-wide. \$200. Diessee, 9 disease, 9 good condision, 340. Leave message, 282-503.
DESK, white, Scandinavian design, 3-piece, computer, typerwide, seving table, with noises, file disease with noises. The disease with noises. The disease with noises.

once in the district purel, once in the barrier of the company. PS Leave message, 223-4, 229-4, 220-

DESK, steel office type, plus swivel chair, 1100 tereo, stand, speakers, 150 Reciver chair, 140 Days, 216-9700, evenings, 748-7765.

DIAMONDS, must sell collection of 1/4, 1/3, and 1/2 calat, loose Will sacrifice Don, 235,4163 DICTAPHONE, professional Dejurs, foot control, 1100-19" color TV, table model, just inspected, ex-cellent condetan, 1100-196-1877.

DINETTE SET, maple, chars have pedded seats and backs, oval table with leaf, 550, 272-2746 DINETTE SET with china cabinet, new, game show prize, 1649 value, asking \$385. Early American style reversible rug, 12-77-415, \$50 Large gas driver, \$50

isoting, girled firent, 60° 460° 380° 189°S, 300-480°, 100°NNO CHARRE, 150 seeks 2 bisses, 300° exch. 1 sizes, 150° ANI Topical ampiges, 272–224°, 100° ANI English ampiges, 160° ANI Engl

CREDENAR 71-30" x0" 4 drawers and 2 cabinets, peran with bust inley, solid brass fittings, 1425. Cati anxiers. 27-90 bloom releast 3500 42-6400 chairs fittings.

Chairs Chrome, retian brown reliour 3300: 492-6400.
DNINNS ROOM FABLE, lest, 4 chairs, solid oak-beausiful Mediterranean style, pedestal baie. Cost 1700. asking 3350, 578-479.
DINING ROOM FABLE, and six chairs, peran wood, table extends to 72" by 36". Excellent condition, 3140 or offer, 281-1992.

DNING SET: 42" oak gram. 18" leaf. 4 chairs. Wonderfulcondition 5140, originally expensive Will regiotate. Must set to appreciate. La Mesa, everangs, weekenss, 464-6452.

THENOOD, THE WAY OF SHAPE, THE WAY OF SHAPE, THE WAY OF SHAPE AND THE WAY OF THE WAY O DINING SET, amogue, cas, drawleaf, twisted legs, 1300. Wooden rocker, 120. Mahogany tables, 120. Chest of drawers, 393. French love seat, 175. Desk, 174. 560-5465. DINING TABLE, 60"x24", drop-leaf, including four chairs. Three gold upholstered chairs, one series wood. Neon sign saying "Chelsea", ironing mangel 199,721

259-0321.

DINING TABLE, 2 chain, coffee rable, metai rack.
After 6pm 225-0830.

DINING TABLE, solid reak wood table with 6 padded highback chairs. Mint condition, 5850 firm Chula Vista. Call Lorraine, after 6pm, 426-1205. DINING TABLE, contemporary, round, solid oak, four thick cushioned chairs. Best offer. Must see, Call Jen at 283-7557.

Jan at 181-1537.

DONNIBRUMANE, Franciscan apple 2 charts (Balans), 100 Single Bedl, 310 Miscrianeous giars, pottery and brass, 1064; wantbass, 130 Sinyre were Bass, and white TV 2/2-5488.

DEE PRAFER, ECKs top-of-the-sine sterio video. 1200 and any move 101 2/28-5180.

DISHER, Franciscan eauthenaums, service for eight, with easts pieces, Hacened green pattern, worth 1750, with 18th of 1375. 294-6187. DISHEE 54 pieces. Heppy England made in Ingland by Johnson Brothers, hand engraved 140 181-9673

DISPRASHER, Sills, in good running condition, just recently repaired. Have work order receipt. Mary, 621-0825. DOLLHOUSE, one of a kind three story minuture.

113. 173-8223.

ORAFTING SCARD, art. Teregyne Post, portable, opining rule. IBA24 , apost condition, hardly used, in low 125 leng 270-8495. Soon but 4.5 work 270-849.

DRAFTING TARRESISHER, control purit through stood, excitent condition, 1800 nav., see 1285 or best. Hurry, Evernings. 454-4609.

RAFTING TARRE and cheers, 17 e80° table logs, tool and pager diswers. Green condition 5215, self. 444-6328.

454-02-28 DRAPES, open weave, 3 pariet; 150-2 panies, 130 Arribbinds 944-46, 105 Beotypead, dustroffers, marriss pad pointing; 155: Ali or best offer; 275-3095. DRAPES, machine washable, autumn brown and opid design; 2 panels, 60°246; 1 panels, 61°46; 150-1758. Almost new, 130-267-213.

Commerciality 100: 749-3817. See Constitution of Commerciality 100: 749-7817. See Constitution of Commerciality 100: 749-7817. See C DRESS, formal, for prom or wedding, light blue chill-fon, 110. Suede cout, bluwn, 3r4 length, 110. Beyele carriers for bumper, 110 each, 582-6324

DRESSER, white, 175, and matching bedside table, 125, white samp thrown in: gas barbecue, 130. Prechange 474-545.

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S.D. Business Journal: flid-city oasis! At Dookies there no doubt about where's the beef Dookies is down home with riendly prompt service, moderat prices and just good!

Annette Bassett of Tuned In: Dooke's is like coming Itome! My linner of halibut was nicely done and the steaks were juicy and delicious. The service is friendly

Dookies 125 El Cajon Blvd. 283-6581 Open Mon. Sat. 10 am-2 am Sun. 10 am-midnishi hopping block, copper pan, cak buffet, Tapad range, ak sewing table, antique fan, lawn mower,

FURNITURE. Chest of 4 drawers. American pine, tale 1800s. Blanket chest, English pine, circa 1880. Ash pitting table and 4 matching chairs. 458-9506. Officing table and 4 macrying chairs. 430-200.

FURNITURE: 2 end tables. \$70 each. Coffee table. 140. 2 targe tamps. 545 each. Cationer. 525. Record player/radio, \$50. Mrs. Colt. 464-2978. playermadio, 350. Mrs. Cort. 466 2775. FURNITURE: sofe, love seat, recliner, all macching, end table and lamp, round wood table with four chairs, all coordinates, \$200, 281-1217.

DRYER, gas, Sears, white 125 or best offer Chris.

PREEZER, textured, almond, good looking, three shelves, door shelves, 32-3/4hx24dx27, lock, used six months, 5200, 8382 Lake Artemus, San Diego, after

num. FREEZER, 16.1 cubic feet, upright, has door shelves, fast freeze shelves, locking door and outside light. 1200 or offer, 287-2698.

FREEZER, upright, Norge muidet, runs good, 535 Call Jim, 474-4462

PREEZERS, 2 Sears Coldspot and Hotpoint 17 cubic foot upright models. Very clean and running condition. Custom crafted, 175 each. Call \$63-4503.

con Custom crafted, 175 each. Call \$6,14503.

PUMBITURE: new transcipent count, here each, gast top coffee and two end tables; two grapes strangs, and for 1550. After 550; Afte

TO will fine at Reduced to 3125 449 300m ret poly truther LIEE, and peditions set inversion met poly bed, shapes, from the infrareduce soid wood for the sentings, 492 155, and the shapes of the FUNITURE, by Castal, June 181 court, now sent, that coffee table two end tables footnoting 1200m; 178 Sent, Child Visit, 2163 Ara. Nome, 491174; work, 2300.2780.

49-1174; work, 230-028.
PURMTURE, Depart Ribray table and chair, 1250. 48° corsiole table. 180. Par trulp swag langs, 175-760ding Ded, Althere chair. After 5-460-186.
PURMTURE, huge tructional; lovely coloring, plants, other miscellaneous, 11000 tripe your investment, deal own shop, peddie; swap meet, garage sales twenings, 475-5607.

FURNITURE, good condition. Coffee table and mat-ching end tables. 2 chairs. 1 twin bed. 571-1552. 280-8012.

THERE'S ONLY

481-995
DRYEG, Whinfpool electric: workberein directe set with flour vining buset chair. It visands two maple has stools; records: All best offers 384-0036.
EARRINGS, freshwater pearl, directe set, cirching, miscralianous senses. All very reasonable: Other proving and biousehold articles: 275-4264.
ELARRIN BALLS of BM Selectic by province, elected in all, mostly all different type faces with BMI sociage care. 100 each or 195 states in 44-5972. encryclopedia. Encyclopedia Britannica, 3:30 volumes, like new, original price \$1200, only \$499 or best offer. Call 277-4128. set offic. Cat 27 y Plant price 1 1200, confy 1499 or NIMAM BRINGES, good for Genne In Pressy Front ers with 130 each Chica Visia. 436-7160 FAML ceiting, new home term used, or organization on 5-12 per ceiting the conference 125 fem 265-7170 PAML endomine 24 femals 20 per visit under ter-ter 15-12 per ceiting 1 femals 20 per ceiting 1 1500 per ceiting nean, 2 princess part canopy headboards, 2 student deaks with wrought iron bases, mirror Very attrac-tive \$100,2224626

FURNITURE: stacking washendrye: \$600, queer bed, \$250, double box spring. Heppiewhite style din-ing set, \$1150. Donna, 291-6018

FURNITURE, couch, \$60 End table, \$20 Coffee table, \$20 Kitchenette, \$45 Gene, evening,

GARAGE DOORS, aluminum double wide, 1121 single width, with hardware, 179, 296-75 No. serge wedth, with hardware, 179, 290-750, or GARAGE SALE: remmit board non-flexing by lange, chest, length bookscare heastcours, make dest lewise florgests control games from paties cheers, 46: 500, 446-8770, or control services games from paties cheers, 46: 500, 446-8770, or control services games from paties cheers, 46: 500

FURNITURE: complete living room furniture and a cessories. Moving, Must sell, 481-9818

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serin. Cost 190 sech, will ser for 197. 49.4224.

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Medianeous, recluding subsparts, electronic part.

ABOPAMA, beached & symmetrics or pages five-renous at own experies and res 1979. 73.50-57.

MEGIAPH, Force Sagar commencation 47 or 1375. Conference cost in 1390. 1924-479.

1375. Conference cost in 1390. 1924-479.

SERVIND AMA-Class. Tomps base events portable, carrying case. Classic circa 1969, primo condition. 1377. 70-0000.

HENDA MACINE. Bottom commenced designs.

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416-0554 MEMORIANG SALE. 10' allo¹¹ bid-ing patrol door, 6'+41' window, stainingst steel stove top and hood feerings, 484-924' MEMORE CONTROL MODEL, filtering Balers by Tamya Flow winder drives three speed, flowing hour winder drives three speed, flowing hour winder drives three speed, flowing backward, locking front hads with radio, battery 1500 news, used 1250 162-96. 5730, secrete for only 5195, 459-3565; SEWING MACHINE, inclustrial, Consew, with walk-ing floot and reverse Like new, 461-9471 SEWING MACHINE Industrial, like new, 5200 582-5520.

SREYSON TALL, for freezem machine, all non-based from its eventing ones. Chry 125, was 185 nee. SPENNIX TALL, for freezem machine, all non-based from its eventing ones. Chry 125, was 185 nee. SPENIX RESIDENT Comparts purely prolitique sale by gists. Neire used 1900 new. all 1900 277-631 SPENIX RESIDENT Comparts purely prolitique sale by gists. Neire used 1900 new all 1900 277-631 SPENIX SPENIX

J70-7013 BMG, diamond: Beautifus 20-diamond cluster lades ring: 3/4 carat total weight: Appraised 51075, first 1500 taxes! Sury, days, 544-5411, evenings, 586-0254 condition, 1317. Capit hargon; lines, Celego Intelligent Section 132, Capit hargon; lines, Celego Intelligent Section 132, page 132, pag

Section CV Table Analysis with confirmation of the CV Table Confirmation o

Arter Jam, 22-0723.
SOM AED, queen sie, beige and brown upholstery, 1140, Nev 1540 sich registrand and ramp, 16-5 and 1140.
SOM AED, 276-0794.
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SOM ASSEPTER, very good condison. 6. full size, upholsteed in rule and prown, with throw pinces. Certaing new furniture. Must see 150. Brad, 226-6302.

SWORDS. German army One-Weimar Republic, one Nazi-ideal for wait mounting. Set the pair. \$120 frm. Carl 449-2036. 226-8/32 SOPA BLEEPER and love test, contemporary rusi floral pattern. Mass sell, excellent condition, 1375, 279-8/41 SOPA BLEEPER, queen size Brown floors cotton-prins, see new. 1300 from. 284-972 SOPA, exclusiva. I boxes, layer brown plush reliest Coffeeable. Zerotabete, black without term invest Coffeeable. Zerotabete, black without term floors and minor glass tops. super condition, 1750, at 465-3188.

Good, 1850

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Avocado and hist textured fabric upholitery.
A-custion type: 150. Please call 226-4079.

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Beef or Ham Sandwich Plate \$3.19

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**TYPENMITERS: 2 Royal manuari, tong tarrages, usery good condoon, 35 each 1 Facilit haskage 28 ngsh, 35:2464-8603

**EYPENMITER: Fact correction: 1350, flaminorist TV along, 1375, new felta Crare derival suisitient stoot, 1495, two matters chains, 1375.

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WATERBED queen size, with padded rating and frame in great condition. A steal at \$120 Teave message, 224-6097. message, 224-6097.

WATERBEED, Aing, Brand, newl, With, milror backboard, padded sides, indiawer pedestal, matters cover, heater, includes threst, conditions Aloning ask Links \$200, Dave, after 4pm, 265-2972. Wheel has from Joseph re-watermach. Complete queen set say without head-board, 1000 or heat. King size mattress, ferales, tackies lines 160 or best 626by, 753 4253.

463-8680.
WEDDING DRESS, Affred Angelis, white, unattened size is 1250 matching where yet, 130 dasable terning, 125, complete eackage, 1300 fee 4938.
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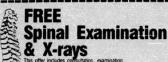
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PICTURE STORY

By the San Diego Historical Society



The great flood of 1916 was called the "Hatfield Flood" because rainmaker Charles Hatfield had been hired to bring much-needed precipitation to San Diego. Instead, torrential downpours brought disaster. This photograph, taken on January 27, 1916, shows the flooding along the low, flat area around downtown's Twelfth and Commercial streets, looking east down the railroad tracks on Imperial Avenue. For a short time, all the riverbeds in San Diego County were flooded. The Otay Dam, as well as the Sweetwater abutment, broke, flooding those valleys. Mission Valley was flooded bank to bank.

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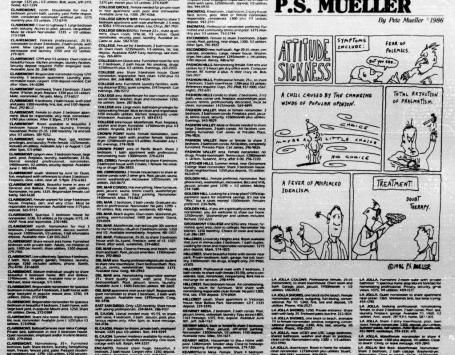
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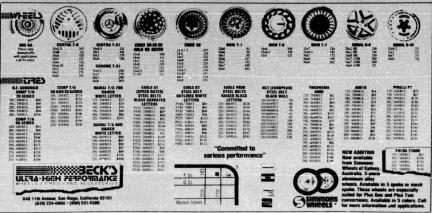
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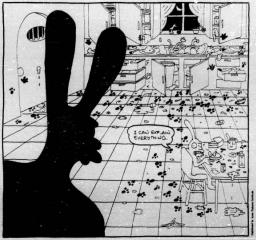
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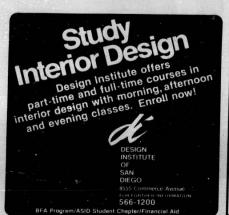
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SUMMER?

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NOTIFIE PAIN: J Distribution, new Aughes wett garage EBUCADIA. 2 bodroom. 1-1/2 bient condo. near beach. 981 Vulcan Availatie June 1. 1700 plus back. 981 Vulcan Availatie June 1. 1700 plus 457-4872, evening, 270-72, evening. 270-72, evening. 270-72.

MISSION BEACH, face I bedroom spartment with carpets, drapes, tove, and retrigerator. Steps to the beach. All collines paid. 5465, 222,7389 brach. All utilities paid: 1445, 722.7389.
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planting jabor, fluority, fluorition Jahr 1 4627, ACMAM, HEIDER, 1560, Never 1 birrioms, Jam. Bright upstant four-jabor. Microswer, and the planting of the p

TWICE AS BIG I WAS TWICE AS BIG AS MY SISTER,
BUT ONLY HAIF AS UGLY, THE STORY
GOES THAT ON THE DAY WE WERE
BORN I CAME OUT SO, BIG THAT NO
BODY COULD EVEN BELIEVE THERE
WAS SOME ONE ELSE IN THERE WITH
ME IRRUP PRACTICALLY HAD TO
TOR MORE
WAS AND THE MOVIES ON BOOKES ADMIT

No part. 1850 - 22 335

MISSION HALE, Copy Feeline, Nacy Copy on the 1375 strongs I and J zerooms, 1950 5550 Cust 1375 strongs I and J zerooms, 1950 5550 Cust 1375 strongs I and J zerooms, 1950 5550 Cust 1375 cust 13

pool Evenings, 369-3690
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IN ALL THE MOVIES OR BOOK'S ABOUT UGLY LITTLE GIRLS THEY ALWAYS GOT BEAUTIFUL BY THE END. HOW THEY DID THIS WAS BY MANING A GOLORY HEART INSIDE OF THEIR REPULSIVE BODIES. THERE TO EXPAIN TO IRRE THAT BEING THE NICEST GIRL ON EARTH EVEN TO THE BOYS THAT PUSHED HER OVER DURING REED TOWN THE SHEET OF THE S NORTH PAIR. \$395.1 bedroom, 1 bath, brand new building, carper, draper, stove, refragerator, disposal, off-street pursues, close to correspondition and shops. NORTH PAIR area. Condo. 2 variation. Never 2 hadroom, 2 both, Firesplace, valuete chilling, garage, hadroom, 2 both, Firesplace, valuete crising, garage. ACCESTA FAMILE, 1995. I Indication I bash, have formed cross of an artificial production of the control production and indication of the control production of the control pro

ERNIE POOK'S COMEEK

IRENE WAS LOUSY LOOKING FROM THE WORD GO. PEOPLE WOULD SEE US AND TRY TO THINK OF SOMETHING DECENT TO SAY ABOUT HER WHICH WAS USUAL

LY 'WHAT A UNIQUE FACE!" IN REGARD TO ME IT WAS THE USUAL WHAT A CUTE
BABY BUT IRENE NEVER GOT THE WORD
CUTE. I'LL TELL YOU ONE THING, UGLYCHILDREN ARE A EMBARRISMENT TO

BY THE TIME WE WERE IN HIGH SCHOOL, SHE WAS THE MEANEST PERSON PROBABLY ANYONE HAD EVER KNOWN. THATS NHEN I REALIZED SHE HAD TOTALLY GIVEN UP ON THE IDEA OF A

WHAT REAS HE IS IT YOU HAD BEEN NICER TO PROPER YOU WHAT HAD BEEN BEEN BEEN BEEN BEEN BEEN TO PROPER BEEN TO PROPER BEEN BEEN BEEN BEEN TO BE AND BUY HOUR OWN FOR ONLY CHANGE IN LIFE

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20m - 160 - 170 m - 17

WANTED: handicapped drama instructor needs space for classes two evenings weekly. Wheelchair access, easy parking. Prefer La Mesa. 697-1806.

WANTED: artists of theater, professionals, mail director, two actresses jone pregnant) need modes living quarters and workshop (approximate) 25'x25'1 3550/month maximum, both 234-7021. 23 x25 | 3350month maximum, both, 234-7021.

WANTED: Del Mar. Solana Beach studio or reasonable I bedroom, by nurse, delightful daughter, 12. Consider assurant manager or work surrangement for rens reduction. Local references I 46-1802.









THE READER PUZZLE #408 Legendary Trip

A legend is an explanatory list of the symbols used on a map or chart. Using the list at the bottom

as your guide, see if you can connect the various symbols at the top, from the disco to the beach, in correct order, Of course, none of your lines should cross.

Rules of the Game

1. Prizes for solving the Reader

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

2. All entries in the Reader
Puzzle contest must be received by
the Reader (addressed to Reader
Puzzle, PO. De 808003, San
Diego, CA 92183) by 9:00 a.m.
Wedneeddy, sit days following the Wednesday, six days following the issue date.

3. All entries must be

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

their immediate families are not cligible.

5. In the event of disputes or text, decisions of the judges will be text, decisions of the judges will be text.

6. If the second price of the judges of the price seach week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allowed on the puzzle of the price of the

[83]

(95)



1986 United Feature Syndicate

Bu Don Rubin

Winners of and Answers to Reader Puzzle #406, Watch

2) Russian (Cyrillic)

3) Hebrew
4) Greek
5) Arabic

6) Japanese
7) Armenian
8) Chinese
9) Thai
10) Hindi (Devanagari)
OK, now cover your other eye.

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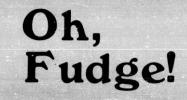
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Of the 113 entrants, ninety-four were correct

Ed Jacobson, San Diego
 Nancy Hartman,
 El Cajon
 Jim Bunch, La Jolla

5. Mary Hartman, La Meso

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766-4517

CARDIF 2 bedroom, I bethloom ruch dupler
Brokers 2198 Geset condition, was scheduler condiuew Great meditiers. Owner, eter spo. 147-7516.

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eous Dorthmisters one Cheere, marker Good buy, will consider any offer, 148,000 7, bedroom, 1, ben, new capets, paint, diagno, 17500, ball move on Covered, 281 60866. 2 bedroom, 2 ben condo. Vene, freplace, launthy faceting, are conditioning, pool, pacuza, nestee in footbills. Valinatia school dayte; 378,000 Francis 444,1366.

arhome 5.79-3994
N EQUITY My rene? 3 beddoom, 2 bathroom square foot condo. Central localism, post, a., jaruzvi, chiphinune, weight room, new collegeator archaeled 1.74-900, Bill Sidner, 565-1307, MRTE HILLS, Mountain top supper dream Civer square feet. Civer 2 arces, 360 degree view to m. 3475-000. By covore 1 leave message.

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bathroom condo Fireplace, view, air conditioning, vaulted ceilings, skylights in baths, bakony, solar, garage, mire condition, 188,000, 469-9001 MESA. Reduced \$12,000, brand new home on \$12 to desirable neighborhood, brautiful view of ord Helia, 2 bedroom, den, 2 bath now. \$147,000

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DIMMA: HEIGHTS Nex., quiet 1 bedoom, 1975, new pairs, fivalistier now hap pets (Petring, Landy) and some story, refrigerate 584-5945.

DIMMA: HEIGHTS: 1 bedoors condo. Catagor, condo. Catagor, and conditioned, backory, but salt 1991, carrestly fertiled 475-557,000 by owner. 299-295, 427-1862.

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Cod home Large lot, upgraded throughout 199,950 by owner 439,90412, 455,3408

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RAMONA LOT, vacunt 1/2 acre S.D.C.E. View mountains and valley. Assessed Joan 325, 970. Ownerdagent, Don Propatrick 481 7882. RAMONA. 40 acres 3 Ledroom, 2 bathroom ranch flouse. Barn, well, solar hot water. Ocean views, own, seasonal spring 5160,000. 456,000 assumable. Owner will carry second. 789-9083.

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OFF THE CUFF What surprised you most at your class reunion?

Bu Lin Jakary



A few years ago, we had out twenty-year reunion back in Texas City, Texas. There were about sixty-five people in my graduating class. Right after high school, I moved out here. The thing I noticed almost immediately was the hospitality there. They touch hospitality there. They touch more, bug more than people in Southern California Even if you don't know the person, it's, "Hi, how are you?" They're truly interessed. The other thing is that they dressed very castad, maybe even a little sloppy, and most of them were one weight. They weren't into health and physical appearance as much as you find here. Some of the guys that looked as good in high school looked a little paunchy. Some of the people who went unnoticed in people who went unnoticed in high school really bloomed.



Bud Kader

Sales Rep San Carlos I remained the same — youthful, handsome, and young in spirit while everyone else was either fat, old, bald, or senile. I'm part of the class of '56 from Hoover High. It of '36 from Hower High. It will be thirty years in September; our last reunion was five years ago. Perhaps at the next one, someone will have discovered the fountain of youth. Seriously, I felt that we were all still pretty youthful. With my particular group of friends, our kids seem to have kept us young. Can I cry? Reunions are always bittersweet. I think the biggest surprise at our twenty-year reunion was how many grandparents here were. Our children were bables compared to their kids.



Homemaker Normal Heights

I went to an all-girls' school
Our Lady of Peace
Academy. There were about
fifty-two in my graduating
class. In 1978 they had our twenty-year reunion. Fo personal reasons. I couldn't go, even though I really wanted to. A couple of years afterwards, a group of us had a minireunion of about twenty classmates. We of about twenty classmates. We met at a girl's house out in EI Cajon. This gal had a wall with about a million pictures stuck to it, which prompted a conversation about armillion pictures stuck to it, which prompted a conversation about a million peculiary to the conversation about the conversation about the study was the only one who was still was the only one who was still was the only one who was still coming from a traditional Catholic school. I thought the rate of single marriages would



Terry King Salesman

There was a guy I hung around with occasionally in high school. We'd skip school. go down to the beach, check out girls. He was never really popular; he was always a little chubby. We had our class reunion down in Mission Valley at a convention center. There were about 200 people in my class. I was very surprised when this guy showed up wearing a pink tutu and a brown, curly Dolly Parton-type wig. At first I thought it was some kind of joke; I mean. I couldn't believe it. A lot of the guys talked to him for a few minutes but kind of backed off when they knew he was, well, you know, a sweetheart. Later I found out he lived with a kind of Liberace-type guy. The girls loved him, though, even though he was still chubby.



Barbara Spencer

Journeyman Santa Ana I went to both my ten- and twenty-year reunions in Quincy, Illinois. It seemed like the only people who came in from out of town were the one who were successful. They wanted to check out who was fat, baid, who married who. The football heroes were getting a little paunchy and old. The prom queen, nearly forty years old, was still wearing a ponytail and still acting like a prom queen. I half expected her to do a cartwheel or splits at any moment. The thing that surprised me most was the town and my memory of it. It's a town of around 45,000. When I was in high school, the local stadium seemed huge. Compared to Dodger Stadium, it's like a kids' playing field. Even the streets seemed smaller than I had remembered. My God, we have bigger off-ramps here!

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