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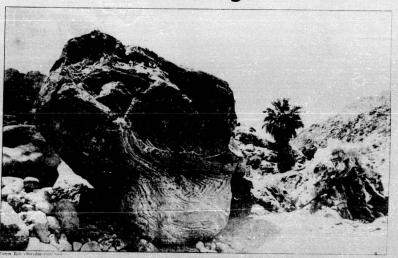
JUNE Vol. 15, # 22, 6/5/86 thru U.1.15, #25, 4/26/86

JOB # 86-2 REEL # 90

THE READER



Like Wind through the Canyon



A search for sources in Baja's exotic Cañon Tajo

big, kind, brokenhe ared cookby was sping. Just two days ago, its Trad walked more restauran in Pheems and walked more restauran in Pheems and corkered sexagon, an action so flagant-ly out of character for from that it would have been unimagnable before his wrife-had left him and taken up with one of his best friends, two months ago. "Archie, most guys who go through what you're going through would just go to a bar, get drunk, and stay drunk till the pain went away. Palmer, an old friend of mine, said. The three of us Archie, Palmer, and I-were had-

By Steve Sorensen



Worth One In The Handcuffs

After reading the article on Terry Sheldon ("The Path of Most Resistance," May 29; 1 again affirm my resolve to stop the development of the Famosa Shouth

Thave little emparity for a man who would sell this twenty acre parcel to the City of San Diego for \$20 million after purchasing it for ess than that amount.
Thave little empathy for a man

who calls mea "pseudosm frommentalist" when J warn merely to pre-serve and enhance the quality of the for morous hundred species of bright that curriently reside on the fault of the bright of the conformation in the bright of a non-tho-waite is bould all evendominums in an already deuse of the fault of the conformation in the conformation of the community to Mr. Shekibo, let me say that housands of voting citizene will

thousands of voting citizens will not let you develop this land without the greatest of fights. You'll have to saw the handculfs which will connect my hands to the buildozers before I let you take Robert A. Gavir Ocean Beach

LETTERS

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

On A Rolls

After reading the article about Terry Sheldon. I now realize whi the ticense plate on his gold Rolls Royce that reads "SUBZERO" means. It represents Steldon's LQ and his personality when rated on a scale of one to ten. Ted Barman. University City

Vandals, Thugs, & Developers

Your article regarding me and my project at the alleged Famosa Slough was fair and impartial. I appreciate Jeannette DeWyze's approach and concern for accuracy. In a day when the press can and does take poetic license with the truth. I thank the Reade for not slanting the interview 1 would, however, like to address an allegation by Assembly woman Lucy Killea, and clarify my

Lucy Killea and clarify my campaign and the first my campaign control that see a campaign control that see a control to the state capital that share the hattwo of the state capital that share the season began to the state and the season began to the state of the season began to the season that the sea

Speaker Willie Brown. She repeatedly returned to meet with me in even discuss the issue. I wan told by Lacy scale that she was threatment by my opportunit, who earl three would work the streets against her of she backed Senator Ellies bill, in any form. The ball, in face, and and does some continuous in face, and and does some continuous continuous protects the created work of the continuous and the perpetuity" by setting up a maintenance agreement, and by leaving the twenty-plus acres of

wetland in the coastal zone. Lucy knew this, but her indecisive fright

sondish and thugs.

By the way, Lexpress my
political opinionis based on my
experiences, to both the hindless
and readlow groups. They voted
not to support Kilder after
overwhelmingly, contrinuis her
lack of interes, in property rights
and fart handelmess on this issue.
In spice of Demovaria leader-lipt
from Sacramento and San Diego
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contribution of the contrib

Books John D'Agostino reviews a local pastor's book on Bob Dylan Quarter Notes A program of Stravinsky by the La Jolla

Civic-University Orchestra and Chorus. By Jonathan Saville

What was the point of that long article in "City Lights" (May 29) about the death of Shorty 'Was arther in characteristics of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contr we will not have to foot the bill for eventually locking this mistru up in a jail cell or appropriate institution. We do not have an obligation to keep these kinds of people alive. Phillip Smith. Mission Beach.

Regarding: The Passing of Shorty: if City Lights: May 20 shorty: if City May 20 shorty: hothers, and myself, if wish to thank you for the candid article on the death of Arthur Raight: Shorty: Prog. We than the Raight: Shorty: Prog. We than the Light: Short in City Light: May 20 short in City Light: M

In the seventh grade at Jefferse Jumor High School (Long Beach

forced her to change course and bend to the whims of a coalition of

vandals and thugs.

Under No Obligation

A Good Boy Remembered

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ASSISTANT EDITORS CONTRIBUTORS

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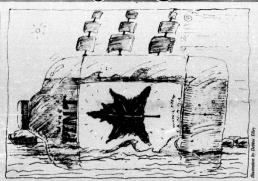
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City Lights

Gallons Of It

There's been a water shortage in San Diego for about as many years as this city is old. And throughout that time, any number of outlandish schemes have been suggested to help quench our municipal thirst: calling in "rainmaker" Charles Hatfield (ironically, he was run out of town because his efforts worked too well, resulting in a flood): redirecting the course of the Colorado River farthe dry docks in San Diego Bay And now there's a new one importing fresh water from Canada's mountainous west coast, via ocean-going tanker In March of 1986, Western

Canada Water Enterprises of Vancouver announced preliminary plans to start exporting fresh water from Canada's Ocean Falls region to water-hungry locations in California, Mexico, and ever he Middle East. The firm hopes to be ready to start the hipments in September, says its president, Margaret Annett and in the meantime is



contacting water authorities in each of its three target areas. San Diego is on the list, and several of Western Canada now in town to gather information for a proposal they will present to the Sar

Diego County Water Authority

logical, practical uniform for Diego's wartresses. "They just fit in," he says of the uniforms. "I don't base my

whole business on it, but this is Southern California, and we are two blocks from the beach. Can I help it that I

happen to have the best-looking girls in town?"
While one Diego's employee says the waitresses were
"really proud" of Sturtz for taking her case to the state

agency, some don't mind the attention that short pants can bring. About one-half of the

option in favor of the short

waitresses are exercising their

happen to have the best

Columbia formally sanctions the export of more than 528 Annett insists it's not as million gallons of fresh water outlandish as it may appear. The idea for the project, she says, dates back to August 1985, when the provincial each year from Canada's mountainous west coast. Western Canada Water last March became the first firm to

Corporation, which ran a pulp mill at the Link Lake reservoir and, when the mill was closed in 1980, no longer needed all that water from the reservoi The eighteen-mile-long lake located 330 miles north of Vancouver in the Coastal Range Mountains, is fed by mountain streams that produce an average daily run-off of one and one-third million gallons. Shortly after signing the agreement with the Ocean Falls Corporation, Annett says, Western Canada Wate received a water export license - allowing for the annual export of up to 84.5 million gallons — from the provincial government. The firm then began building a million-dollar loading and water-testing facility slated for completion by the end of summer. Once that's done, the shipments can that's done, the shipments can start — aboard several leased tankers, each capable of holding between eighteen and twenty-five million gallons of water. The cost of the water, Annett adds, varies on quantity and shipping distance sed on page 38)

take action by signing an

with the Ocean Falls

exclusive distribution contract

Who Wears Short Shorts?

The chefs at Diego's cook a mean carne asada burrito, bu it's sex appeal that brings many male patrons back to the Pacific Beach restaurant bar Enticing females are bikini contests' draw 600 hot-bloxded men, there's a "Girls of Diego's' 1987 calendar now in production. catendar now in production, and pretty waitresses dress in the shortest of short pants. Owner Michael Mangnami likes those tight, white rylon shorts so much that last month to made them the mandatory summer uniform" for Diego's

previously had the option of wearing somewhat less revealing cotton skirts That decree didn't fit well

with at least one waitress at Diego's. She refused to wear the shorts to work on May 2. Her protest was a brief one, though, as owner Mangnania fired her that same day. But when the woman filed a sex-discrimination and harassmen complaint with a state agency. Mangnami quickly smothered the controversy by rehiring the waitress and bringing back the skirt-optional dress code. Waitress Lori Sturtz won't

talk about the controversy. saying she's "very happy" with the way the issue wa-resolved. But a copy of th complaint Sturtz filed with the state department of fair employment and housing shows she objected to Mangnanti's policy that female hostesses and waitresses wear what she called "provocative clothing" while allowing busboys and bartenders to

uniforms." (The men wear How About The baggy cotton shorts.) Sturz's complaint also says she felt the shorts "increase the risk of sexual harassment" by some Loma Portal Lawn-Watering Festival?

sexual harassment' by some male customers.

Mangnanti says he "doesn't remember" why he abolished the skirt-optional policy and ordered waitresses to wear the shorts. He disregarded Sturrz's mittal complaints because unital complaints because the study of the study John Stump likes Sea World, but he wants Shamu to share the tourism dollar with San Diego's neighborhoods. Stump and other neighborhood organizers believe that homegrown celebrations such homegrown celebrations, such as Pacific Beach's sand castle Sturtz's complaint quickly by giving her back her job and \$250 in back wages was unrelated to a recent \$14 million lawsuit filed against the Rusty Pelican restaurant as Factific Beach's saint castle competition, North Park's Toyland parade, the Chicano Park celebration in Logan Heights, and the InterFest fair in Southeast San Diego can, in in Southeast San Diego can, in Stump's words, 'make San Diego a city of festivals, rather than just a few big attractions.' Tourism experts and city politicians encourage this neighborhood spirit, but they're unwilling to spend the money Stump says is needed to promote such events. the Rusty Pelican restaurant chain by a waitress who claims the company's mandatory short-skirt-and-high-heels uniform exposed her to the gropings of unruly male patters. male patrons.
Though Mangnanti has given up the fight, he still believes short shorts are the

Stump is a community activist in City Heights, an

aging neighborhood south of university Avenue from 1-805 on the west to Fifty-fourth Street on the east. Last month Stump asked the San Diego City Council for \$6000 to underwrite a second annual City Heights Street Fair, a classic automobile concours classic automobile concours and a bicycle rally. In an era when the city treasury lacks money to rebuild decrepit sewer lines or erect stoplights at hazardous intersections. Stump's request might appear superfluous. But the money would come from the city's special \$17 million tourism special stylinion doubtsin promotion account, which is funded by a seven-percent tax on occupied hotel rooms. Councilman William Jones liked Stump's idea, but other members of the council's public services and safety committee didn't want to add another beneficiary to the growing list of organizatio whose programs are depender on the tourism fund. And the neighborhood groups can't tomusaed on page 38.



City Lights

A Cop By Any Other Name

There were a number of flower deliveries to the Oceanside police station last Valentine's Day. Peggy McCauley, a secretary in the community relations
department, got a dozen pink
roses that morning. By the end
of the day, she should have received another dozen ro yellow ones sent by a different admirer. But these flowers, delivered to the station sometime between 11:00 a m and 1:00 p.m., never made it to their destination. The roses were allegedly stolen from the front counter by patrol officer Stella Sullivan, who has been accused of putting the bouque in the trunk of her car.

The incident is the subject of a crime report filed with the Oceanside Police Department on April 23 by secretary Peggy McCauley. Sullivan is named by McCauley as the lone suspect. The incident was also the subject of an internal investigation by the police department, which turned its results over to the district attorney's office on May 29. The department is not disclosing its conclusion deputy district attorney Allan Preckel says he is still



reviewing the case. The charge - a thirty-eight-dollar petty theft - is not being viewed as a minor matter because of the job held by the suspect, according to Preckel, "Police officers carry a high degree of public trust," he says. "An allegation such as this cuts to the very heart of that

responsibility."

Sullivan was working the front counter Valentine's Day, answering citizen inquiries and writing up reports. The

twenty-eight-year-old officer, a four-year veteran of the force, had taken in a few flower deliveries that day. Discussing the events of February 14 in an interview, McCauley claims that Sullivan approached her toward the end of the day and remarked, "You really made out on flowers today."
McCauley says she found out about the second delivery from Sullivan, who had

already given her the pink roses and claimed to have

placed the vellow roses on placed the yellow roses on McCauley's desk. "She was real anxious to know if I had any idea who they were from."

says McCauley.

During the next couple of days, McCauley learned that friend had sent her an arrangement of yellow roses and baby's breath in a vase decorated with a teddy-bear figurine. She checked with the florist, who said that it had been delivered to the front desk. McCauley claims that

Sullivan asked her several times in the week that followed if she had discovered who sent the flowers. On February 17, while McCauler was discussing the missing roses with a co-worker, she roses with a co-worker, she was overheard by Detective Richard DeRouen. In a written statement taken for the crime report, the detective says he told the secretary that he saw Sullivan leave the station on Valentine's Day with a similar bouquet, place it in the trunk of her car, and then re-enter the station. His partner at the time, Detective John Lamb, also saw Sullivan take the flowers, the report says. "It was determined at that point that what we had observed was Stella Sullivan loading McCauley's flowers into her vehicle [and that Sullivan] had no intention of giving the flowers to McCauley."

DeRouen concludes in his account as a witness. Sullivan, who has since married an Oceanside police officer and become Stella Gillis, says she can neither confirm nor deny the theft charges, based on the advice of her attorney Sullivan said in an interview that she had been surprised to learn that the district attorney's office was involved. "I thought it had been resolved." she said.

The Day The Bonds Dropped

It was the morning of May 13 when the black cat crossed Jim Rusk's path, Rusk blanched and then chuckled, telling himself hed better be careful for the rest of the day. He drove from his home in Leucadia to the Del Mar branch of Wells Fargo Bank to take care of some personal business in his safe-deposit box. After being ushered into a small private booth with his a smar private booth with his box. Rusk picked up two empty envelopes from the desk tep and looked for a trash can to throw them away. When he peered beneath the desk, he noticed some rolled-up documents lying on the floor. He picked them up, unrolled them, and was amazed to see five separate \$5000 California Veteran bonds. Rusk, who is the managing general partner of a local investment company, knew immediately that the bonds were as good as cash. No one's name was on them, and each bond had thirty-five interest coupons attached, each worth \$206 and maturing every six months. A few quick calculations accelerated his heart rate: in the year 2002, the bonds would be worth

"I know that they were "I knew that they were totally liquid." Rusk says, "and anybody who had them could eash them in. And my safe deposit box was open in front of me. All I had to do was stuff them in there and nobody would know." It was one of those unexpected crossroads that demand a decision that could alter a man's life. Rusk did the honorable thing. He called in

a bank employee. Under California law, the finder of unclaimed property takes possession of the property after a 120-day search by the police for the rightful owner. After the bank gave Rusk a receipt for the bonds, which were placed in the bank vault. Rusk told a bank employee, "It's my opinion that those are my bonds, if nobody claims them." Back home in Leucadia, Rusk related his good fortune to his neighbor, who then refused to let Rusk rub the black cat but instead offered to sell it to him for \$6000.

Rusk consulted with an attorney, who told him he should have kept the bonds himself. He called the U.S. Treasury Department, which referred him to the FBI, which recommended that he contact the police. He got the same advice from a brokerage hous and from Assemblyman Bob Frazec's office. The 120 day "clock" wouldn't start runni until the police took custody of the bonds. With his phone bull already "in orbit." Rusk contacted a Wells Fargo attorney in San Fran Rusk called the sheriff, who referred him to the northern division of the San Diego Police Department, he



couldn't convince the cops that this was a metter of extreme urgency. Finally, Wells Fargo's attorney called the northern division and explained the entire thing. The police said they'd call the city attorney to find out what they should do find out what they should do. It was agreed that on Tuesday May 20, the police would come to the bank and take custody of the bonds. But when Rusk arrived at the bank and the bank manager made the call to the police to come get the bonds, the sergeant who had been handling the case was off duty and the whole mess had to be explained all over again. A couple of hours later, just as

Rusk was calling the San Diego mayor's office to complain about the police not arriving, a patrol officer showed up. "These are liquid?" the officer asked. "Anybody could cash these!" Rusk answered in the affirmative. The officer drove

off with a gleam in his eye.
"I'm not poor," Rusk
explains, but I'm not going to turn down Sol.000, entier" He figured out that the 120 days will expire just before October first, the date on which the jext set of coursons mature Most likely when the owner of the bone's mecks his or he safe deposit box at that time and finds the isonds missing he or she will report the los to the bank. "I've told the bank I it turn them over to the owner." Rusk says, a little wistfully. "If the bonds are a

dowager's nest egg, fine, no problem. But if they belong to some rich bitch in a Rolls Royce, maybe we can work ou a deal." Wells Fargo has been

searching its microfilm records to discover who has been cashing in the coupons. According to police detective Rick Shaw, the bank has identified the likely owner and has matched up the name with the safe deposit box register at the bank. "Rusk did the right thing," says Shaw. "If he had sashed them, the oxoner would have reported the bonds as stolen, and the bank would have gone through the same

STRAIGHT FROM THE HIP By Matthew Alice

Dear Mattnew Auce: I was about to put my dinner in the microwave the other day when! got a big surprise — the oven was crawling with ants! After pondering ways to clean them out, I got a brilliant idea. Just turn on the out, I got a brilliant idea. Just turn on the oven. I thought, and a short time later, I could sweep out the little bodies, no muss, no fuss. Well, was I amazed to find that the microwaves didn't kill the ants! What goes on here? Are ants going to take over the world after wall perish from the Big One? Gerry. Smolens.

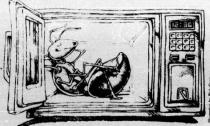
Dear Matthew Alice:

What is the chemical composition of a cockroach? In other words, are there any psychedelic properties? Rick Gregg

Rick Grege
Kensington
The first lesson you learn in this business
is to be skeptical. I couldn't believe Gerry's
claim of indestructable ants — despite my
virid childhood memory of giant ants
crawling through the severs of Los Angeles
in the film classic Them — so I decided to
re-create the alleged incident. I went ant
busing in my back spart and found a
thorough the valuar search of the country
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stratio population on the minimizers of the feeder. Lasked for a half-docter wolunters on a paper plate.

Into the microwave they went, with my reassurances that their children would be well taken care of Thirty seconds later. I opened the door and found three and corpess, but three of their contrades were still crawling. Back in for another thirty seconds. Add two more fatalities, but amazingly, a particularly hardy individual was still alive and mobile. Feeling a thirty individual was still alive and mobile. Feeling a thirty individual was still alive and mobile. Feeling a thirty individual was still alive and mobile. Feeling a thirty individual was the still alive and mobile. Feeling a thirty individual was to be supported to the feeling of the still alive and mobile. Feeling a feeling the still alive and mobile. Feeling a feeling the still alive and mobile feeling the still alive and mobile insect back out to the feeder and placed him with



his fellow sugar-water addicts. Words almost fail me br.x. Superant's fellow ants greeted him in normal fashion, giving him what I thought was a rousing welcome as within thirty seconds the bratin of so time a creative different was a within thirty seconds the bratic comment of the bratin of so time a creative, but I felt compelled to find the motive for this murder most foul. My hypothesis was that that session in the microwave had so shaken him that he frogest the password. I was close. It turns out that when ants greet each him that he frogest the password. I was close. It turns out that when ants greet each him that he frogest the password. I was close. It turns out that when ants greet each him that they throw upon each other. When the sum of the probabilities come of their stormach contents on the other ant. The collection of the salar subject is given and scuidor I requipitate hos biometewen occurrent and scuidor I requipitate hos biometewen second. The other any thought was a turkey in the oven to cook, and a couldn't requipitate hos biometewen second. The other any thought they had a turkey in the oven to cook and scuidor I requipitate hos biometewen second. The other any thought was a turkey in the oven to cook and scuidor I requipitate hos biometewen second. The other any thought was a turkey in the oven to cook and scuidor I requipited hos biometewen second. The other any thought was a turkey in the oven to cook and scuidor I requipited hos biometewen second. The other any thought was a turkey in the oven to cook and scuidor I requipited hos biometewen second. The other any thought was a turkey in the oven to cook and scuidor I requipited hos biometewen second. The other any thought was a turkey in the oven to cook and the scuidor of the science of the firstized, a spaced out hippite and the science of the firstized, a spaced out hippite to the science of the firstized, a spaced out hippite to the science of the firstized, a spaced out hippite the science of the science of the science of the science

than can humans. Yes, Rick, they are fascinating animals, but they are not invin-cible, nor are they psychedelic, as far as I can determine. I couldn't find any infor-

che, not are they psychedic, as far as function, or are they psychedic, as far as Leath of the control of the c

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



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THE INSIDE STORY

LIKE A PLATOON OF HUNGRY PAC MEN Chula Vista city officials are gobbling up big chunks of gonoring up oig chanks of undeveloped land formerly controlled by the City of San Diego. Such land transfers are often routine, but the San Diego City Council, in an al move, recently

unusual move, recently ignored the express opposition of its own planning department when it decided to Chila Vista control of 241 acres near the lucrative Olay Mesa. That land transfer was pushed through the city of a Low Martinez. At the same time. Martinez At the same time. Anneles firm that own cithty was the control of a Low Anneles firm that owns cithty. transfer, an executive of a Lox Angeles firm that owns eighty seven percent of the acreage in the affected area contributed \$250 to a legal defense fund that helped Martinez fight charges he missed city credit cards. In addition, a prominent local land-use attorney who represents that attorney who represents that Los Angeles firm before the city council helped establish the Martinez defense fund and also contributed \$250 to the

fund.

In a series of city council meetings that began last November, city planners repeatedly stressed that the land transfer could cost San Diego taxpayers money because San Diego fire fighters and police officers, not their Chela Vista counterparts, would be the first to arrive on emergency calls to the area. (A "mutual aid" agreement assures that the closest safety officer responds to the fire or crime scene.) Planners also warned that San Diego could be rts would be the

deprived of \$165,000 in potential tax revenues if Chula Vista changes the zoning on the acreage from residential to industrial use. At no time did they identify any guaranteed economic benefit for San Diego that would derive from the land transfer.

The land transfer was imitiated by the City of Chula

Vista and the Chillingworth Corporation, a Los Angeles firm that develops business and industrial parks. Chillingworth owns 210 of the 240 acres in the land transfe area. The firm is represented in San Diego by attorney Paul Robinson, who helped guide the land transfer through the council approval process. Robinson planned strategy with the Chuld Vista officials and accompanied planning director George Keempl and director George Keempl and George George Council committee meetings where they argued for control of the property. Robinson wrote letters in San Diego council members, urging them to members, urging them to executing the council of the property is now located. Our collinary Martinez. In whose district the property is now located. the land transfer through the

now located.

Robinson was one of five land-use attorneys and developers who last year formed "San Diegans for Uvaldo Martinez." They raised \$7985 to pay lawyers and public relations experts who represented Martinez while the grand jury heard evidence that he had used his city credit cards to pay for thousands of dollars in nonbusiness meals. Robinson gave \$250 to the committee, as



Martinez's efforts, the committee delayed action on

On March 10, Martinez and

On March 10. Martinez and atorney Robinson net privately to discuss the Otay land transfer. One week later, on March 17. the council's rules committee debated the issue. Although Councilman Ed Struiksme expressed skepticism about the land transfer and Councilman Bill Cleator urged his colleagues to support the planning

Cleator urged his colleagues to support the planning department and reject Chula Vista's request. Martinez once again urged the committee members to move the issue lone committee timeles commended approval of the land transfer at its April 21 meeting. Struktuns, who had earlier allied himself with city planners, reversed his position after a private meeting on March 31 with atorney. Between the land transfer was

did Chillingworth vice president Robert McCray.

Three executives of Guaranty Service Corporation, a Dallas based development firm that employs attorney Robinson here, gave another \$750 to the Martinez defense fund.

Martinez defense fund.

Martinez worked hard to get
the land transfer approved. On
November 20, 1985, shortly
after his defense fund received
\$2.50 contributions from both
attorney Robinson and
Chilling worth executive
McCray, Martinez urged the
etity council's Transportation
and Land Use committee to
impore the planning and Lant Use committee to ignore the planning department's objections to the land transfer and forward the matter to the full city council for a vite. (Marrinez, who is chairman of the committee, joked that 11 night have known 'Big Bucks' was movede" (when attorney Robinson walked to the podium to address the committee.) Despite

council's April 28 meeting, Martinez attempted to have the matter approved without public debate by having his colleagues sign a "unanimous consent" form. Councilman Mike Gotch says he declined to sign the form, and the issue was briefly discussed before it was approved without dissent. (Councilman Bill Cleator, who had opposed the land transfer, was absent at the April 28 Council members Gotch and

finally scheduled for the full

Judy McCarty say they voted in favor of the transfer because it was supported by Martinez. "Uvaldo wanted it," recalls Gotch. "It was important to him" (Council members generally support the position of the representative for the district in which an issue is located.)

Martinez would not return phone calls regarding the subject. Attorney Robinson says it is "totally false" to connect Martinez's support for the land transfer to defense fund contributions the councilman received from the councilman received from the Chillingworth executive, Robinson, and other developers, represented by Robinson. He says "it's demenating to the cities of Chula Vista and San Diego to suggest that \$500 fin contributions] has anything to do" with the land transfer approvals. Robinson notes that discussions between San Diego and Chula Vista Officials concerning the land officials concerning the land transfer began prior to the involvement of both himself and Martinez. He also stresse that Chula Vista officials presented a persuasive and logical argument for the land transfer that rebutted many of the concerns voiced by San

Diego city planners.
Though the San Diego City
Council approved the transfer,
Councilman Gotch told his
colleagues that he would reexamine the issue before he

natter as a member of LAFCO, a county-wide land-use planning group. The LAFCO board can approve or deny the land transfer when it votes on the issue later this year. A LAFCO denial would override the approvals of both the Chula Vista and San Diego

city councils.

Several Otay Mesa
homeowners who had urged
the San Diego City Council to
reject the land transfer say

they'll ask LAFCO to deny Chula Vista's request. "Chu Vista will rezone that land." predicts opponent Ruth Schneider, president of the Otay Mesa / Nestor Planning Committee. "It's a wetlands, a river valley, and a flood way rive: valley, and a flood way, and yet there's already talk in Chula Vista about developing it to its 'highest potential.' Such a zoning change appears imminent. Though Chula Vista planning director

George Krempl assured the San Diego City Council that land would remain zoned for houses and open space. Krempl says he's "heard of plans for a business park" on the 210 acres owned by the Chillingworth Corporation Chillingworth controls the land through a partnership named Otay Rio Business Park, which holds title to the property. Attorney Robinson acknowledges Chillingworth

vanted the land transfered to the control of Chula Vista because the corporation feels that Chala Vista's politicians would more quickly rezone the acreage to industrial use than would the San Diego City Council. Robinson stresses however, that "there are no guarantees" the Chula Vista City Council will change the zoning. Schneider says Otay Mesa residents will oppose any such zoning

Three additional land transfers involving 479 acres of city-controlled land on the Chula Vista/San Diego border have been proposed by Chula Vista politicians. Initial review by the San Diego planning department indicates that the planners will object to deeding some of the land proposed in these transfers for much the same reason they opposed the earlier land transfe

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Redondo Beach: This morning the local beach patrol found giant footprints along a 375 foot stretch of Redondo Beach.

Thought at first to be the work of pranksters, the finding

But footprint experts at UCLA, the same team that has investigated Big Foot, Sasquatch, and the Abominable Snowman, heard the news and rushed to the scene before

Extensive testing and measurements of the footprints, including titanism dating of toejam residue found in the sand, confirmed that the footprints indeed are real, and belong to giant BULLFROGS. Actual sightings are now beginning to filter in from around the city. Stay tuned for

For more details on this emerging story, see section 2, page 13







Canyon

the wiletrness, and I was just now beginning to realize that he had brought Archie along because Archie needed his trip far more than either one of us. "Archie," Palmer said, "you can talk about it forever, but you arrif going to be able to feel good about yourself and go on with your life until you forget about her. Like they say, time will cure secretion."

everything."
"Yeah, but how much time?" Archie

As for me, I was staring up at the

magnificent block of white granite that overlooked the head of Cañon Tajo. It was as large and impressive as Half Dome in Yosemite, and it could be Dome in Yosemite, and it could be seen from almost anywhere in the can-yon. The Cocopa Indians, who are close relatives of the Diegueños of San Diego, used to make annual journeys into this canyon to hunt bighorn sheep and to gather the fruit of the blue palms. They believed that every major moun-nian had a resident deity. — Palomar tain had a resident deity - Palomar. tain had a resident deity — Palomar, Cuyamaca, Laguna. This mountain range, the Sierra Juarez, just south of the Mexican border, was an extension of the Lagunas, and this rock at the head of Cañon Tajo was the most im-pressive landmark for miles in any

insane, things like animistic spirits begin to make a peculiar kind of sense.

"Archie," I said, deciding to offer my own bit of advice through a mouthful of tortilla (the greatest danger in being as vuinerable as Archie was, I paused to consider, was that you are subject to all sorts of crackpot advice), "one of the reasons I like to come to places like this is that they put everything into perspective. Look around. Nothing uman matters here. Give me three days in the wilderness and I'm ready to die, perfectly at peace with the world.

row on Archie's brow grew

Tecate and driven east through the Sierra Juarez, bravely battling the Tijuana-to-Mexicali buses for possession of that tiny space time we liked to think of as our lives Not far past the town of La Rumorosa where Governor Abelardo Rodriguez had once built a summer mansion to escape the heat of Baja California, the road descended the eastern escarpment of the mountains to the desert floor, near Laguna Salada. This lake bed was once part of ancient Lake Cahuilla, and periodically throughout its history, it has been flooded by water from the Colorado River. A Mexican ranch worker we spoke with told us Laguna Salada had been wet now for six or Salada had been wet now for six or seven years, to a depth of about twelve feet, but before that, the lagoon had been dry for thirty-nine years. The lagoon contained many fish, the worker told us — even an occasional sea tortoise, and he demonstrated their size by holding his arms as wide as the bed of a pricture.

It was dark when we turned south on a gravel road between the Laguna Salada and the eastern escarpment of the Sierra Juarez. We drove for about thirty kilometers, which we noped

would at least put us in the general neighborhood of Canon Tajo. Bu: since there was no moon on this night in early May and we couldn't see even a faint outline of the mountains to the west, we decided that any further navigation would have to wait until morning. At first light the wind was blowing

fiercely from the west, over the top of the Sierra Juarez, kicking up swirls of dust and sand, and a black rim of clouds hung over the mountains. But even in the dim light, the first landmark we could make out was the huge, white block of granite overlooking a dark, Y-shaped slash in the mountains. We knew it had to be Cañon Tajo.

In Spanish, the word tajo means a steep cliff, a cut, which might describe the canyon, and a chorping block.

the canyon, and a chopping block, which might describe the rock which might describe the rock overlooking the canyon. Even though Canon Tajo is the deepest of the can-yons on the east side of the Sierra Juarez, and the word "cu" certainly ap-plies, the word "chopping block" so aptly describes the rock that I prefer to think that is the source of the canyon's

After some searching, we found jeep road that led west to the mouth of the canyon. As the sun came up over the Cocopa Range to our backs, the character of the canyon in front of us seemed to change by the minute, from dark and foreboding to brilliantly white and alluring. When the road came to an abrupt halt, still some four or five miles from the entrance of the canyon. we got out of our truck, hefted our packs, and began walking into the stiff

It was a stark desert before us, of white alkaline soil, dotted with ragged white alkaline soil, dotted with raged palo verde and horn-covered octoillos. Occasionally a gust of wind would catch our packs and spin us in circles. At the first gravel wash we came to, we stumbled onto a bobcat chasing a jack rabbit. The wind had masked both our scent and our noise, but as soon as the seatable district sound and camel. the startled, thirty-pound cat caught sight of us, it forgot about its prey and ambled for cover, glancing back over its shoulder in resentment of this human intrusion.

Scattered across the desert floor were several twenty-foot-long trunks of palm trees that had washed down out of the canyon. These palms - which might be considered biological miracles, if be considered biological miracles, if only all of biology weren't one long series of miracles — are vestiges of an era when the climate in this region was more tropical than it is now. They are able to survive only where there is abundant water, and though Cañon Tajo seemed to be a large enough watershed to house a sear-cound creek, hore on to house a year-round creek, here on the desert floor below the entrance to the canyon there wasn't a trace of water

emerged into lush groves of green After we trudged for two hours into palms, with deep, clear pools of water

the wind, the bell-shaped entrance to the canyon began to narrow. We picked and white sandy beaches After another mile or so, we began up an old, faint path formed over the centuries by thousands of animals and by some humans who had kicked small to find groves of Erythea armata, or blue palms. It was impossible to mistake them for the cotton palms, rocks aside as they headed into the can-yon in search of water. By the time the since their fronds are tinted a shade of mouth of the canyon had narrowed to blue- something like the color of brocperliaps 200 feet across, we began to see pools of water collecting in a gravcoli leaves. The blue palms are also smaller than the tall, graceful cotton eled creek bottom. Then the creek began to flow intermittently, and finalpalms, and unlike the cotton palms, which have a small, dark seed, the blue ly it became a true stream of clear, pure water, its banks dotted here and there palms had thick bunches of green fruit hanging from them like grapes from a with tiny palms no more than three feet

large boulders that had broken loose

from the walls above Cholla cacti.

barrel cacti, agayes, and impassable

marshes grown thick with reeds made the going slow and tedious. But we

were in no hurry. We were already coming into small stands of full-grown

Mashingtonia filifera, or cotton palms. These handsome, masculine palms, with their long, blond beards and glistening green fronds, are the same species found in the canyons of Anza-

Borrego and are not uncommon throughout California. Yet they

somehow seemed out of place in this

harsh environment. After carefully picking our way through 200 yards of

boulders and cacti, we suddenly

The fruit of the blue palm was prob ably the major reason the Cocopa In-dians visited Cañon Tajo. They also came to feast on the cores of the agave and ate like squash. They no doubt hunted bighorn sheep in the canyon. and perhaps they even used the canyon as a migration route during their annual visit to their neighbors, the Pai-Pais from whom they acquired stores of pin-yon nuts, which grow in great abundance in the Sierra Juarez. But other canyons have agaves in greater numbers, and there are easier migra tion routes to the north and south of Cañon Tajo. What Cañon Tajo has that the other canyons don't is almost



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direction So I'm sure it 100 had -

or rather has -- its own resident deity,

and I was wondering, as I sat there, just what its character might turn out to be.

Talking about things like resident deities, water babies (the spirits of drowned babies the Indians believe in-

arowned datices the indiana science the habit pools of water), and other such animistic spirits seems foolish back in the city. Maybe that's why an-thropologists, in the protective shelter of their office cubicles, have labeled

animism a "primitive religion." But out in the real world, with the wind chip-ping grains of sand off the rock at your back, the sun growing hotter every mo-ment, no water anywhere in sight, and

a member of your party going slowly

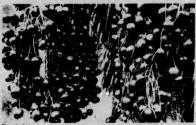




Canyon

blue palms. There are thousands of blue palms in Carhon Tajo and its tributaries, and each of the mature palms is laden with perhaps twenty to one hundred pounds of fruit. To someone knowledgeable in the technique of eating the fruit of the blue palm, Carhon Tajo was a feasting ground.

After we had been hiking among the groves of blue palms for an hour or so, I stopped and picked a handful of low-hanging fruit, sat down behind a row where I was sheltered from the wind, and tried to figure out how someone would go about eating such a thing. The fruit was shout the size of an olive, but it was covered with a fleshy skin, something like the hull around a coconnt. I bit off a piece of if and split it out — it was as bitter as an orange rind. I skinned the flesh from around the weed, about the size of a marble, then placed the seed on a rock and tried



to crush it with another rock. The first few blows had no effect on the surprisingly resilient shell, but after hammering the seed for a while — as well as with the seed for a while — as well as open. The flesh inside was white as coconut yet still so hard my teeth were unable to crack it. I presume this flesh was ground into prowder or perhaps soaked in water to soften it. At any rate, the fruit of the blue palm is not a fast food, and even though we were surrounded by toms of the perfectly delibe stuff, it would require considerably more savey than I had in order to make

After my failure to make a meal of the blue palm fruit, I sat there on the tock letting my eyes explore the canyon above me. My companions had already moved on, and I knew I, too, would have to be moving soon if I didn't want to be left behind. Then my eyes slowly settled on something — a pattern on a rock not a hundred feet away. The gnarled metamorphic rock, with its stain of brown desert varietis, was covered with all sorts of natural parterns, yet this particular pattern stood out as something mannande. I went to investigate and found a badly weathered petroglyph etched into the rock above a small cave just large enough for a couple of people to take shelter from the wind and rain. The petroglyph was a human stick figure — surely one of the most common symbols in the history

of art. Next to it was another figure too badly weathered to make out. I poked my head into the cave and

waited for my eyes to adjust to the dim light. Caves such as this one make me very nervous. Besides the possibility that snakes, or other animals as large as a mountain lion, might consider them home and so resent my respass, there is another odd sensation, impossible to describe except to say that it is as though you are invading a place where you don't belong. This particular cave had been inhabited by humans as of the feeling was not quite as strong as it might have been. The cave opened to the south — as do most caves once inhabited by humans in the northernighters, to take advantage of the low angle of the winter such Also, of the control of the southernighters, wide and deep enough to accommodate a human's sense of comfort. Yet the strange sensation was still there. Once again, it seems almost sill-there. Once again, it seems almost sill-there. Once again, it seems almost sill-there. Once again, it seems almost sill-there control and protection of civilization, yet I dely anyone to go inside a place like that and say they don't feel something strange. Even in this late age, our instincts, slowly becoming vestiges themselves, are able to tell unknown or a control of civilization of the surface of the surface and the surfa

science-scrubbed minds cannot accept. I could see no other obvious signs of human cecupation in the cave, and I quickly backed out. In similar caves, I have found sparkling white arrowheads stored in convenient niches just above eye level, as though the occupant would be back that afternoon to pick the property of the company of the company of the property of the company of the property of the company of the

take them home with me, thinking they were treasures. Now I leave them alone. I've learned that back home, stored in my drawer next to the cuff links I never wear and the watches that don't work, they have no value. It was finding them there, as evidence of a human being of another race and time — that is their value.

Outside the cave, I studied the petroglyph one last time. Archaeologists have spent years studying inscriptions such as this, yet they know virtually nothing of their meanings. And if present-day Indians know anything, they aren't saving.

they aren't saying.

I seems to me that we all have the primitive mind within as, and if we conform it in nature, we find it is not primitive at all, merely very human, My own guess about the meaning of that simple petroglypt, based purely on that simple petroglypt, based purely on intuition, was that it was put there in an attempt to make this shelter a place for human. I assume the artist felt the same uneasiness! I felt upon entering it and felt compelled to do something to make the inhuman environment around him responsive to the needs of a man. Maybe that is the meaning of magic.

him responsive to the needs of a man. Maybe that is the meaning of magic. Maybe it is even the power of art.

I'll tell to uo one thing.' Archie said as he plotded up the canyon. "I ain't gonna miss her brothers." Following Palmer's advice, he had taken to calling his ex-wife her' or "ske." "I never could stand her brothers," he said.

Palmer's advice sounded reasonable

Palmer's advice sounded reasonable to me. I had read somewhere that in some Indian cultures, after a person died, the family and relatives stopped using the person's name and referred to the deceased only in indirect terms, or if necessary, as "No Name." It seemed







like a useful way to forget somebody and so stop being haunted by their

"I will miss her mother, though. Her mother made damn good meat loaf."

mother made damin good meat load."

Throughout the day as we hiked up the canyon, Archie continued to wrestee with the traged of this life, it didn't seem to matter whether we listened on the land of the land would ground a word of the land of th

tost thread of inst live and to something like a snall valley in the middle of Canon Tajo. All morning long, we had been expecting the camyon to narrow and become steeper, Instead, a widened to perhaps 300 feet and leveled off into a series of steepes, cach with its own grove of path trees and its own enchanted pool, where a person might be tempted to linger a menth or two. There

Cave with petrogliphi

was something exotic and luxurious, even erotic, about this little valley, Palmer, an artist and photographer, the kind of person who can sit and stare for an hour at the texture of lichen on a rock, was infatuated with the simple

beauty of the place.

On both sides of the creek were several small cases. Some of them had petroglyphs marking their thresholds, but most facked any other sign of human habitation, since their floors had been secured clean by flash floods in one case, though. I found the wooden star from an old oak barrie. Al frist.

this confused me — how could an east barrel have found its way into Carlon Tigo? But then I realized it must be a remnant from the gold rish days of the ISOs and ISOS. It wouldn't to proson, and some miner must have used this care as his shelter while he rounced the caryon in search of his forture. I started to pick through the assless and subside beneath the barrel but hadn't reinseed more than a rock or two when a huge scorption, as hig as a crayfish, trashed out and threat its latter the way.

Canyon

ing me to keep my distance. I had no idea scorpions grew that large, and I communicated this discovery to my companions with a yelp somethab higher pitched than I would have liked.

One thing I we learned over the years is that almost any creature in its own environment is smarter than a human out of his. This applies to bears, rattlesmakes, coyotes, and almost any other animal that has a habit of making humans seem foolish and vulnerable. So I assumed it applied to scorptions, as well. That monster must have been guarding that pit for a hundred years, and since he seemed determined to guard if for another hundred, and since I was the intruder, and since I'd already had the devil seared out of me, I quickly backed out into the sunshine where a nervous primare, with his foread for the dark and his abnormal fear of death, belonged

"Thought for sure you'd been snakebit." Palmer grinned. Someone else's fears are always more amusing than our ow

A little farther on. I made what was for me the most irropertund incovery in Cañon Tajo. On the north side of the creek, above a white, sandy beach, was a small cave, just large enough, for one person. It had an entrance as tall as the doors of a church, which allowed the winter win to reflect off the rear wall and warm the little ene. At first glance, the cave fidin't seem to have been occupied. Then, once again, the unmistakable potter not something mammade caught my eye. On the floor of the cave was a small metate — a stone with a concave upper surface use of its owner had prepared breakfast on it that moraling, then most of its owner had prepared breakfast on it that moraling, then most of its floor going out most of the cave was a swhite and clean as if its owner had prepared breakfast on it that moraling, then most of it off before going out most of the cave was a white and clean as if its owner had prepared breakfast on it that moral private collections before, but removed from their proper places — stolen, real-supple of the cave was a white stolen their proper places — stolen, real-supple of the cave was a subject to their significance and seemed nothing more than curious stones. Here, though, the metate truly seemed as though it belonged to somebady. More than just a stone, it was a tool turned to man's use and worn smooth by his bunger. I ran my hand

over the dish of the metate and felt what it must have been like to depend entirely upon the providence of the earth to fill your needs. Here, out in the open for anyone to see, was proof that another human lived, worked, and are in this place. By touching the metate in its place, By touching the metate in its proper setting. It had made a kind of connection between me and the metate's owner. Even though I knew it want's o, somehow it seemed like that person might still be in Cañon Tajo — perhaps up on the ridges hunting bigh, vin sheep — and that when he came home, he would need this metate. I left it exactly as I had found it.

We must have hiked ten miles that day, which, in country as rough as that, seemed like a long way indeed. The wind had bitown hard all day, leaving our nerves frayed in that peculiar way only the wind can. Though we weren't physically tired, the concentration required to water had plan literally very step we took had left us mentally exhausted — addled and goofy. We bathed in the creek and made camp on a sand-bushed beach protected from the wind by rocks and blue palms. That monolithic block of white grantic werlooking all of Cañon Tajo was looming above us now, its summit perhaps 1500 feet

higher than we were. We could pick out features on the wall of the rock — small pinyon trees growing from its cracks, and even one paim — yet somehow the mass of the rock still seetned as far away as the moon. After supper. Archie, still troubled,

After supper. Archie, still troubled, muttered to himself for a while, then crawled into his bag and went to sleep long before dark. He'd never been on a trip like this before. Every step he'd taken up the carpon had been an act of faith—in us, in nature, and in himself. Or maybe he just didn't care. Palmer and I stoyed up late retelling old stories,

Or maybe he just didn't care. Palmer and I stuped up late retelling oid stories, the way old friends will.

andall Henderson, who founded Desert Magazine in 1937.

andall Henderson, who founded becent of the desert of Southern California and explaints, and his interpol friends would gather in El Centro. Henderson's would gather in El Centro. Henderson's home, pile into a Model A Ford dadpted for desert travel with oversize tires, and drive as far as they could get up the dry desert washes before their rig bogged down in the sand. Then Henderson and his friends would get out and walk up the remote canyons, many of which hid gone unexplored since the days when the Cocopas called them home.

Henderson became the most knowledgeable desert rat of his era and wrote dozens of articles about his adventures. Even today, anyone wishing to explore the deserts of Southern California and Baja would do well to begin by reading Henderson's writings, now nearly fifty vers of

now nearly fifty years old.
In 1947 Henderson visited Cañwn Tajo and was so impressed with its charms
that he called it the Grand Canyon of
the Sierra Juarez and wrote, "If the
commissioners who established the
boundary between Baja and Alta
California had moved the line a few
miles farther south and left Tajo Cañon
on the north side of the border, I am
sure this canyon would long ago have
been set aside as a national mornment."

Maybe it's best that Carion Tajo, by lying some forty miles south of the border, escaped being designated a U.S. national monument, fit would soon become famous and that fame would become famous and that fame would require that a road be built to it. After the road was thinshed, tourists would begin flocking to the canyon. The tourists would begin flocking to the canyon. The tourists would need rest rooms to relieve themselves after riding several hours over rough and winding roads. They would also need an air-conditioned visitor's center to help them interpret an environment somewhat more foreign to them than the inside of an automobile. Residences for the tangers, maintenance workers, and naturalists would have to be boalt. A gas station, store, and camping ground would soon be added, followed by a metel, resturant, and curior shop. A weinning pool, lemins court, post office, and the other necessities of civilization wouldn't be far behind. But as it is, sheltered by its relative anohymity—and more importantly, by miles of readless Mexican desert — Canon Tajo is better protected than any park pations.

Park system.

he next morning at dawn, it began raining in big, warm, sloppy raindrops that splattered when they hit our sleeping bags. We opened our eyes enough to see that there were stars in the sky. Apparently the bad weather was being blown over Cahon Tajo from the Sierra Juarez. "It can't be raining," Palmer and I agreed and promptly went back to sleep.

and promptly weat back to sleep.

An hour later when we crawled out of our wet bags, an almost certe calm had settled over the canyon. Maybe it seemed so quiet because the wind had pelted us with sand for the previous twenty-four hours and there had been a constant howing in the upper canyon all day and night. Now it seemed as though the camyon had accepted our invasion or, like a sulking child, was trying a different tactic to get what wanted—to be left alone. Though the silence was peaceful, in a way it demonstrated at least as effectively as

the wind had how insignificant we really were here.

by were tiere.

Archie took the change in weather to be a good ornen. "You know," he said, cutting off his mustache with the scisoors on a Swiss army knile, "after the selection of a wind so had been if he liked it. She said yeah. I asked her if it was cause it was him or just because it was somehody new Joseph and probably both. Maybe I just oughts

become somebody else."
"Archie." I said, rummaging through
his pack for our breakfast, "do you want
powdered milk with your granola, or

do you just wanna eat it plain."
We set off that morning, leaving our packs behin J. to explore the upper canyon, Our legs were stiff and sore, and we had to start out slowly. Palmer was in the best shape of the three of us, Just a week earlier, he had run a sixty-mile man-against-horse race, and out of 200 entries. I believe he finished eighth over



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all, including the horses.
"You know what's different about the desert in Mexico?" Palmer asked.

"What's that?"

"What's that?"
"You don't have military jets screaming over your head all day long."
He was right. I don't know of any wilderness you can go to in the United States that the military pilots don't know about. It's technically against the rules for them to play with their billion-dollar toys over wilderness areas within the national parks, and administrators of a few narks have been complianing to the few parks have been complaining to the

military for years about the violations of wilderness privacy. But to no avail. Mexico's deserts, though, are perfect-

Mexicos deserts, mough, are perfectly quiet.

About a mile above our camp, the canyon forked. One fork went north, and one south. The canyon to the south seemed the larger of the two, and what's more, it led directly below the Chopping Block. So we chose that direction.

The character of the canyon seemed

to change as soon as we entered the south fork. Palmer said it reminded him of Zion, in southern Utah. It became narrower and steeper, and the rock sud-denly had a reddish tint to it. Chunks of rock as large as houses had broken off from the Chopping Block and lit-tered the canyon floor. Pinyon trees, from a place where men are not

important.

I climbed up the side of the canyon to a point where I emerged from the old, dark, metamorphic rock, which most of the canyon consists of, and most of the canyon consists of, and entered the newer, white granite that had intruded up through it. It is this clean, youthful rock that gives the Chopping Block, El Tajo, its character and charisma. While the older, metamorphic rock shows the weariness of its tortured past, the newer rock of El Tajo is full of sparkling youth and naive exuberance.

The resident deity of El Tajo, I quick-learned, wasn't about to reveal any of its secrets to me. I was nothing more or its secrets to me. I was nothing more than a tourist here, just passing through. Still, by standing in the shadow of El Tajo, I had come to the turning point in our pilgrimage into the wilderness. I had come to the oracle, and the oracle was telling me, with its indifference, that if I stayed a few thousand years more, a few words might pass between

Maybe it is our religious tradition that creates the barrier between us and nature. We sense the earth's power yet prefer to describe it in terms of aesthetics — colorful sunsets, the aesthetics — colorful sunsets, the aroma of pine, the music of running water. We are mistrustful of any god without the capital "G." We fear that an awareness of the power of the earth, might be some sort of withcheard or pagan idolatry. We've only been on this continent some 500 years now, and we havon't quie finished unpacking our Old World buggage. We still don't see that holiness is only relative to place and that all

baggage. We still con't see that holiness is only relative to place and that all healing comes from the earth. We know enough at least to try to preserve our wonders of nature in the form of national parks, yet we haven't recognized them yet for the truly sacred places they

Sitting there below El Tajo, surrounded by the first scattering of pinyon pines. I remembered something an Indian friend of mine had once told me His grandmother was an Owens Valley Paiute, and she grew up in that valley before the Los Angeles Department of Water and Power sucked it dry. One of the staples in the diet of the Owen: Valley Paiutes in those days was the pinyon nut. But pinyon trees don't produce seeds every year, so being dependent upon them was a bit precarious. When my friend was a small boy, he asked his grandmother how the people knew when the pinyon trees would produce nuts. Her reply was, "The pinyon trees

only produce nuts when we need them."

Cañon Tajo is paradise or hell, depending on how much knowledge and grace, and perhaps faith, a person brings to it. In the winter, a shelter on the south side would be miserable and unlivable, while the north side would be bathed in warm light. To an impatient traveler, the agave plant, with its ture, while to a resident, it is providence itself, providing at least three sources of food. Everything in nature has this dual quality, paradise or hell. We haven't begun to understand this continent we live on: we spend most of our time trying to convert the hell to heaven, rather than accepting the paradise that already is. Until we learn

the grace necessary to live in this place. we're all tourists here, just passing

Tou know something?" Archie said, spitting out his wad of Copenhagen as though he had finally drawn all the meaning he could from it. "I'm sick and tired

of hearing myself talk about her."
The fact was that Archie hadn't been talking about her. He hadn't been talking about much of anything since we'd left the upper canyon and started home. His outburst now, as we slowly picked our way back down the canyon, had surprised us. Earlier that afternoon he had found a piece of Indian pottery as big as his hand, but the find hadn't excited him, and he continued walking as though it had only disturbed his

"Nothing's gonna change," he said,
"She's not coming back. I know that
now, and I might as well forget her." "All right!" Palmer said, with his distinctive giggle, recognizing that for

Archie, this was a major breakthrough.

"I figure when I get back to
Prescott," Archie said with slow determination, "I'm gonna find me some big ol' gal who'll take me home and love

Palmer slapped his big friend on the shoulder. "Goddamn!" he said. "We'd just about given you up for dead. You might live through this after all."

like green flames, flickered on the can-yon walls above us. Thick stands of yon wants above us. Intex stands of shiny yerbs santa grew in the sunshine. The creek t-gan to flow intermittently again, and on one dry wash, I discovered the fresh tracks of a bighorn sheep. Without even knowing it, we had probably been driving them up the can-

probably been driving them up the can-yon all morning.

Upper Caffon Tajo showed no evidence of human habitation. It is truly a place where few humans have been. We had come here for precisely that reason, and now we could feel it all around us. We talked less and spent more time letting our instincts explore the unknown. We split up and wandered off to be by ourselves for a while, to absorb the strength that can be gotten

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The Noble Search for Devil Worshipers and Other Godless Commies



By Bob Dorn

Q&Awith Deputy Sheriff Dave Gaerin

Dave Gaerin is a deputy sheriff in the juvenile division of the sheriff's department. For the last several years, he has studied the occult and monitored what he considers to be the rise of satanic influences on young people. He was born in San Diego County; he's been a deputy for sixteen and one-half years and a San Diego City policeman for two years before that. Beyond that, he would rather not divulge personal information.

Deputy Gaerin has appeared before service groups to speak on the subject of Satanism and certain elements of the rock music industry that he insists are in league with the devil. In March he supplied the local CBS affiliate. Channel 8, with material and commentary for a three-part series on that station's news broadcasts that purported to offer, in reporter Dave Cohen's words, "a deeper look at Satanism" and which referred to "kidnapping for human sacrifice" and other atrocities. On March 8, Deputy Gaerin spoke at Hoover High School for more than an hour as part of the school district's competition for high school journalists who were to compose editorials based on Gaerin's presentation. A student taped that presentation. A student taped that address, and portions of it appear below within quotation marks to distinguish what was said in that appearance from this interview with Deputy Gaerin on May 44.

The interview was taped in the sheriff's substation in Santee, where Gaerin has his office. Also present

during the interview were a college student who was monitoring the interview for purposes of a class assignment (and who also taped the session) and Departy S.B. Ruff, Gaerin's partner, who occasionally commented or answered questions. Where Deputy Ruff commented, comments are Gaerin's.

How did you get started in this specialty of looking into Satanism. It was not intentional. Four or five years ago, my partner at the time and I stumbled onto it - kids who were exemplifying symptoms.



They were very anti-family, very anti-parental authority, very anti-authority of all kinds. Kids authority of all kinds. Kids generally, to varying degrees, go through stages of rebellion and tend to resist parental authority. But this was above and beyond the normal amount you see. It was a much deeper level of commitment, if that's the best way to describe it. So we got looking into that and trying to understand it, and we kept running into a wall until we ran into one kid whose family members were very deeply involved in the Ku Klux Klan, and it was through this kid that we learned what it was all about ... it was the influence of cult. He began to open up once he saw we knew something about it. From there it moved into Satanism and the music and so forth. So we did a seminar on

[Satanism] in February of 1983 for the association of juvenile flaw enforcement) officers at a state association meeting. And that was really the first time anybody [in law enforcement] did something on Satanism. From that point on, Mike O'Connor [his former partner] has worked more in the area of rock music and the subcultures that surround it, and I have kind of gone off more in the direction of intelligence and dealing with adults and the other aspects that are not essarily related to rock.

What percentage of your time is taken up with the gathering of intelligence on Satanism now? I could easily do this full time. I

have other functions to fill. There's probably enough work right aow to fill two full-time positions following up on this stuff
Do other [sheriff's] substations

have juvenile officers who are also working on it?

Well, there's Mike [O'Connor] at the Lemon Grove station, and Ron Austin at the Encinitas office. Mostly what we do is monitor it. I have to complete a report today justifying full-time positions to the

When you went to Hoover High, were you there as a sheriff's officer on duty, on assignment?

That was on my day off.

But you do go out on calls that
have to do with a kid involved in something suspiciously cultish? You will do that as a sheriff's officer? And do you speak to organization as a sheriff's officer on sheriff's time and all that?

Yeah. Okay, Now, on to the presentation at Hoover High, you said. 'My frustration has been that the press, the media, has been very reluctant to print this stuff because it draws a great deal of criticism, because it is so outrageous, so absurd...." Have there been stories you know of that the media could have used but did not? Have there been any stories we could have run but didn't?

could have run but didn'?
Well, since that time, Channel 8
has done a pretty good program on
it, a pretty up-front program, which
is a relief to see happening. But
what I was getting at then was, I
had different articles that writers
were interested in doing on it, and they were reluctant to air or print the material - the media is reluctant to take the kind of heat that this kind of information can bring. It's going to bring a lot of phone calls, a lot of letters. So there have been cases where

you know the paper was aware of a case that could be reported but

Not cases, particularly from around here, but information that

has already been made public. For instance, cases that have gone to trial in Bakersfield and Sacramento which are major cases. They're reluctant to print the kind of information I'm giving them that is philosophy behind what these people are doing and why they're doing it. It's just too horrible to conceive of, and that's the general reaction of most people and of people who are even in law enforcement. I was in Chicago on a TV talk show, and I took photographs of a grave robbing with me, and the station back there rejected one of them because it was too gross. "We can't run that on TV." But Channel 8 did.

Can you talk about the grave robbing in East County that you investigated? Not in and of itself, but as a part

of what they do, sure. Because if I just single out, "Here's this grave robbery and da-da-da," and there's no other information to go with it as to what it means ... I want to

educate the public.
[Ruff] It's the criminal involvement we want to pursue, not the religious aspects. Everyone in this country, obviously, is free to have the religion of their choice, but the criminal involvement during the practices is what we're involved

[Gaerin resumes] Yeah, and if you just sensationalize a grave robbing and you don't really provide the information that educates the public as to why this

thing is happening ...
Well, a grave robbing would

probably violate some ordinance wouldn't it? A grave desecration There's probably a code against it.

This particular one. I'm not going to identify, because it's a family plot. While you might have some people seeking artifacts, they don't take everything. The only people that would be taking everything, the bones and all, would be Satanists. Very simply, the basic thing you have to understand about Satanism

on their particular radicalism. See, they believe that the spirit of a person remains in the bones of a person and that they can derive power from the spirit. So by onsuming the bones, the remainthey gain that person's spirit and

You said in the Hoover High address, "Satanists create self destruction. This is what they're bent on doing with young people... You see punkers who are

"This is where a large percentage of missing children go, the kids on the posters. I can't give you the proof because ... they don't leave them around. They incinerate their victims."

is, they are the exact opposite of Christianity, and more specifically, the exact opposite of Catholicism. They believe that the more evil, the more cruel, the more hideous the deed, the better. They believe that Evil is Good, and therefore, Good is Evil. Once you can grasp that concept, you can begin to understand and put some logic to what they do. Otherwise, it doesn't make sense and will seem to be

Everything is designed to be a blasphemous parody of what the Catholic religion teaches. For example, Communion. The opposite of the bread and wine would be to drink human or animal blood adulterated with urine ead of the host, the bread, they would use the bones from a dead

into slam dancing, crash dancing, hurting each other, hurting themselves." Haven't kids always dived off high rocks into lakes, or raced their cars, or gotten into

fights at basketball games?

They do those things without the intention of hurting themselves.

These [punk and heavy metal listeners) are intentionally trying to do themselves harm. You go drag racing, you don't have any intention of hurting yourself. You go diving into a pond, you don't intend to hit into a pond, you don't intend to hit a rock under the surface. But these kids are doing this intentionally. They're putting razor blades in the arms of their jackets, they're wearing spiked wrist bands. We had a kid here recently who said. "Hey, I like hurtin' people."

Are law enforcement agencies surring to assemble teams?

I'm finishing this report today My department wants the input on whether this should be done. We've formed a group of about eight people [police] in Southern California between here and L.A. that has been working on it and meeting about once a month. We've been to two [state] senators trying to

get the legislators going. Well, I have to say that it would help a whole lot if we could just get details, speaking as a reporter. We can't just say there are beatings, slashings, ritual killings, without being able to point to cases. Over and over you can say that this exists, but we need to have the weight of a detail or two.

Part of the problem has been that these crimes were committed and nobody knew what they were looking at. For example, the Night Stalker. Until [L.A. police] got together with a guy who's an expert in this area - one of our people [in the Southern California group of eight] - and got his input, they didn't know what was happening Then they began to make some sense of it because of the pentagrams that were being drawn on the walls and on the victims in their own blood, the heart being

taken out — the guy probably ate the damn thing, is what happened. [Ruff, interjecting] You can't find the evidence. There's not a smoking gun. Not a dead body, because that's what they're after. If you could find one of these sacrifices in progress and stop it before they'd consumed the body, that'd be great. So have you been able to get people to become informants?

It's going forward.

Another thing that's going on is, these people have connections or are morticians or know people in

mortuaries, which is where they get rid of the evidence. There are always connections to mortuaries. Kids being taken to mortuaries, seeing odies being burned up ..

Have morticians made reports to police of break-ins? Are they going to report that?

Who's going to know? [Ruff, interjecting] These aren't break-ins. We're not talking about crimes where people are breaking in and using the facilities. We're talking about people who are cooperating in the furtherance of the crime.

So you're telling me that when this occurs in a mortuary or funeral home, it occurs with the cooperation at least of someone working in that home, if not the owner himself?
Yeah. 20/20 [ABC's news show]

found this when they did their program last summer. I know of organizations that have licensed morticians in their organization You mean organizations of

Yes, there seems to be a high

frequency. This is a way to get rid of the evidence. They're just so good at it. They've had thousand of years to hone their skills. And tney're real big into children.

Children are seen as the purest state of human existence — they're trusting and open — and if you can violate that trust ... they want the children so they can violate them. And this is where a large percentage of missing children go, the kids on the posters and the milk cartons. I defy anybody to tell me that's not happening. I can't give you the proof because ... they don't leave them around. They incinerate

their victims.

So what you have is Drucula, All the horrors that have been in our mythology, plus Hollywood elaborations. So the worst thing you can imagine, is happening. As you said at Hoover High, "They believe in having sex with a corpse. This is why we have grave

robbings ... people will actually go into a mortuary and have sex with a corpse, or dig up a body and have sex with a corpse

I can tell you I saw photographs. and I'm trying to get copies of them, of a case that came up in northern California.... Let me just pose this to you. You're running a respectable mausoleum, or mortuary, and you come to work and here's a couple of your corpses turned over and somebody's slapped Vaseline in the assholes and it's all disturbed ... Are you going to on the phone and report it? Is that good for business? When it comes to talking about

necromancy, about necrophilia, about graves being dug up and corpses left with the evidence of having been used sexually, how do you feel talking to teen-agers about that? Wouldn't that kind of shake them up, seriously.

Well, if you're directing it more specifically toward the group that Saturday at Hoover High, it was a

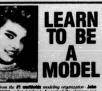
pretty sophisticated group. They were into journalism and so forth And I didn't hit real hard on it, I mentioned that it does happen.

I'll tell you in more graphic detail, and I wish I had the photographs of this case, which depicted a group of some Latinos and whites standing around watching this thing. It was a birthing in effigy into the satunio They took this adult male and he was nude and they had this goat banging up and they slit the throat of the goat and it bled all over him, he's below it, and then they disembowel the goat so the guts go all over him and then they drag him from underneath all this, the symbolic afterbirth of the animal. And in the background you can see people standing around, and there's even a little band there, you know, with a sax and a clarinet. And in the background you can see what looks like a body draped in white, and as they pull him from this





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afterbirth symbolically be's dragged over to where this thing is and in the next photograph you see they've taken the sheet off and it's a female cadaver, a cadaver because you can see the corose's stomach examination. So it was either stoler or borrowed from a medical school somewhere.

So that there are some violations of the law right on the picture. Yeah.

Were they prosecuted? These were confiscated photographs, and the people were not identified at the time I saw them. They were found in a woman's purse, and she said, " don't know how they got there. Somebody put them there."

And then they pulled this corpse up, upside down, in an inverted cross, and they show this guy having sex with the corpse.

How many violations of the law

were involved in that photograph: There's nothing wrong with it

other than the corpse.

The SPCA? Sacrificing animals.

Ruffl No. no. It's a matter whether the court wants to interpret it Ithe goatl as being owned by somebody. People own rabbits. It's a felony violation to kill somebody else's rabbit. It's a misdemeanor to kill your own without just cause. So you're talking about a

isdemeanor. [Gaerin] You're talking about a religious sacrifice.
[Ruff] A religious sacrifice if it's

his own goat. [Gacrin] The thing is, these

animals have to be sacrificed cruelly, there has to be great pain and fear, and there has to be blood. Most of them are disemboweled while alive

And that would be at most a misdemeanor?

You may have a theft of a corpse You're saying this isn't a job for law enforcement

Oh, it is. Their religious practice dictates they have to break the law And you've started to get in

at a Mexican conference [of the

You have basically five. White Witches: you have the faith healers,

the do-gooders. Most of them are

Christian people, and it is a faith

centered on their belief that there is

a Goddess of the Universe and that God is in all of us, we're all one.

Their basic belief is in karma: if it's meant to be, it's meant to be. Most

of them won't interfere with the

Black Satanic side of it. They're against it, but they allow it because they believe what will be, will be. Most of them are good people, and

Witches International Coven

Council] in 1981. Would you

describe the different kinds?

it's very much a religion with them. Then we have Gray Witchcraft, which falls in between, people who

capitalize on their abilities, their clairvoyance or extrasensory perception. The Christian community refers to those kind of abilities as discernment. These people will use magic to their profit. They'll read palms and say, Well, I found a curse on you. For \$200, I'll get it off." Then we have Black Witchcraft.

"There's a member of the Aerosmith rock band, I'm not going to name him, but this individual is a very high-ranking member [among Satanists]. He is charged with the eastern third of the nation."

[through the use of informants]? Those people practice evil, with curses and so forth. But they don't We're making efforts.
At the Hoover High appearance, you described White Witches and

engage in Satan worship. The Black Satanic Witch is specifically engaged in the worship of Satan. Gray Witches and so on who were

You said at Hoover that the Black Satanic organizations wanted to unite the witches in a concerted effort to ... rule the world.... And this is the year they've

chosen to communicate and go Why do they want to rule the

They believe it's their destiny They're into power, more and more

IRuffl It's the difference between emocracy and communism There's the dictatorship in a communist-style society where there are heads, as in the satanic

hierarchy. There are people who make the rules, and people follow the rules. And you gain power by following what is best for the

[Gaerin] I have a feeling about connecting communism with this. If you get into communism or Biblethumping, people are going to turn

[Ruff] Yeah, that's right. But ... if things like we've been seeing were happening in a communist country, they'd put 'em on trains and send em to Siberia. They would just flat lock them up.
[Gaerin] You don't see this sort of

thing happening in a communist country. In the free countries, yeah. If Black Satanic Witches want to take over the world, have they succeeded in taking over a specific

country, or city, or...
[Ruff] Well, we don't know.
[Gaerin] We know that they can be very successful. There's a member of the Aerosmith rock band, I'm not going to name him, but this individual is a very highranking member. He is charged with the eastern third of the nation

One of the musicians is also in charge of an East Coast movement of Black Satanics?

Yes. And this guy has close connections to a mayor and other members of government.

Something you were saying reminded me of a Hoover High statement: "What was once unmentionable becomes mentionable, becomes spoken, becomes done.... It's a slow breakdown of mores and social norms, and this is the process that occurred with the gay community when they came out of the closet Once you hear about White witches, you'll start hearing about Gray

itches, and then you'll hear about Black witches. Then Black Satanic witches, and the door will be open to them." Is there a relationship of the gay community to Satanism

No. Only the process. Handle that carefully, because I don't want to get nailed to the cross [by] the gay community. It's just the process ... the slow breakdown of the norm. You can do the same thing with Elvis Presley. When Presley first hit TV, they wouldn't show him from the waist down. Now look what you see on TV. That's what we see happening with witchcraft, stories about White Witchcraft are appearing. Pretty soon you start hearing more about Gray stuff and then the door's wide open to the satanic. And they're going to stand very solidly behind the First Amendment.

Well, certainly if they're committing crimes, they can't stand behind the First Amendment, can

No. As far as their religious

rights are concerned. They're going to hide their crime, and if you do catch them at it, they're going to scream First Amendment rights violations. They'll hide behind that every chance they get. What you have to understand is the religious aspect of it is what brought the crime about. It requires it

I'm still not clear in my head about how gays and other movements fit into this thing.

They don't. Only the norms, the breakdown of norms.

What about political corruption? I mean the ...

Commercials, for example, Commercials?

Going back ten, fifteen years ago, what did you see? And what do you see today? The way they dress and so forth. Did you always hear about tampons? It's that sort of thing, the gradual acceptance. Well, in this Hoover High

meeting, you said that at the Mexican conference of witches, they drafted seven letters, and the letters

were later transcribed from a secret recording lof the meeting l. Have you heard the tapes?

No. As a matter of fact, my sources sent me a [fuller] transcription, and it never arrived. Which has been a problem The mail doesn't get through. I'm not the only one that's having the problem. There are other people that are involved in the same way I am around the country, and that's one of the things we talked about.

There were seven letters you were describing at Hoover. "The first letter deals with bringing the covens together, uniting them into a solid front. The second letter talks about causing indebtedness, disharmony, discord, and famine using credit cards and credit as a way of introducing this disharmony ... issuing cards to

persons without their knowledge. using unknown cards causing credit ratings to be challenged and destroyed Now they believe this goal has been accomplished.

How? Did the witches convince American Express to send out cards ... me? When I don't qualify for it? Is Carte Blanche in on it?

They believe they can conjure un individual. One of the things they'll do is kind of capitalize on things that happen. They believe they have this power over other people and other situations. The Christian community believes that Satan has no power unless you believe he does. So really, what that boils down to is, you create in your own mind this ability for this person to fulfill whatever it is. So they

capitalize on things that happen So actually, then, these instructions [the letters] aren't to be taken seriously, because they're after the fact. It's just a

promotional deal, it's only PR.
No. I'm not ready to scratch it off that easily. Because we don't know how deeply infested these people are in government. We know it



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appens. I know of police agencies where these people were active and they got a relative working in the records division of the department where all these records disappeared. And we know that their intent is to infiltrate government at all ievels ... to infiltrate law enforcement, and we know this happens. And we know that they have a lot of effect on situations. They seem to come up with information.

One of the things that's currently happening right now, and I'm not sure just what to make of it just yet is, all of a sudden, almost simultaneously, all of the people that have been involved, such as myself in the Southern California area - that group I was referring to

are all getting shut down. Shut down? What does that

Well, getting curtailed in how much time and energy and activity c can get involved in in this area Assignments change and that sort of thing. Getting taken off it.

Have you been?

You have been? You're putting in less time on this than you had been before? Weil, it was beginning to ... and

I'd appreciate it if you just stayed off this area. I don't mind talking to you about it, but I don't want to

read in print about it.

The third letter, and this seems to be a quote of the transcription you

were making at Hoover: "Remove or educate the new-age youth Boys Clubs, Girls Clubs, Big Sisters ... through drama classes and actions of a nature that cannot be defined as satanic, plant the seeds that cause rebellion.... This is probably one of the greatest problems that I deal with ... the young people, the parents are at their wits' ends.

This is what we see all the time What's going on with the Boys and Girls Clubs that would lead to some belief.

That's their proclaimed area they're going to attack. And they're going to infiltrate the foster home providers, and day-care centers. Ritual molestation is generally done by numerous people, and its purpose is not sexual gratification at all It's to demean roin selfesteem and to dehumanize the child so they can gain total control of the child, program the child.... Certainly that's not religious

No. It's just a scare tactic It isn't religious and it can be vecuted?

Oh yeah, you bet. That's the kind of scare tactics.... Now, what kind of a person and what kind of a parent is that gonna make ten fifteen years down the road? They'll have a ready following already programmed with their value systems. And they'll move to the teen-agers with the music and five to ten years down the road, they have a ready following.

Have you found cases of kids that

ere possessed?
That's not a word I use, because if you start talking about those

freligiousl aspects, the people are going to be turned off.

[Ruff] There are children who

have been definitely influenced. [Gaerin] I see 'em every day. Every day

At least three or four or five a

What do they act like? . Kids under the influence of satanic music. They're being conditioned to be accepting of cult value systems. And a cult has one

enforcement. We know that has happened. This is all a means to obtain information on people ... to control persons, to start calling attention to law enforcement officers, to deter the police They feel [the goals of] this letter faref accomplished." What do you think about that? Have you run into some police that seem to have been compromised? The letter said "infiltrate law enforcement."

"Going back ten, fifteen years ago, what did you see fon TVI? And what do you see today? Did you always hear about tampons? It's that sort of thing, the gradual acceptance."

[requirement], and that is, there is a complete and absolute dedication to [Ruff] And that's where I draw

the equivalence to communism. You will follow what we want and Okay, I see, Lunderstand, but ..

[Ruff] So the exposure to the music is the same thing. It's the best way in the world to get to the sses, is to expose our children to

We're going to get to the music, but I just want to finish this section on the letters. "The fourth letter — "Gain access to all people's backgrounds: letters of people in high places. Infiltrate las

We know that there are people involved in this stuff within lay enforcement. I gave you the example a little while ago about the family member working in the records division. And all the [family's] arrest records disappeared. But are they Satanists, just

because the records disappear? Or are they people who don't want their family members... [Ruff] There are lots of different

reasons that you would obtain or destroy records, alter things ... [Gaerin] But it's not a satanic

Well, how close have they come

to accomplishing the breakdown of strong law enforcement? Have they had an effect?

No. I don't think so. Again, you have to realize how they capitalize on situations. They'll say, "Well, we brought that about." In their minds, they have.

The other letters, the fifth one deals with drugs, the sixth one with the destruction of government, [and] the seventh letter is not to be opened until, I think you said to the young journalists, until June 21, which is not far away. Any idea on

would guess that it's going to deal with going public and their final phase in taking their rightful position in public as a recognized

At Hoover High you said, "I have to tell you something about subliminal advertising first to understand how the heavy metal and punk music works. We're common? Obviously, they're both rock and roll, but what do they have in common?

on anti-family, anti-parent, antiauthority of any kind. Don't become like your parents. Don't get into their morals because you'll become just like them. Do what you feel like doing because we're all going to get blown up in a nuclear war anyway. Don't worry about anybody else but yourself.

They advocate in the music to do

what it contains? No. How would we know? I

Okay, about music and Satanism talking primarily about heavy metal and punk music." Just briefly, what can you tell me about heavy meta and punk music that they have in

Both their philosophies are based

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drugs, sex, perverted sex preferably

Now, what are the most moving and motivating things in any teen-ager's life? Drugs, rock music, and sex. We see a lot of kids who are overly developed in the sensate area. It takes something very powerful and moving to affect them, to give them any sense of well-being, or happiness, or joy and sense of motivation. These three areas - drugs, sex, and rock - are

herself, "We're in charge now we're going to do what we feel like doing." And that's the message that comes through in a subliminal way

You were saying at Hoover High , they used to use it Isublimina. advertising) in theaters, primarily, where they would flash at a high rate of speed - 120 frames a minute - pictures of hot dogs or popcorn ... 'It flashed a subliminal message to

be hungry for that, and at

"You've got the reggae, the ska, the new wave, the stoners, all of that, that are cult-related. Once you become accepting of those cult values, then you are far more susceptible to becoming involved in a satanic cult."

very powerful instruments, so this is why we see kids sitting around and saying, "I m bored." They need something really powerful to get any interest going at all.

But aside from that, you have all

the influence of satanic music being programmed into the kids in a subliminal manner. One of the best examples of this I can give you is MTV's video of Twisted Sister's "We're not Going to Take It Anymore." They charge through the house, throwing the father through walls, windows, door, totally ruling, taking charge. And particularly, the father is a complete buffoon. The mother is this helpless little woman who just can't do anything for

intermission you'd go out and get it. Right, and then you were saving But it's still being used. Some of the major stores are using it on their [closed] channel music stations — they'll flash at 120 beats per minute 'it's illegal to shoplift,' and they'll do it at 120 beats per

minute so that your conscious mind does not hear it, but your subconscious mind does hear it.... This is what I see so much in young people who are really heavily under the influence of heavy metal...'
What made me stop for a minute
was the realization that the same number of frames per minute in subliminal visual messages is the same number of beats per minute in

subliminal sound messages. Isn't that a coincidence?

It's the rhythm, no coincidence.

[Ruff] It's the speed at which the conscious mind, whether it's 16 frames per second or 120 beats per minute ... the numbers may be a little off, but the bottom line is the program is taking place at a speed faster than the conscious mind perceives, whether it's visual or

[Gaerin] It goes right around the conscious, decision-making process and plants the information in the subconscious. The evidence I see of this is, we get kids in here who are really heavy subscribers to heavy metal, and they're angry at their parents, they're angry at their teachers, the world sucks. And you ask them why? And you keep pinning them down with, "Why?" and they don't know. It's because they never made a conscious decision. It was planted in their subconscious.

It's pretty hard to prove or that if I'm going along in my car listening to something that has a lyric that is particularly violent and I can't really register it because it's coming so fast that I would later become violent. I mean, I can't tell

you it wouldn't happen.

I think there's plenty of evidence around that it's very likely that it does happen that way.

Is there scientific work on it? I mean on the aural part of it, not the visual?

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I'm sure there is. I think the methods of advertising that are used



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Many punk lyrics or heavy metal lyrics are on records recorded at slower than 120 beats per minute. Are they less diabolical and satanic because the message isn't being tunneled into the subconscious in the way you're describing?

There's something for everyone at every level. What it does is precondition them to be acceptir of cult values, and once that's accomplished, they're far more

You've got the reggae, the ska, the new wave, the stoners, all of that, that are culi-related. Once you become accepting of those cult values, then you are far more susceptible to becoming involved in

If it's true that there's an organized effort to interject into the music a satanic message, then it would mean that recording studios would be aware of it. That rock music producers would actively pursue the recording of music at 120 beats or faster. Isn't 120 beats per minute rather an unusually fast

empo - two beats per second? There aren't that many songs that are recorded at that tempo, are

The heavy metal is.
[Ruff] They are affecting the human response. We have identified the syndrome that comes along with being involved in these things. Everybody I know who looks at all this long enough goes, "Wow!" It's the old forest-for-the-trees business. These kids are spending hours a day listening to a music in which the basic philosophy is to rebel. We've got kids who will sit in here and tell you that anarchy is the way

to get along in life! It's anarchy, rebel and violate everybody. And that's scary!

[Gaerin] On one arm, they'll carve a circle with the anarchy symbol [an A within it] and on the other arm, they'll carve the peace sign. And they really believe that peace can be obtained through

Some of the kids at Hoover High had questions. One of them asked.
"Do the witches sponsor Ozzy

I don't think they sponsor him. He buys into it, and he's a practicing member. Whether or not he belongs to an active coven, I don't know. Well not individuals

You mentioned Aerosmith has a group member who's also an active Black Satanist. Anybody else?

How do the witches relate to the music? Do they give money? You've got to be careful of the way you use "witches". Okay, Black Satanists

because if you use "witches. you're going to be grouping all the witches, and you're going to have all kinds of angry responses.

At any rate, how do Black
Satanists relate to the music? Do

they provide money, promotion, do they whip up crowds that will go to concerts and further careers?

Some of them are engaged in doing that. Others are into porno, they're into kids, stolen property. A lot of 'em are into drugs.

One of the kids asked, "Were the

beatniks Satanists?" I suppose because they wore black and had beards and were into sensual music, sometimes.

No, they weren't Satanists in my view. But they were a cult. Are there good cults? Is Christianity a cult? I don't even want to get into that.

attention to is the satanic people. The cults share a common denominator, as I said before, of complete obedience to the cause and to the leader of the cause. Are there good cults?
[Ruff] Well, that depends on what

want to classify as a cult. I just thought of one that might be considered a cult: fraternities, Greek fraternities on campus. [Ruff] So are men's groups, like Kiwanis or Elks. I don't know, are

All I interest myself in and nay

they really cults, or groups? They certainly are groups.

Well, Greek fraternities wear

robes, they have mystic passwords and mystic signs, and they go downstairs for initiation ceremonies

into ... a cult. Are there good cults?
[Gaerin] I guess it's fair to say that not all cults are bad, but a lot of cults can be bad, and some are. Cult activities, by the nature of their value systems, require other people to make decisions for you and for you to acquiesce from the decision-making process. What kind of music do you listen

Oh, I like just about everything but hard rock. Probably light jazz,

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JONATHAN SAVILLE

South Coast Rep in Costa Mesa i presenting, on its main stage, Juters by Canadian playwright David French, a play about the theater. This is always an effec-tive subject, for people who come to the theater to see actors, directors, and designers put their lives on the line are naturally interested in the real people who make the theater possible and in the procliving experiences on stage. There is much inherent humor in this subject, for the muddles of rehearsals, the mishaps of ances, and the personal characters

and conflicts of the actors a theatrical personnel provide just the kinds of incongruity that make for good comedy. At the same time, the process of creating theater offers a serious reflection on human aspiration, frailty, passion, and courage that can be authentically moving, for those people who are staking their self-esteem and their rent money on the success of so chancy and ephemeral an enterprise are crancy and epicenteria an enveriprise are simply attempting in a more intense and ex-posed way what we all attempt as we try to do something in the world valuable enough for the world opraise and pay us for doing it.

The humorous and human aspects of the

theater as theatrical subject are not easily

SOFT

play is Michael Frayn's Noises Off, a farce about a shabby provincial touring company performing a silly popular farce. The humor of things going wrong in rehearsal, performance, and backstage has never been driven to so great a height of paroxysm and delirium. But to make such lung-rending laughs possible, the actors undergoing all those unfortunate incidents as they desperately try to carry out their professional tasks must be reduced to the level of dehumanization required by farce. They are mere figures of fun, and we are never are mere figures of fun, and we are never allowed to realize in any but the most superficial way that they are also human beings, to whom the disintegration of the production they are putting on must mean embarrassment, humiliation, anxiety, and leep wounds to the self. At the other end the spectrum is a theatrical play like Ronald Harwood's The Dresser, which shows us in full, rich, characterful depth the relationship between an old-fashioned Shakespearian actor going mad and the backstage assistant who loves him with bit-ter devotion. All the humor in *The Dresser* is tinged with pathos, for the playwright's (and our) interest is less in the problems of staging a play than in the problems of being human, and it is the actor's humani-ty, his suffering, rather than his stage

Jitters offers a compromise between these two extremes, and as a result it does not attain to any notable degree the theatrical effectiveness of either. David French indubitably strives for comedy. We are shown a resident company in Toronto (French is a leading Canadian playwright) putting on a new play by a hysterical young author, with an irascible leading man, a character actor who cannot remember his character actor who cannot remember his lines and who keeps complaining about petty natters of costuming, a juvenile who arrives drunk for opening night and must be sobered up with extreme measures. Doorbells fail to ring, doorknobs fall off, an actor gets knocked out, another gets locked in — it is the material of farce. But the level of fericeal intentiveness is just not

mishans that absorb our attention.

minutes of Noises Off than in the whole three acts of Jitters. Typical of French's sense of humor is a lengthy tale narrated by one of the actors to explain why he has arrived at the last minute for the opening arrived at the last minute for the opening-night curtain: a story about supposed food poisoning, stomach pumps, a stupid mother, and a dead cet, offensive in its emotional shallowness, and all for the sake

of one picayune joke
The inordinate length of this passage is characteristic, for French seems to have a very defective sense of pacing, with a tendency to draw out speeches and episodes far beyond the dramatic value of their contents. He belabors points unconscionably and so dilutes their effect. When the and so dilutes their effect. When the leading lady threatens to quit, a scene re-quiring nothing more than a demonstration of her flamboyant temperament and a few pithy illustrations of her fury. French has her go on and on, repeating the same ideas and the same emotional expressions over and over any mounting to propersistely. and over, not mounting to progressively greater extremes of humorous intensity (as good comedy should) but merely marching in place. And when the cast takes a look at one of the opening-night reviews, the whole lengthy text is read out, sentence after dull sentence, with only a few occa-sions for laughter in the slowness and blandness of both the writing and the

this long, flaccid piece of journalistic theater criticism, aside from the fact that David French is not a very canny playwright when it comes to comedy, is that he also intends it to be taken seriously, as a salirical commentary on the inepi-itude of reviewers, the injustice of their power over audiences, and the painful dependence of actors on their empty-headed judgments. No one — least of all headed judgments. No one — least of all a critic — will deny the truth of these sen-timents, but an audience prepped by situation, tone, and characterization for farce is

not even appear on stage. The audience is not really ready for French's other stabs at seriousness, either. From time to time, we are given a clue that the playwright has im-portant and compassionate things to say about the theatrical profession, about the vulnerability and pluckiness of actors, about the folly of a value system based on success, or about the plight of the Cana-dian actor in his relationship to Broadway, where the big crowds, the big reputations, and the big incomes are. Yet he has not given any of the characters sufficient depth for us to believe in them as people, or to care about them, or even to like them. When these figures of fun turn serious, they merely turn dull. Their excesses of vanity nor insecurity generally appear as nothing more than comic traits defining farcical characters, and when we are urged to look at them as real human beings, we do not in fact get even a glimpse of the absurd. pathetic grandeur evoked from these same

traits in the portrait of the mad Shakespearian in The Dresser,

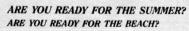
Indeed, on those occasions when the playwright tries to browbeat us into playwright tries to browbeat us into em-pathizing with the actors and recognizing universal human concerns in their ec-periences, there is an air of factitious earnestness that is as boring and as repellent as the story about the dead cal. This is above all true of the Canadian issue, which more her stiril interest to pleasure to which may be of vital interest to playgoers in Toronto (where Jitters was first staged in 1979) but is scarcely such to the patrons of SCR in Orange County and which in any case is excessively discussed and referred case is excessively discussed and referred to, from a purely dramaturgical point of view. The Canadian nationality of the ac-tors shown to us in *Jitters* has virtually nothing to do with the kinds of dramatic effects the play actually (however feebly) makes: farcical effects, such as that of the terrified author trembling at the prospect of having to go on for an absent cast

nember, or psychological-emotional ef-lects, such as that worked up for the basically good-natured actor forced by shyness or fear of intimacy to insult his fellow workers even when he wants to compliment and support them. Who cares if these theater people - whether laughable or pitiable — are Canadians, Americans, Norwegians, or Herzegovinans?

Given the quality of the writing in Jitters, one cannot expect too much from the SCR production other than the company's usual professionalism and fidelity to the author's intentions. In this case, actually, a little less fidelity might have been ad-visable. Director Martin Benson, a first-rate man of the theater who unaccountably has a soft spot in his heart for David French's works (he has also done the Canadian playwright's Salt-Waer Moon at SCR, a lovely production of a touching but muddled script), makes the most of the play's occasional virtues. Parts of the sec

ond act (opening night backstage), with their high proportion of speedy, relatively amusing farce, fairly sparkle under Mr. Berson's nimble direction. But when the script is slow, which is most of the time the production obediently follows along whereas some ruthless pruning might have greatly improved things. The actors (the real ones) generally play for laughs, with a good deal of exaggeration and shtick; they understandably seem to feel more comfortable in that mode than as the serious realistic portraits French sometimes inef-fectually demands they simulate. There is a particularly vivid comic performance by the eternally reliable, brilliantly versatile Ron Boussom as the frenzied, despairing author of the play within the play, afraid the misadventures of the fictitious produc-tion will be blamed on defects in his own fragile talent. In all justice, however, it is the author of the play-around-the-playwithin-the-play who deserves the blame.

47





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IFFF SMITH

Amid the sounds of popping champagne corks and the smell (and, in some cases, the feel) of fresh paint, the San Diego Repertory Theatre's "ship in a bottle" Lyceum Stage, was launched iast Saturday night. Just as the Rep's two new theaters at Horton Plaza are proof that our city is supercely committed, in sensitiding in sincerely committed to rebuilding downtown culturally, as well as

economically, the opening night gala also proved something else: San Diego is capable of real glamour. In attendance on the balmy evening were the San Diego 50: Deliticians, developere, capatains of industry, mowers and shakers — many at the top of the ladder — ne with an eye on the next rung. As scar-hlights made the overcast skies wilk on stills of light, the notables arrived in a caravan of stretch limousines. They formed a sea of trusedoes and gowns around the thirty-six-foot, mosaic tile

obelisk at the north entrance to Horton Plaza. Flash bulbs strobe-lit the crowd, and television cameras added to the excitement by bathing select groups in the light of recognition. Even those who had come to

recognition. Even mose who had come to be seen couldn't help but look around. The Rep's "ship in a bottle" is actually two ships: the 564-seat Lyceum Stage and two ships: the 564-seat Lyceum Stage and the Lyceum Space, a "black box" (i.e. ex-perimental) theater with a variable seating range from 175 to 220. The complex, designed by Liebhardt Weston and Associates, may be unique in American theater, since it lies thirty-five feet below street level and had several "access con-straints," the certificient the design of the straints' that restricted the design of the theaters. The Lyccum Stage, where the musical Quilters opened last weekend, betrays only one obvious example of the need to accommodate Lighting fixtures and a black catwalk crop the stage picture from above. They could create sightline problems from the rear seats during problems from the rear seats during lectwards occurs on stage. But the Lyceum Stage also boasts definite advantages: it can function either as traditional proceedium or as a thrust stage that juts into the authorities are the stage of the stage gives it the intimacy of a much smaller theater; and the acoustics, even without a covering for the back wall on opening might, are pin-drop caliber. There is also neight, are pin-drop callete. There is also said Sixth Avenue Playhouse, that entwhile function and the stage of the funeral parlor ... er, umm...

functal parlor...er, umm...
That contrast is inevitable, as is the one
between the themes of Quilters and the
sunartly clad assemblage of first-firstnighters at the Lyceum Stage. The former
marks how far the Rep has come in its first
decade; the latter, how much women's lives
have conduct in this country over the last
few centuries. Quilters, by Molly Nemmes
how-length designer grawn (and easily the
finest collection of perfumes ever in a San
bleso theater) to the dusty praries of the Diego theater) to the dusty prairies of the Old West, where an average day — even one without twisters or freezing cold or bull rattlers at your feet — must have felt like eternal damnation. As one character

says, she doesn't live at "the end of the says, she doesn't live at the end of the world, but you can see it from here." Based on *The Quilters: Women and Domestic Art*, by Patricia Cooper and Norma Bradley Ailen, the musical is about the "legacy quilt," which a woman named Sarah is stitching for posterity.

The quilt (and the musical itself) has six-The quilt (and the musical itself) has six-teen separate "blocks." Each has a distinc-tive design, and the musical — through songs, scenes, and monologues — tells the history behind the design. A few of the blocks have lighthearted tales to tell. Among the most memorable of these are the night the logs of a newly made cabin couldo's seen and the story of a young couldn't sleep and the story of a young woman's revenge against a friend who made Sunbonnet Sue dolls. Other blocks recall common experiences among all of the women: the coming of the "curse" for each; and in one of the most revealing dif-ferences between then and now, a block about having children in the West. In this about having children in the West. In this segment, the number of babies each woman has reaches staggering heights long before the total itself is announced. Link-ing all the vignettes together is quitting. It functions as a communal agent for the women, as a form of oral history that preserves traditions, and, it is suggested, as a form of therapy. "Piecin' is orderly; Sarah says, with a note of thanks for the

Sarah says, with a note of thanks for the calm it has given her.

The stitching of quitts may provide a sense of order, but Quitters does not. The musical is extremely diffuse, episodic, and fragmentary. It filts about from scene to scene like a sand flea and rarely holds still or any length of time. When it does — as in the block about a dugont home during a bilizard — the audience has a chance to plug in and connect with the hardships of 150 years gao. But too often the writing is blurry. The climases of scenes are vaguely realized and the transitions obscure (the announcement of a new block functions, in fact, as a much-needed signopst in the announcement of a new block functions, in fact, as a much-needed signpost in the wilderness). One example: the scene is a schoolhouse. The arrival of a twister sends the children to the basement, where the teacher has them write compositions about

where they were born. This leads to a song about a make-believe birthplace, and then the cast scurries away for the next vignette

with no further mention of the twister
or the schoolhouse or if the children lived or died. The ingredients that built the scene and that gave it drama are abandoned once the song is sung. In effect, Quilters is composed of sixteen short stories that are very thinly sketched. And although the second act is much stronger than the first, the playwrights have a distinct knack for stalling momentum and diluting drama at

every opportunity.

This musical would much rather be likable than dramatic. And in the Rep's production, director Sam Woodhouse has duction, director sam woodnouse has clearly wrestled with the text, trying to give it clarity, dynamics, and life. The result, however, is many bright sparks, but no bonfire. There is much good work on the new stage (and even some evidence of cutting; would there were about a half-hour more). Patrick Nollet's period choreography is ef-

fective, as is - as always - the musical direction of Linda Vickerman. Don Chitd's set, a geometrically abstract promontory lit well by Rob Murphy, makes up in play-If well by Koo Murphy, makes up in play-ing areas what it may lack in eye appeal. And Mary Gibson's costumes are one of the show's highlights. The dresses seem so authentic—just the sort of thing to wear while cruising down Main Street in a covered wagon — that one can easily overlook how functional they are as well. The seven women in the cast must spend The seven women in the cast must spend at least a third of this show in motion. And Gibson's designs have combined the coarse, heavy textures of the Prairie Look with an aerobic freedom of movement.

This is a necessity, since Sam Woodhouse has put his cast through all variety of paces. Accompanied by a nifty back-up, group, the back-up group, the entire cast demonstrates, above all else, a remarkable versatility. They sing, dance, act, and — given the hodgepodge construction of the musical — often have to juggle all three at

once. Although their work is ensemble in nature, a few performances do stand out. Angela Paton gives Sarah a sense of durability needed for the character and much more depth than she has in the script. Denise DeMiriian and Jenifer Parker enhance every scene. And Karen Allie handles the play's most comical vignette with skill. This is the story about the demise of Sunbonnet Sue. It catches one's attention for two reasons: because of Allie's deft timing and line readings, and because it is also one of the few instances in the whole musical where one of the characters is actually in conflict (albeit offstage) with another. Quilters is practically anger-free. There are clashes with nature, here and there, but not among the characters. Thus Allie's scene is, ironically, the most com-ical and one of the most dramatic of the

Due to the absence of dramatic confricts and sustained tensions in the script, Sani Woodhouse has attempted to will energy

and form into the recalcitrant musical. Always a lover of theatricality and physical expressiveness. Woodhouse has directed Quilters with the spirit of a frisky colt set free from the corral to roam in open country. The musical may take a Quiltocentric try. The musical may take a Quiltocentric-view of American somen's history, with the making of quilts seemingly more im-portant than anything else, but Wo xthouse has made full, centrifugal use of the new space. Scenes happen all over: the cast sprints, leaps, and rolls like waves across the stage, and the blockings are often kaleidacomic. Whenever, execution. the stage, and the blockings are often kaleidoscopic. Whenever possible, Woodhouse has provided visual transitions between scenes where none exist in the text. And although his apparently tireless efforts to jolt the musical into being aren't completely successful, they do constitute a subtext during the show that is itself cause for elation. Here is a director, one senses throughout the evening, who has finally been given a stage large enough to match the scope of his vivid imagination.

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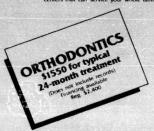
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When traveling in foreign countries

kitchen and pointed to the items I wanted brought to our table. We had an unex-pectedly good meal and left the restaurant in a round of bugs and benedictions. These incidents, common to many, become part of our history, and they permit us to under-stand not only how we drift in our silence when we cannot speak a native tongue but elso how new ethnic groups must feel when they arrive here.

About ten years ago, when Vietnamese

Adost ten years ago, when victnamese restaurants began to surface in San Diego, I was as lost as the next one, trying to decipher menus and learning to appreciate the cuisine. It took a great deal of patience to get over the hurdles. For most of us a decade later, selecting from a Vietnamese menu is no longer a chore. However, with the recent influx of ex-

cellent Asian restaurants whose staffs can barely communicate with us, we are once more thrust back on our ingenuity. At Ly's Garden Chinese Restaurant on University Avenue, only Mr. Ly can explain the Cam-bodian menu; at King's Garden or the House of Chinese Gourmet, either Trent or the youthful Jennifer, respectively, will act as your guide. But when my escort and I arrived at the Canton Scafood Restaurant, where not a single Caucasian was present and where the waitresses pointed to items on the menu, I resorted to the technique of leaving my table to discover what sorts of dishes were being served to others. Although the diners were Chinese and con

Although the diners were Chinese and con-versed in their original language, they spoke to me in perfect English. They were able to tell me what they had ordered, what the house specialties were, and what dishes made them return to the restaurant. Cannon Seafood Restaurant is located in a small shopping center, whose sign you can work the state of the state of the complex state of the state of the constant of the state of the complex, surrounded by Thanh Tin Lewelry on new side and Sam Ok Meders Shoes where I had no grasp of the language, I often made a fool of myself trying to order food for my family. Once in the Middle East, I stood in a tumultuous cafe, listening to what others were calling out and decided I would ask for the same. I imitated the sounds I heard everyone shouting, thinking that soon the dish would arrive at on one side and Sam OK Modern Shoe on one side and Sam OF Medern Snoes on the other. An acquaintance of mine from Hong Kong had told me about this restaurant. The original chef, also from astonishment of the help. I walked into the Hong Kong, had come here to teach the

sous-chefs his methods and prize dishes before returning to his homeland. While I didn't have the opportunity to taste his cooking, the current chefs at Canton Seafood Restaurant do admirable work, and I would go back because of the exten-sive menu, the many unusual dishes, and

the true Hong Kong flavor.

The menu is presented in a large loose-leaf binder and runs to several pages.

English has been neatly typed alongside the
Chinese characters, but this is a restaurant Chinese characters, but this is a restaurant where you have to sample a variety of dishes before you can settle on your favorites. For example, you could easily work your way through twelve soups and through each of such seafood offerings as abaione, see cucumber, crab, lobster, owsters claims stripm squid seallors and oysters, clams, shrimp, squid, scallops, and fish. And each of these categories offers four to twelve preparations. In addition, there are nine clay pot dishes, as well as

game hen, chicken, duck, pork, and dim sum, which is served daily to 3:00 p.m. My one regret about my visits to Can-ton Seafood Restaurant is that I was unable to organize a large party to go with me and, thus, to sample more food. The restaurant is organized with large tables placed on both sides of a room divider, and no table

both sides of a room divider, and no table is intended for two people. On both occasions, my escort and I were the only couple there — most parties consisted of four to eight people.

In the manner I have already described, I did our ordering — I stood up, asked others what they were having, and took their recommendations. One of the house specialties is clams in black bean sauce (55.75). The clams are fresh, plump, and polentiful — you get a whole plateful. They're covered with a black bean sauce that is pungent, abit thicker than I normally like, but quite excellent with the clams. Almost everyone there had ordered these clams as a first course. If you prefer a more clams as a first course. If you prefer a more cleates sauce, try the ginger and green onion sauce, which is served with lobster, ossers, each and clams and is as fine as any French sauce. On a subsequent visit, I had the ginger and green onion sauce with

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my table. Later I learned that what I had been saying was "please." On another oc-casion on a remote island in Greece, I could neither read the menu nor com-municate to the waiter in my palgin Greek. My children were on the verge of tears from frustration until finally, to the



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oysters (\$5.95), and that sauce is a marvel of subtlety. Next we had a clay pot dish, beef

Next we had a clay pot dish, occi-lavored with anise and cooked with daikon radish (\$5.25). I have a special fondness for clay pot dishes and normally would have ordered the chicken, but since a large party advised us to have the beef and daikon radish combination we did. The beef was lightly flavored with anise buds that looked like wrinkled nuts, and the entire dish tasted as if it had been baked for hours. You get some of the gummy sinews of the beef that we don't ordinarily cook, but they add to the flavor and may be

The one dish that failed that night was the moo shi vegetables with crèpes (\$5.50). Because I wanted to try one vegetarian dish, this was just a shot in the dark, and dark it remained. More accurately, barely touched. The establishment was out of crèpes, the vegetables were far too salty, and huge hunks of iceberg lettuce dotted the top of the dish. The lettuce in conjunction with the crênes may have been a good idea, but without the crepes, the dish failed.
We told this to the waitress but were doing it for our sake more than hers - she bare ly understood us and couldn't offer advice

seasoned salt (\$7.25), and this is one dish you can't overlook. The shrimp, though covered with spicy rock salt, are not especially saity, and they are served with rapinated cucumbers and daison radish.

The entire dish appears Japanese both in presentation and taste. It has no sauce, and the marinated vegetables are a perfect complement to the equally wondrous shrimp.

Four dishes for two people proved quite enough for one night, but at every table, people were eating whole steamed fish and

people were earned without source. A few nights later I returned and ordered both of these, as well as the oysters in ginger sauce. It was a Saturday night. Wave upon wave of large Chinese families arrived. Again, we were the only Caucasians and the only

couple, but we had excellent service. When we indicated that we were very hungry, rice was brought out immediately, and the three dishes came to our table shortly thereafter. Of these, the whole steamed flounder was a triumph. Prices vary according to the size of the fish, and ours cost \$15.00 for two. It covered a large platter and was prepared

It covered e large platter and was prepared with masses of green onions and cilantro. It was fresh, sweet tasting, cooked so perfection, and not junked-up with batter or sweet-and-sour sauce. If you order only one dish at Canton Seafood, it should be the whole steamed flounder. The oysters were beautifully done and should appeal to oyster fans. A plateful cost the amazingly low price of \$5.95. As for the popular pork chops, in tomato sauce, they proved to be exactly what their name implied. For \$5.75 we received lots of meaty orch chops in a formato sauce that meaty pork chops in a tornato sauce that was mildly reminiscent of barbecue sauce but could not compare to the seductive chops served at either Royal Peking or the House of Chinese Gourmet.

given a complimentary dessert - canno fruit salad combined with a relatinous fruit salad combined with a generations substance that had been prepared with rose water and referred to as tofu. American fruit salad is considered a great delicacy to many Asians, and we finished every bit of ours, along with the sweet mass at the bottom of the bowls. We didn't want them to think we were ugly Americans!

At some future time, I will have to report

At some future time, I will have to report on the dim sum, which is served from 8:00 a.m. to 3:00 p.m., Saturday and Sunday, and from 11:00 a.m. to 3:00 p.m. on and from 11:00 a.m. to 3:00 p.m. on weekdays. Since Canton Seafood offers such a broad spectrum of exciting Asian food, my heartfelt advice is that you resist ordering what have become standards, such as cashew chicken and kung pou shrimp. Try as many unusual dishes as possible here. Canton Seafood Restaurant has become a resear dead of inposition to out. brought a great deal of innovation to our dining community. We should respond by leaving our Americanized indoctrination at

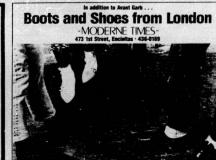


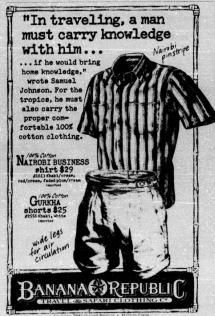
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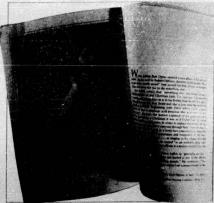
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Dylan and the Preacher



IOHN D'AGOSTINO

According to the book Bob Dylan — The Man, the Music, the Message, an incident perhaps crucial to his controversial conver-sion to Christianity took place in San Diego sion in Crissiania took pace in said origio in 1978. During a concert at the Sports Arena, someone in the audience threw a crucifix onto the stage. Dylan, whose new faith hadn't yet been sealed and who is, like most performers, a little paranoid about having objects burled at him from the darkness, could not resist the ture to nick darkness, could not resist the urge to pick it up. By the time he returned to this city year later, his conversion was complete, nd from the stage of Golden Hall, he and from the stage of Golden Hall, he thanked the anonymous donor for the cross. There's another way in which Boh Dylan — The Man, the Music, the Message connects his faith with San Diego. The book, which not only chronicles his con-service but also delicated. version but also addresses the significance of his sociopolitical advocacy and music, was authored by Don Williams, pastor of Mount Soledad Presbyterian Church of La

Williams's book (Revell, 1985) could easily get lost in the Dylan bibliography since it is only one of hundreds of treatises devoted to the musician Naturally, recent writings have dealt with postconversion Dylan, and several of these have examined the effects of his faith on his art and popular influence. Williams's book, however, is the first not only to affirm Dylan's acceptance of Christ from a Christian perspective but also to argue that his conversion was inevitable; that despite rumors to the contrary Dylan remains a Christian; and that Dylan's message ulways has been essentially Christian.

The skeptic might presuppose that because Bob Dylan was written by a minister, it must suffer from a narrow view of both Dylan and popular music in view of both Dylan and popular music in general and that in fixating on one aspect of Dylan's character the book would use his conversion as a springboard for self-righteous evangelizing. But the strength of Williams's book is that be analyzes Dylan's born-again Christianity in the context of the artist's career. Williams's introduction to Dylan's music in 1966 of the carly stages of Williams's own Christian activism. His attraction to Dylan then, as now, was attraction to Dylan then, as now, was based on a perception of Dylan as one who combined the spiritualist's search for transcendent truth with the artist's ability to document that search in an appealing way. Bob Dylan, then, is written not by a pontificating Donny come lately, but

from the point of view of a long-time Dylan fan who is more qualified than most Dylan diarists to chronicle his most Dylan diarists to chronice his spiritual odyssey and to proffer this particular interpretation of his ocuvre. Firmly but thoughtfully, Williams

advances his thesis – that contrary to most critical opinion. Dylan's Christianity is not an aberration but the nevitable result of a process that has taken Dylan down many paths in his quest for answers to the human dilemma. The book opens with Williams addressing the controversy surrounding Dylan's conver-sion and resulting fundamentalist fervor, which shocked the music world when it first was committed to vinyl on Dylan's 1979 album. Slow Train Coming. 1979 album, Slow Train Coming, Williams attacks the assertions of skeptics who initially doubted the genuineness of that conversion and then later rejoiced in Dylan's supposed abandonment of Christianity with the release in 1983 of the apparently secular. Infidely album. The author exposes the contradictions in the various dismissals of Dylan's faith in the face of the overwhelming evidence of its authenticity the pervasive religious allegory, biblical symbolism, and apocalyptic visions in his recordings — that Williams contends dates back to the earliest, pre-Christian

To support his contention that Dylan officially embraced Christianity only after running out of options. Williams after running out of options, Williams continues with sections that comprise an itinerary of Dylan's Siddhartha-like journey, After "Controversy" come chapters entitled "Odyssey," "Resolution," "Visionis," "Warning," and "Impact." Despite their aeeming portentiones, the chapters like up to their billings by examining step by step Dylan's inductable acceptance of contact the control of the control of the control of the control of the moral vision consistent in all of his sistent in all of his

the moral vision consistent in all of his music.

To ardent Dylan fans, perhaps the most interesting chapter would be "Odyssey," in which Williams uses the mask as metaphor to show Dylan gradually shedding the various public guises that he has worn. There is the "political" mask of the most consistent of the political mask of the political cargifynystic," mask of the political cargifynystic, mask of the "moral-religious-romantic," was perfused to the "moral-religious-romantic," was presented to the "moral-religious-romantic," was presented to the political political programmatic, as well as the political poli moralistic finger. Rather than bopping the reader over the head with a Bible, he leaves such a near trail of incontrovertible evidence that in accepting it, the reader surrenders his resistance to Williams's

shot being fired.

To his credit, Williams gives his portrait of the evangelical Dylan an earthly framework and not only provides a balanced view of the musician but also flashes his own Dylan-fan credentials. He doesn't hesitate to call Dylan "a musical genius... who made folk music commercial and then created the rebirth of rock by uniting folk's message music to rock's elemental energy." In terms of Dylan's sociological impact, Williams asserts that Dylan "created a generation" and supports the argument by listing the ways in which stages of Dylan's personal coolution determined or at least predated our nation's changes over the last two

Williams claims, for example (and here he is in agreement with most musicolo-gists), that Dylan's early-Sixties protest ongs steered folk music and society itself away from the generalities of traditional music and mea culpa liberalism and addressed social issues in real terms Williams believes that when a near-fatal Dylan to reassess his priorities and seek his cultural roots, his turn to country music and rural-American values led the rest of the country to do the same. In the late Sixties. Dylan turned away from politics and became introspective and somewhat self-serving. Williams sees this as a precursor of the "Me Decade" of the Seventies. Last, Williams cites numerous examples in Dylan's Seventies music of the musician's almost obsessive love for his wife Sara. When Sara divorced him after twelve years of marriage, Dylan's subsequent redirecting of his adoration to the only truly worthy object of such worship — Christ — was eventually mirrored in the resurgence of fundamentalism that Williams sees in Reagan-era America.

Like all useff semainted Dylandoniers

Reagan-era America.
Like all self-appointed Dylanologists
– including the likes of Jonathan Cott.
Christopher Connelly, Anthony Scaduto,
Jann Wenner, Michael Gray, and Robert - Williams has a tendency to interpret Dylan's lyrics to suit his own purposes. But if he seems to be reading religious symbolism into words that could be interpreted in a number of ways, his be interpreted in a number of ways, his interpretation is no less credible than any critics, is in fact probably more so, given Dylan's professed beliefs. Generally, though, Williams remains in his seat even as he expounds on the messianic message in Dylan's music and his view of Dylan as a moderned w "propolet". For example, in Dylan's music and his view of Dylan as a modern-day "prophet." For example, the author proposes that the "slow train" referred to in the title of Dylan's first (official) Christian album is not a mostalgic symbol of sepia-toned Americana — an interpretation favored by certain beavweight rock critis— but is a direct reference to the second common of Christ. If the reader were to buy this hypothesis, then he must also buy the book's subthesis: Dylan still is a practicing, proselytizing Christian. As Williams sees it, once Dylan had

the solution: Christ. His social criticism was no longer born of angry despair, but of a moral imperative and a faith in the world to come. The reader practically is forced to draw Williams's conclusions because the author includes in the text strongly worded excerpts from interviews with Dylan himself.

with Dylan nimself.

Articulate, comprehensive, and generous with annotated excerpts from Dylan's lyrics. Bob Dylan is the most convincing argument yet put forth in support of the man's conversion and simultaneously man's conversion and simultaneously reaffirms the importance of Dylan as a voice of right in a world gone wrong. And for a clergyman with a professional stake in the subject, Williams's treatment of Dylan's faith is remarkably objective. After reading Bob Dylan was eager to talk to Williams, to find out how a Pershyteria minister bade contents.

Presbyterian minister had come to write a book about one of the original outlaws of contemporary music and how his congregation might regard such pursuits Williams is a youthful forty-nine-year-old with short hair and a thick mustache that is the only visible reminder of his Sixtics activism. He is as articulate in person as in print and demonstrates an easy laugh and a candidness one might not expect from a pastor in conservative La Jolla. The following are excerpts from our

In your book, you convey an intimate knowledge of Dylan that stretches back

wenty years. Have you two ever talked?

No [laughing]. I've never even come close. You see, Dylan hates the press, hates people writing about him, so I could be considered the "enemy." In the five years it took me to write this book, the closest I ever came to Dylan was leaving notes on the gate of his Malibu estate. I do know, however, that he's read my book. I just don't know what he thinks of it.

Do you refer to Dylan in your sermons Sure. I'm not someone who prepares great texts for my sermons; they're pretty freeform. Occasionally I'll associate a point I'm making with a line of Dylan's

blood. I can make associations instantaneously.

How do your parishioners feel about

invoking a rock and roller?

No, not at all. You see, when I came here in 1979, this church was small and dying fast. My congregation and I have grown together, so they know and accept

relationships with women. But you seem to sidestep the fact that, with one major exception, those relationships have bee and continue to be extramarital. Do yo find his dalliances inconsistent with his

Christian fundamentalism?

Well, it would bother the if Dylan were hypocritical, but I don't think he is. He's much too discreet to discuss his private life, so I wouldn't even conjecture about that. But I can say that taboos about such things as drinking, smoking, and sex are more the legacy of our Anglo-Saxon heritage and cultural norms than of our Christian faith. I believe in the New Testament ethic that only God can judge

- men can't judge each other.
You quote Dylan as saying that the pulpit is "morally bankrupt." Do you

Dylan sees hypocrisy in the church accommodated to its culture. Like any other institutions, churches are survival-oriented. But I don't think that the pulpit is morally bankrupt, no. Maybe morally compromized [Laughs] Of course Dylan can make statements like that, knowing it doesn't have to account for them. But I'm sure he means them. Dylan's an idealist who hant given up. He's never written society off, and that's very positive. You see, Dylan shares the pain results of the pulping them this terrible word. other institutions, churches are survival terrible word.

That they were doing it all wrong?

Do you think that Dylan is a prophet in

In the biblical definition, a true prophet both forthtells and foretells the word of God; he instructs as to what we should be doing now and what we can expect in the future. If you approached Dylan and fold him that he was a prophet bringing the word of God to America, he might be uncomfortable with that. But Dylan is speaking about the world as it is and the world to come, so the components are there. Now this might seem a limited view, but I think he's been called by God. He has a passion to tell the truth and to put things in the context of history, and that's why he's so preoccupied with the Book of Revelation. Yes, I think he's a

prophet.
You make the point that in converting,
he actively redirected his followers'
attentions away from him and toward Christ. Couldn't this have been, at least subconsciously, an attempt to shift the burden of his superstardom to a superior

Well. Dylan never wanted to be an idol that was a theme of his long before he converted. But when you consider the extreme reaction to his Christian music. how much attention was focused on him as a result, you realize that if anything, he was assuming more of a burden than

You describe the beat in his funkier music as both sexual and of a type that encourages dancing in the church aisles and praising of the Lord. In light of the fundamentalistic belief that the rock and roll beat is satanic in origin, how can you

reconcile the two?
[Drawing a deep breath] I think you can draw an analogy among orgasms, drug highs, and religious conversions. Boy, this could really get me in trouble if it's taken the wrong way? [Laughs] The cestasy in each is great, but in the cases of sex and drugs it's a false cestasy — it doesn't last, and it's meaningless. Now, aside from and it's meaningless. Now, aside from emphasizing that it should be celebrated within the bonds of marriage. I believe that the expression of human sexuality is part of life. An expression of earthly joy

can embrace eestasy and joy. I don't think that it accessarily promotes licentious-ness. Why can't it be a celebration of creation? Of God's gifts to us? Admittedly, romantic or sexual longing has traditionally been denied by a lot of the more legalistic Protestant denomina-tions. But I think that a true Christian questions not whether there's sexuality in music, but if that sexuality is degenerate or elevating. The beat in Dylan's music is

elevating.
You were a Dylan fan long before he converted to Christianity. Was your attraction to his music then more secular

Not really. I'll tell you what Dylan did for me then. He did what college was supposed to have done — he opened my eyes! At the time I was a young college eyes' At the time I was a young college pastor, and I was wrestling with some problems of my own with regard to organized religion and my world view. Dylan came along with this comprehensive critique of traditional American life and suddenly a lot of things made sense to me. Even then I saw his work as a necessive and the believe to the contract of spiritual call. He helped me to divest myself of a lot of entanglements with political idealism and Kennedyism and all that. Dylan seemed to be saying that the answer was not political, but

Are you going to see him next week?

Oh, yeah. I think the timing of this tour Oh, yeah. I think the timing of this tour is good. Dylan's writting is more parabolic now, and his Christianity is more low-profile. This has led to more acceptance of him and his message, and he's rebounded. He's a big concert draw again. People are more open to his message now than they were, due to society's removed search for sufficiality. society's renewed search for spirituality

Do you have any sequels in the works?

No, that's enough for now [laughs].

Currently I'm working on a book about the Psalms. There's so much in those words, so much beauty, so much meaning It's very much like studying Dylan's lyrics Himmim There's a correlation there. That hadn't occurred to





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OUARTER NOTES

STRAVINSKY PROGRAM

concert of the La Jolla Civic-University Orchestra and Chorus principally in order to hear the Symphony of Psalms. This was not, of course, the only work on the program at Mandeville Auditorium, but for me it was the keystone, surrounded by other pieces that, at that particular moment, interested me less. On the first half of the program, which was directed by choral director David Chase, the Symphony of Psalms was preceded by some other choral works, all brief, representing different phases of Stravinsky's career as a choral composer. The Forr Russian Peasant Sings are Russian Passam Songs are sketches in the style of Les Noces; The Dove Descending, a setting of a text by T.S. Eliot, is a serial composition from the composer's last period, when his genius had to fight to shine through the Webernian pedantries Robert Craft had hypnotized him into accepting; and the Three Sharomi. Sucw.1 Chemises for which two week. and the Three Slavonic Sucred. Choruses (of which two were performed at this concert) are in that special style of liturgical music invented by Stravinsky in the late Twenties and cultimating, in 1930, in the Syngthony of Psalins itself. After the other After the intermission, there were orchestral works. But in spite of the fine singing and playing throughout the

listened to several recordingof this setting of excerpts from the Psalms in their Latin version. I began, arbitrarily, with the third movement which sets the complete Psalm 150, that ecstatic call to praise the Lord with all the instruments of music and all the jubilation of the heart. The movement begins quietly with two chords in the winds: basically E-flat major moving, with the effect of a tender, shocking illumination, to F major. The chorus then sings "Alleluia," softly, with a swell of contained worshipful intensity in the middle of the phrase. This is a progression from F major with an added G, through a leading chord with E-flat major triad; and meanwhile the cellos and double basses, all there is of the string section in this uniquely section tritis uniquely secred work, are affirming C Major. That is the technical way of describing what happens; but the soul — which after all is a much more perceptive listener than the ears — will tell you that humanity's faith in a beneficient deity has just expressed itself, with all the awe, self-abnegation, and self-affirmation the human spirit is capable of, and that God somehow answered. I read and listened to these three bars me they seemed deeper. incredible. It seemed that there

experience know what it teels like. It is called falling in love. Having fallen in love with these three bars, I went on to extend my passion to the rest of the Symphony of Psalms. Stravinsky was always a great composer, but here he reached his height. The harmonic invention throughout is breathtaking. The creation of chords out of superimposed triads of different keys — what is called polytonality -continually renews the possibilities of harmonic expressiveness with harmonics that Bach and Beethoven never dreamed of, and that had not in fact been heard before in the entire history of the world. Yet these chords never seem thick, muddy, overfilled, as in the chromatic tradition deriving from Wagner, with its gradually increasing sense of lush dissolution. However many different notes, from different keys, are in these chords of Stravinsky's. everything stands out with perfect lucidity, the chords are spaced and orchestrated so that instead of a tonal and emotional muddle, one perceives a complex sound as though it were simple and clear, these chords gleam. The orchestral sounds, in their unusual combinations of timbres, exhibit this same clarity and freshness. The



with the four-part chorus — it is as if the orchestra had been reinvented. Not a single sonority seems a cliché, or even traditional. "Et immisit in os meum canticum novum." runs the Psalm ("And he hath put a new song in my mouth" and it is the utter newness of these chords and sonorities. along with their utter rightness, that could make one believe God himself was

indeed their inspiration.

The same thing could be said of the rhythms, always such a striking element in Stravinsky's music. The fast

whole section: six successive eighth notes, all on the same pitch. Nothing could be simpler, more obvious. Yet where, in the history of music, of Beethoven: an organization of sounds in time that compels with its power and its logic, a revelation of the new made up of the oldest and commonest elements of rhythm. The power rhythmic plattern grows as it is

has one ever heard this motif before? It has the compelling power of the rhythmic motifs

repeated with different scorings on different pitches, and then bursts into an even

meaning is revealed. It becomes the vehicle for the chorus's jubilant "Laudate dominum" ("Praise the Lord"), which, curiously enough, rings with an even greater degree of religious truth in that the normal word accents are displaced. It is though the force of faith, in its reciprocal relationship with God, needed to overcome all rules, all conventions of language, in order to express itself fully; even something as old and monumental as the Latin language must, like harmony and timbre, be made

more exalted realm of

It must be made new because the piety embodied in the Symphony of Psalms cannot be content with anything less than a total expression, and that means that anything habitual, accepted, familiar, comfortable (and hence drained of immediate, lived experience) must be discarded. Even the traditional devices of word painting, so familiar in liturgical music of the baroque, classical, and romantic periods, are generally avoided: the apparent incongruity of words and mesic. We are moved by this setting beyond ordinary emotional expression life is left behind and the dispassionate chanting of the community of the faithful, embodied in the chorus and embracing the audience. proves paradoxically sufficient to do what all the musical clangor in the world cannot do: praise God.

no clashing cymbals to illustrate "Praise him upon the

remarkable characteristics of the Symphony of Psalms is the

interpret the words in the easy, obvious way, and instead finds deep within them, aspects of

faith a mere surface reading

would not suspect. His setting of the verse about the high-sounding cymbals, in the

magical coda of the third

movement, is a case in point. Over a majestically plodding E-flat/B-flat/F ostinato, like

the fundamental periodic rhythms of God's cosmos, the chorus sings "Laudate eum in

softly, slowly, lyrically, monotonously, and with a gradual drift downward, like the sighing of a wind in

the sighing of a wind in autumn and the mild descent of dead leaves. This is a setting against the apparent meaning of the words, as though Stravinsky realized that to get us to recognize the incommensurability of God's

greatness with our ability suitably to praise him we must be shocked into awareness by

way Stravinsky refuses to

high-sounding cymbals

Indeed, one of the most

If this composition, composed "to the glory of God," ultimately transcends mere sound, sound is mere sound, sound is nevertheless its medium, and in actual performance the quality of the glory depends on the quality of the sounds. In listening to Stravinsky sown recording of the Symphony of Psalma, which presumably provides definitive exidence for the performance of the symphony of the performance of the perfo composer-conductor added to the already quite elaborate performance instructions in the score. Again and again, one hears dynamic shadings, articulations, rhythmic

changes, even "breath pauses," none of which is explicitly I reveled in this performance, as any lover does at any contact with his beloved. indicated in the printed musi I also have a recording (among grateful for the chance to be near his adored one again. If what I have been saying about the Symphony of Psalms seems to have the fanatical everal others) by Karel Ances and the Czech Philharmonic. which offers a radically different reading of the score far more grandiose, driving, and comantic than Stravinsk werevaluation characteristic of lovers when speaking about the makes it, and with numerous object of their devotion, I should point out that - on the different readings in details. I am not sure whether this performance is legitimate in testimony of their music, which echoes this work in the musicological sense, but it countless ways - the Symphony has found equally is certainly stunning in the musical sense, not inferior, in its final effect, to Stravinsky's Copland, Karl Orff, Francis own interpretation. David Poulenc, and Leonard Chase and his excellent Bernstein, to mention only a performing forces at Mandeville adhered much more closely to Stravinsky's tew. Carmina burana, Dialogue of the Carmelites, Chichester Psalms, and even explicit intentions, as indicated in the score and on the composer's recording. This was a deferential, meticulous Billy the Kid would have been

performance, accurate in its literalness, yet with much of the deftness and subtlety of the

composer's own rendering. In the Stravinsky (not the Ancerl) manner, the emotions

remained impersonal, austere, and disciplined, but none the less powerful for that.

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month...and that means

alas, common enough to fall in love with an unworthy object - shallow, fai' hless, ungiving inconstant. As last week's splendid performance spiendid performance demonstrated, happy the lover who falls in love with the Symphony of Psalms, which rewards its devotees with ever greater fidelity. responsiveness, and joy.

inthinkable without it. It is

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t is good to be a seeker but sooner or later you have to be a finder and then it is good to give back out into the world that which you have found as a gift to whoever will accept it." Jonathan Livingston Seagul!

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omission of the upper string-the startlingly effective use of the two pianos and the harp.

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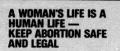
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City Lights

Gallons Of It

(continued from page 4) but "is competitive" with what potential customers are currently paying for fresh water obtained through other

Pete Rios, director of public information for the San Diego County Water Authority, doesn't agree with that, however. Although he says he's still willing to look at a complete proposal, a preliminary cost estimate given to him by telephone prior to the team's scheduled little steep — to put it mildly.
"The figure they quoted me was \$6500 per acre foot of

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water [325,900 gallons]," Rio says. "Right now we're paying only \$240 per acre foot of water, and no matter how desperate we get, the citizens of San Diego would hang us by the ears if we paid that kind of money. Even desalinization at \$1700 per acre foot, is cheaper - and we gave that

While Sturnp argues that "San Diego is now a major municipality that needs more up years ago."
Another problem Rios foresees if San Diego accepts the plan is the cost of building a pumping network to distribute the water from the than a few museums and the than a few museums and the beaches" to attract fourists, ConVis executives say their research shows that the basic appeals of San Diego — water weather, the zoo, Sea World, bay throughout the county. which could run upward of another \$700 per acre foot of water. And then there's the fact that even if Western and Tijuana – remain the foundation of the local tourism industry (ConVis does capitalize on neighborhood events, such as the sand castle Canada Water's entire Canada water's entire allocation of exportable water would be shipped to San Diego, it wouldn't last a day (San Diegans in 1985 used an competition sponsored by the Pacific Beach Town Council. This year's winner is featured on the cover of a ConVis (San Diegans in 1985 used an average of 485 million gallons of water per day; Western Canada Water only has available a total of 84.5 brochure mailed to U.S. travel agents.) Stump says established neighborhood events can't million gallons). "I'm still willing to listen," Rios says. continue, or new ones continue, or new ones develop, without help from the city treasury. The liability cris has jacked up insurance costs for street fairs such as that organized by Stump's City Heights group, and there are more restrictions on using city equipment such as portable stages. "but it sounds awfully impractical."

Festival

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THE THE PARTY OF T

(continued from page 4) find an ally at the Convention and Visitors Bureau (ConVis), a city-funded agency that

while Stump won't criticize the city council for funding such cultural stalwarts as the symphony (\$500,000), the Fleet Space Theater in Balboa Park (\$260,000), and the annual Cabrillo Festival (\$2799), he notes that portions of the \$17 million tourism fund go to questionable projects. More than \$400,000 is spent to promote industrial development on Otay Mesa. Seventy-eight thousand dollars is budgeted for restoration of the track in old Balboa Stadium, \$50,000 to host a municipal law officers' convention, another \$50,000 to build public restrooms downtown. "Twenty thousand downtown. "Twenty thousand dollars went to ecremonies to install elected officials. Is that a big tourism draw?" asks Stump. (Such expenditures are allowed because the council has complete discretion over how the room tax funds are

spent.)
Though the council committee last month denied Stump's request for funding, it

promotes San Diego as a did order the city manager's tourist destination.
"The value of an attraction is based on its uniqueness. says ConVis president Dal Wa.kins. "Tourists aren't likely to travel long distances to bicycle races, which they

have in their own cities.

office to study the possibility of underwriting neighborhood events next year. And next Monday, June 10, Stump will join community leaders from seven other neighborhoods in urging the full city council to consider the requests.

Any Other Name

referring to a discussion she had with Oceanside Police Chief Larry Marshall. The chief, according to Sullivan had initially said he was going had infinity said ne was going to suspend her for fifteen days without pay. 'I think that was unfair, after I came across and [honestly] let him know what

happened," says Sullivan.
McCauley claims, in an
interview, if it Sullivan at first
denied taking the roses but later said she was removing the floral arrangement, whose vase she had accidently dropped and broken, with the intention of replacing it. McCauley says that she and Sullivan were only mildly acquainted and that Sullivan did not know the man who

acquartication of the state of

Police chef Marshall says he cannot comment on the validity of the charges at this point. The results of the internal probe were not immediately forwarded to the district attorney because other matters came up and demanded his attention, he says. "I was proccupied with other things, and [the report] as on my desk for a couple of weeks before I made a decision on it." he says.

action in abeyence, he says. until the district attorney decides whether to prosecute or drop the charges. The maximum sentence for petty theft, according to the district attorney's office, is six months in jail or a \$1000 fine. Deputy district attorney Preckel says it will take him another week or two to make his decision.

BC.

Bonds Dropped

microfilm process to discover who cashed them in, and that

Rusk has been struggling with a mixture of honest selflessness, devilish regret, a self-righteous desire for a reward, and a faint hope that the owner will never be found and the bonds will revert to him. "They will have to prove to me that somebody else owns those bonds." he says. "Serial numbers on a receipt or canceled check or something. Or else I'll sue." He's still not sure whether it's true that thirteens and black cats make for extra bad luck, but it's beginning to look like

-Paul Krueger, Neal Matthews, Thomas K. Arnold, and Brae Canlen

LETTERS

femiumed from page 3)
Sometime in his later teens, he got involved in drugs and alcohol, and that was the beginning of the end for a good boy.
Now the funeral is over. Shorry was cremated and we have brought him home for good. No much

him home for good. No more worries about where he's sleeping at night or whether he is eating

at night or whether he is eating properly. No more late-night drunk collect phone calls or notification that he's in the hospital from injuries sustained. Now the hard period comes, remembering the fine holidays we always had loggether, and the good will colly we had.

"If only we had, the property of the property of

The Search For Mr. Right

I have written the following article (well, it began as a letter the editor in response to Warren Farrell's interview — "Warren t Liberated," May 1 — but it kept growing and growing) with the hope of perhaps seeing it published in some form or another

in your newspaper.

I have been haunting coffee shops and bookstores religiously for almost ten years now, and it still feels right. It must be for I losk around and see so many other cluctured, seelineated, seelinstated, seelinstated, seelinstated, seelinstated, seelinstated, seelinstated, seelinstated, seelinstated, seelinstated, seeman exception of us carry notebooks, newspapers, and other miscellaneous reading/writing props to occupy our hards and minds though our hards and minds though our hards are minds though our hearts remain conservatively vulnerable to the possibility of meeting. Mr. Righti "while" being where you feel constorable, doing what matters to you." ook around and see so many other

o you."

I know this game: I've played it I know this game, I ve played it for years. The only real change is that the numbers of women are increasing. We are everywhere—alone, well dressed, well a suppose the control of the con

Sixteen women sipping cappuccinos or herbal teas are ery aware of the handful of men cattered about, relishing either in the quiche of the day or their lady

scalered about recishing either in the quarke of the due or their half.

I me some, with and always erring at the output probability of summers, "girlfriend" meaning more than frends, less than commitmen, a temperary still looking around for that perfect mate.

I don't see many wises sitting in coffee shops or browsing the probability of the probability

feelings, thoughts, and experiences of other women whose fees mirror of their articles and their people of their articles are the people of their articles would be a people of their articles o

another? In this day when men are finally

In this day when men are finally allowed to exp. be sensitive, and express their feelings, somem's tears remain unabled. We are to be strong and independent. We read that we don't send a man to complete us, to give us happiness. Be a whole person, the happy within yourself. Be someone your white yourself is some and gentlement of the property of the some of the property of the pr accomplish your goal. Sacrifice. Struggle. Provide for yourself, and smile. Hold your head up. shoulders back, and be thankful

you've come such a long way, baby So why the sadness in our eyes?

And the pain in our hearts? What's And the pain in our hearts? What wrong? Are we not the envy of every middle-class housewife who's strapped with kids and chores? Don't men in three piece suits smile at us with admirring looks? Don't we have small foreign cars and real leather briefcases?

Arm't our clothes exactly the

Aren't our clothes exactly the colors for our seasons, with make up and accessories to match? Hasen't we really gotten ourselves

Haren's we really gotten ourselves tagether?

Ves. The pole of all our vestigation of the second of the Vestigation of the second of the secon

sensitive, caring, and funny? Grown women don't need a man to take care of them, but most of us want a man to talk to, to laugh and cry with, to love. And where are

the men?
Gone to young girls, every one.
Well, not every one, but most.
They are busy chasing and
complaining about the selfish,
successful, beautiful.

unencombered with children or debts, younger women who seer to care only about their material

Maybe today's liberated men Maybe today's liberated men need to re-establish their provities, give up the fantasy to sleep with as many beautiful women as possible, and look around at all the structure. In the rutelligent women who have been on this planet as many years as the night they. According to psychological development studies, our intrinsic values are established in late adolescence or early adulthood. Why not at least consider getting to know a woman who has grown up in the same cra as you rather than the area who

were in kindergarten when Vietnem, civil rights, and antidiscitabilishment mores had some merit in determining a sense of right and wrong.

Eknow so many wonderful cingle women over thirty, and they echo my song, a song that endures throughout the lonclines, the unmer expectations, the years of nor allowing myself to settle for not allowing myself to settle for less than what I know I will find with the right man. "It keeps to searching for a heart of gold. And we're getting old. Murityn Potter Carlshad

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Section 2

Events, Theater, Music, Film

If You Love Baskets

It looks like nothing less than an inverted party hat that has brought along its own party. The yard-long mesh cone is thick and bristling with coiled and pleated vinyl strips, tubes, and wires and dusted with beads and sequins. Each strip has been painted a Each strip has been painted a soft, silvery blue-gray and randomly brushed and spattered

Contributing artists explore the possibilities of the basic components of basketry: the vessel shape; the characteristics vessel snape; the characteristics of natural and man-made materials; and traditional construction techniques such as weaving, coiling, platting, and

wrapping.

One of the most arresting uses One of the most arresting use of natural materials is in San Diegan Dave Pavis's Basket Form. This two-foot-high sculptural piece is made of the fine, round, fruiting stalks from



with peach, pale blue, yellow, and other matre pastel colors. The form is electric and the colors ethereal. Burden Busket of the Horned Blue Moon (John Garrett) is one of the pieces exhibited in "The Basket: Forr and Function," currently at the International Gallery. The invitational exhibit

the invitational exhibit represents the work of forty-five American artists/craftsmen who see basketry as an expressive artform and a utilitatian craft. Curator Shereen La Plantz has selected a range of works from pieces as beautifully surprising a Garrett's Burden Basket to

the Phoenix palm coiled into a cylindrical base that puffs at the top like a souther. The rounded, droeping undulations formed by the horizontal coils of honey-colored palm look like a picture of distant rolling hills of wheat. Water speed evergal come lash the coils together and further emphasize the organic form.

Karen Turnidge used the same coil technique for her basket Umbilicus but chose as her material a continuous ringlet of stainless steel. The long steel snake is coiled to form a loosely



Indian

Nineteenth-century Americans had a curious attitude toward the Indians of this country, an attitude that this country, an attitude that consisted quite simply of dividing them, wiping them out and then romanticing them. It is an attitude that largely persist today, although the skirmishes are over minerals such as granium and coal rather than uranium and coal rather trian hunting grounds, and the weapons are court orders and funding for social programs instead of rifles and cannons. Unfortunately, the toll during what author Peter Matthiess has called "four hundred year more than a considerable loss life. Many Indian songs, ceremonies, crafts, and other customs also died out.

In the last two decades, new generations of Indians have struggled to salvage pieces of their tattered culture. On some reservations, traditional dancing, singing, and even languages are now taught in formal classes. On others, interested apprentices are learning the arcane methods of rearning the arcane methous of making pottery, baskers, beadwork, and other crafts from accomplished masters. Regional dance competitions, art shows, and Indian fairs have also become part of the mechanism through which a proud and

through which a prood and colorful culture survives. One of the langest Indian Fors to California will be held this southern the color of the langest Indian State State

potters making and other crafts. Navajo fry bread topped with honey and Hope fike bread, made from blue corringed batter that is cosked on a hot stone, will be available, and some of the top finding artists and arrisons in the Suchrusest will arrison in the Suchrusest will breadwick, and paintings. For visitors, the late is a good copportunity to learn about the mingle with their counterparts from the Yaqui tribe. "For the Indiana people, there will be a lot more going on than relating to cuctomers of audience," says David Whitehorse, a Sunty Yadel airts whose aurocutses whose aurocutses with the Indiana will be a lot of the Indiana w opportunity to learn about the culture of the Indians — what it once was and how it is changing though time. For the Indians who take part in it, though, the fair is quite a different thing—a chance to spend time with friends who share a cultural sensibility. Members of the Cocopah from Mexico and Arizona will be there, along with the Yutok from Northern

many of us, the Jair is an opportunity to share just a lot of things with each other that time and distance don't often allow. The Indian Fair will be open from 10-00 a.m. to 4-30 p.m. each Jair. For further information, call 239-200.

- Gordon Smith

Mister Witherspoon's Blues

It may seem unusual for a Kansas Cit actyle blues singe get his chops together in Calcutta, India, but then nothing about the rich. nothing about the rich, forty-cent career of blues/jazz singer Jimmy Witherspoon has been usual. This may songs come from one place. experience. The blues to me are northing but a feeling. Witherspoon says. "When I sing notings but a feeling: Weberspoon sass. When I sing the blues, I change the brites to tell and storp, Resplet son, Specin-tell and storp, Resplet son, Specin-sourself in? Well, it's innerty percent of Jummy, Witherspoon's bite. I we done everything? Jummy Witherspoon began singing in a Baptist church when he was triev years, old, but his two-ling life began cuts. His two-ling life began cuts. His which in cent free travel for the

which meant free travel for the family. He headed to California

boned his whiskey-throated he was doing one-nighters in Valleso, California, when the Kansas City band of Jay McShann blated into town. They had just lost their lead singer and liked the way Witherspoon samg Big Joe Turner's "Wee Balty Blues" mench, thou how The horied his whiskes the ared blues and bullads in the sincky nightclubs during the late buttles and early letties. He began to emerge as a solo performer in the Fifties. developing into a paz as well as blues singer. His recording of Am? Noback's Business stayed or the R&B charts for thirto-bour

California. Hops dancers will



Contributions to READER EVENTS must be received by ma-no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, it ventus t phone monther, and a phone

Dance

Folk Dances are held each Thursday, sponsored by the Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park. Club, Balboa Park. Interested in joining? Phone 449:4631 during business houts. live music with caller Joseph Tuilaine is held today. Thursday, June 5, 8 p.m., United Commercial Traveless Hall, 4569 Thursteth Street, North Park. 481-1974.

Scottish Country Dancing is held each Friday, I pam 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., 77.76 Each Avenue, La Jolla, For more information, phone 434-5191.

"Tango Dance Night," the San Diego Tango Argentino Dance "Tanpo Dance Night," the San Drogo Tanpo Aggentino Dance Club hosts an evening of bullroom, sexial, and tango dansing, Friday, June 6, 8.30 p.m. to 11.30 p.m., Emerald Bullroom, 9184 Gramercy, Serra Mesa. Along with host downer es and an experimental of the properties of the control of the properties of the control of the control of Garrison will perform two exhibitions of "Tango Argentino." For information call 565-2727.

Ballroom Dancing, swing to a five-piece band every Friday, 0 p.m. to midnight at the Regency Ballroom and Dance Center, 2011 El Capin Boulevard, North Park, A beginners' class is offered from 7-45 p.m. to 845 p.m. Call 294-9633 for information.

"Dance Jam," create your own dance style in an evening of freeform expression and recreatisand dancing evers Friday night, 9 p.m., 3255 Fifth Avenue Hillerest, 239-1713.

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 the music) at 4 p.m. For details phone 274-3235.

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

"Circle Dancing," Sufi dancing continues on Monday oights 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 get-ogethers, phone 292-7406.

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

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

Music

Wind Music, pianist Howard Wells is the featured soloist of the season's final performance by the UCSD Wind Ensemble, today, Thursday, June 5, 8 p.m., Mandeville Auditorium, UCSD. Gershwin's "Rhapsody in Blue,"

TANGO DANCE NIGHT Friday, June 6 · 8:30-41:30 ld Ballroom · \$10 advance, \$12 door 184 Gramercy Dr., Serra Mesa

ARGENTINO

Dance Club

Baliroom, social and tango dance on a ft of raised maple dance floor featuring hors d'oeuvres and no-host bar.

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For information 545-2727

White water rafting adventure

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Price includes round-trip transportation, rafts and boatmen, food on the river, three nights' motel accommodations based on double occupancy, and naturalist leaders

Participants will provide their own camping gear for use on the rivers. Price: \$895

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Herman Salerno and his Singers

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Be sure to include a self-addressed stamped envelope for each entry. UR, you may register in person at Hillside Hospital and the following Walk Nike Dealers.

Hospital and the following Wats, Nice Dealers or at Walk Nike, June 14, beginning at 6 scall. Sports Page, Parity Beach The Athlers & Foot, Fashion Vadley Mission Vatley University Justin, Centre Second Sule, L1 Caron and Hillside Hospital, 1946 L2 Caron Bird.

COLRNE DESCRIPTION:
5 MILL Rallsca Park to date South to Horton
Plaza, Gaskimp Quarter, to Scaport Viday, Possible Hospital and K-Lite Radio want everyone to get the Embaracatero. Star of Indo. back to Balbos Incinational Association of Marathoners.

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It's not a race. But everyone's a winner, Because walking is the salest, easiest, and most enjoyable way there is to get the aerobic exercise your body

The registration fee—58 for adults and 56 for kids-(12) and underly by June'811. I are fee and \$2. All registrations receive specially designed. Sam Diego to Diego to Diego to All registrations are feel and to the process of the pr

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TO LOCAL EVENTS

orogram. Call 452-3229 for ricker information.

Choir Music, the UCSD Concert Choir, under the direction of Philip Larson, performs, Friday, June 6, 8 p.m., Mandeville Center Recital Hall, UCSD, Call 452-3120 for details.

"Magical Musical Tour" is the "Magical Musical Tour" is the theme of the annual spring concert by the San Diego Choraleers, which this year features music from Piptim and West Side Story, as well as individual selections and choreographed neighbers from the eighty-member group, this weekend, Friddy, June 6, through Sunday, June 6, San Diego City and C Street, downtown, Show time is 8 p.m. for the Friday and Suturday performances. The Sunday show begins at 2 p.m. For tickets call 230-2972.

Jazz, the Bill Shreeve Quartet performs jazz works Friday, June 6, 8 p.m., at the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735.

"President's Concert," this year's concert honoring f'alomar grads features the Chicago Six Dixieland Band, the Palomar Chorale, and the Palomar

Community Orchestra, performing Gershwin's "Rhapsody in Blue," this weekend, Saturday, June 7, 8 p.m., and Sunday, June 8, 3 p.m., Palomar College, Theatre, Palomar College, San Marces, Call 744-1156 for reservations

Soprano Renata di Pietro sings Sograno Renata di Pietro sings French classical songs and arias, Saturday, June 7, 7:40 p.m., San Diego Womers Club, Thard Avenue and Magle Street, Hillcrox A mised-voice choir also performs songs commemorating the Statue of Liberty celebration. An optional dinner at 6 p.m. precedes the program. Call 276-6067 for reservations.

Guitar, Banjo, and Mandolin Guitar, Banjo, and Mandolin music is performed by the New Expression — Vickie Cottle, Walt Richards, and David Dekker — Saturday, June 7, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest, Call 298-4011 for

"Jat in Progress," the San Dego Jaz Festival series continues with a performance by blue and jazz arter Jimmy Withersport, Szardar, Jane 7, 8 Withersport, Szardar, Jane 7, 8 Art, 700 Prospec Streer, La Jolla. For ticker Information, phone TickerMater, the SDSU or UCSD box offices, or charge by information, phone TickerMater, the SDSU or UCSD box offices, or charge by information, peed to "events highlight" on page one of this section.

"Rejoice!" Rejoice: Is the first of the spring concer by the Calwary Baptist Church Youth-Young Adult Chur, Sunday, June 8-7 p.m., Calvary Baptist Church, 719 Crosby Street, Logan Heights, Call 232-1215 for ticket

"Duo Recital," flutist Richard Levesque and prainst William Lullo perform works by Mozart, Enesco, Schumann, and Bach, Sunday, June 8, 2 p.m., St. Paul Episcopal Carhedral, 2728 Sixth Avenue, downtown, 298-7261.

Baroque, Renaissance, and Contemporary Works by Bach, Handel, Vivaldi, Debussy, Ibert, and others are on the program of the Laudamas Duo — guitarist Fred Benedetri and Karl Canfield



BUNNER'S SIGNATURE

PARENT'S SIGNATURE

READER'S GUIDE TO LOCAL EVENTS

298-4522 for details.

"Young Artis" Winners, the guest solution for the Iran Joneser of the La Juli Civic University of the La Juli Civic University Symphony's 1985-88 season are the sentenced for UCSDIA Juli Juli Civic University of the State Competition. Base artic Competition. Base artic Competition. Base article Competition of the Certon Exceptions of the Certon Exception of the Cer

Art Works

G. Meredith Reception Friday, June 6

6:30-8:30 pm

Paintings · Furniture · Jewelry Exhibited through June

-Sweet Visions

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"Choral Celebration." More than 450 singers from San Diego area Fresbyterian, Methodist, Lutheran, and Episcopal church

choirs as well as three anthems sung by all. Call 447-3492 or 232-7513 for further information.

232/313 for further information. Symptons in Zijuana, the final concert of the Lijuana steere by the San Digg. Symptony O'chetria forture. Berline's the San Digg. Symptony O'chetria forture. Berline's solin petromance by principal horn plaver forty Folions, and Antonin Doratk's Symphom No. 2. Sanday, June's need, Lijuana. Called Symphom Son. Hences, Ziana Bin, Lijuana. Light Center for Lipiana Callador Center. For office. 699-4205.

"Jazz Live," the ensemble Sugar Trio, with organ, genor sax, and percussion, performs at the San Diego City College concert, which is broadcast live over

lowntown, Free, 234-2481 or

"Political Film Series," the series continues with two films fram behind the flow Curram Aug. behind the flow Curram Aug. was a constant of a young woman in 1948 Hungary, and Bel and Sofe, a 1926 Sooyer silent short a woman's the result of the Moscow housing shortage, Friday, June 6, 7 p.m., com 107, Third Jecture Hall, UCSD. Free, 452-2016 or 452-4726.

"Bad Timing: A Sensual Obsession," the 'International Film Series' continues its retrospective of works by British filmmaker Nicolas Roeg with his "This Land Is Mine," unsuccessful mayoral condidate Floyd Morrow presents his film (followed by commentary) on land development, sponsored by

Museum Film, only one hundred whooping crarse exist in the wild, then story is told in Filght of the Whooping Come, which screen Sannoths, June 7, and Sunday, Jone 8, 1 p.m. and 2:30 p.m., Nat rad History Museum audite num Balbos Park, Free with museum admission. 232-3321.

"Monday Night Film Series," Rene Clairs's 1931 comedy masterpace about a loss lottery ticket, Le Million, screens Monday, June 9, 7 p.m., third

floor auditorium, San Diego Public Library, 820 E Street.

Russel film about a psychoanalyst who becomes irrational in his who becomes trational in his desires for a young woman in Vienna. The film scieens Wednesday, June 11, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Grand Canyon: The Hidden Secrets," three Academy Award winners—Keith Merrill, Bill Conti, and Randy Thom— contributed to the production of contributed to the production of this thirty-three minute. Omnimas thin that takes viewers as the contribution of the 2D remains the contribution of the 2D remains and contribution of the 2D remains and contribution of the 2D remains and the contribution of the 2D remains and the cannon, from the native Americans' first descent in 250 B.C., to the present. The work commend on page 63 commend on page 64 commen

FREE FORECLOSURE SEMINAR

Carol and Jerry Able, the foreclosure experts, in person. Carol and Jerry purchased over 1 million dollars' worth of single family homes that were in foreclosure the first nine months of their investment arece All the homes were in California and parchased 20% or more below market value, with no money down O.P.M.

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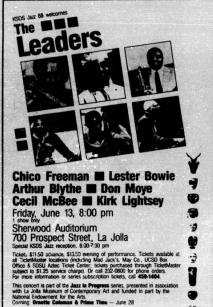
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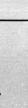
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- Nightly Dinner CruisesEvery Tuesday night, Comedy Cruise with 3 comedians each night
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READER'S GUIDE TO LOCAL EVENTS

(concinued from page 4) screens at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. For show times, phone the center at 238-1233.

Space Center Film, in addition to Space Center ritts, in addition to the ongoing Halley's Comet Watch, Grand Canyon, and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park brings in a Center in Balboa Park brings in new Laserium baer-light show that features the music of Pink Floyd. Each performance is created live and projected onto the Omnuma screen. Shows times are scheduled for Friday, and Saturdays at 10:15 pm. and on Saturdays and Sundays, a 6 pm. show a solded. For more information, phone 238-1168.

Lectures

"The Art of Collecting Folk

First Baptist Church of La Jolla, 627 Genter, La Jolla, Free, A Near-Eastern dinner at 6 p.m. precedes the lecture. Call 453-8099 for dinner reservations

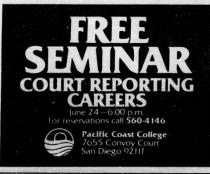
"Literary Salon," local literary agent Bill Martinez speaks on "Transition: Editor to Agent," Saturday, June 7, 6 p.m. to 8:30 p.m., Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. 282-3363.

Renowned Testrait Photographer Armold Newman discusses his work currently on display at the Museum of Photographic Arts, Sunday, June 8, 7:30 p.m., Temple Beth Israel, 25;2 Third Avenue, Hillcrest, For details call 239-5262.

"What is Happening in Nicaragua?" Local activist Tanya Winter, recently returned from a visit there where she participated with other Americans in the delivery of medical and the next open meeting of the Coronado Democratic Club, Monday, June 9, 7:30 p.m., in the party room of Oakwood Apartments, 1515 Second Stre Coronado. For information pho

"Making Sculpture: An Artist's View," artist Peter Mitten says, "The artist wants to produce a piece that transcends piece that transcends decoration." He discusses how on Wednesday, June 11, 7 p.m., Circle Gallery, 2501 Sun Diego Avenue, Cld Town. His discussion is part of the Sculprure San Diego 86 Series. Free. For details phone 296-2596.

"Collectors on Collecting"
Series, Kenneth Hill presents the final lecture of the series in conjunction with the "Birds in Art: A Century of Growth" exhibit. Hill will discuss his collection of ornithological books, which includes works by





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appearing June 5-9 Joe **Alaskey** appearing June 10-15 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

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America's Original Comedy Showcase

Choice sunsets still available.

Ever hear a sunset?

You can hear some of the most beautiful sunsets ever. Starting June 25. When the San Diego Pops begins its 1986 Summer Season at Hospitality Point on Mission Bay.

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Individual ticket prices are: \$16 for VIP Cabaret, \$12 for Cabaret, and just \$6.50 for Gallery.

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The San Diego Pops 1986 Concert Schedu Day of Week.
Gala Pops Opening David Atherton American Salute Norman Leyden By Popular Demand Matthew Garbutt Wine, Women and Song Richard Hayman Tchaikovsky Extravaganza David Atherton All That Jazz John Dankworth Dance, Dance, Dance Denis de Cuteau Fiedler's Favorites Newton Wayland

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Our Gallery seating is an exceptional value. Just \$6.50 for a seat with a great view of the stage and the bay behind it. What's more, you could purchase a complete season's worth of Gallery seats for just \$78. Plus, there are plenty of additional food concessions available to all concertgoers.





Each evening's performance begins at 7:30 p.m. We recommend you arrive at least one hour early if you plan to dine before the concert. Free shuttle service from the Dana Landing parking lot is available each evening beginning at 6:30 p.m.



To purchase your Pops tickets, simply select the concert or concerts you wish to attend and the seating area you prefer-VIP Cabaret, Cabaret, or Gallery-then call Ticketmaster at 232-0800. Or visit your nearest Ticketmaster outlet.

Many concerts were sellouts last year and the demand for this season's tickets is greater than ever. So please hurry. We wouldn't want you to miss any of these choice sunsets. While a wide selection is



June 7 & 8

Saturday - Sunday

OCEAN BEACH, SAN DIEGO

fcontinued from page 6)
John James Audubon, Charles
Bonnaparte, and John Gould, as
well as the process of acquiring
and developing a collection, next
Thursday, June 12, 5 p.m.,
Copley auditorium, San Diego
Mission of Arr. Balbas Park



impetus for the Dance Theatr Harlem's adaptation of Terint Williams's A Streetur Namo! Desre, Friday, June 6, 9 p.m., KPBS-TV, Channel 15.

"Mr Roberts," Henry Fonda wor Best Supporting Actor for his portrayal of the only man with guts enough to throw Jimmy Cagney's tree overheard. Sunday, ine 8, 8 p.m., XETV, Channel

"Music City News Country Awards," the Oak Ridge Boys host the twentieth annual event

saluting the tops in country music, direct from the Grand Ole Opry in Nashville, Monday, June 9, 9 p.m., KCST, Channel 39.

The Grand Iconoclast Samuel Peckert turns eighty years old this year, and in thotae. KPBS-FM ain a ninety-minute presentation of his long-neglected radio play, All That Fall, fareturin Birtosh actress Billie Whitelass and Observation Birtosh winner David Warrilow. Tuesday, June 10, 6:30 nm, KPBS-FM (69.5).

Special

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

Tijuana River Nature Walks, glimpse the nesting water fowl and blooming plants of the Tijuana River Estuarine Sanctuary, Saturday, June 7, 9

a.m., and Tuesday, June 10, 7 p.m. Meet at the corner of Fifth Street and Iris Street, Imperial Beach. Call 237-6766 for more

information.

Old Mission Dam Bird-Watching Expedition, Bill McCausland leads a field to through the riparian woodlands, coastal sage scrub, and grasslands in search of Bell's vircos, blackratled gradatachers, and yellow surblers, Saruday, June 7, 720 am., Lumpers, Serar Trail. Free. For details call 280-7710.

DYLAN **Rock Poet, Demon Child**

This unique 3-unit Extension class Inis unique 3-unit extension class explores the poetry and music of America's two greatest rock poets. The music of other great rock artists will also be surveyed in this intense inquiry into the rock renaissance of the 60s.

Tuesday and Thursday evenings, June 24-

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"Rosemay, That's for Remembrance" is a drama of memory in which two women reflect on their wes and the life of another from their past. The work, performed by Ms. Deak and performance artist Eleanor Antin and actress. Many Congun. explores the tension between 1 sterary forms of the play and the novel.



LISA KRAUS

strainties processus.

**Rasa has inschenous wit an amazing rincer, filled with grace, in full comma of her hichrique. But ded, see a schoropographe whose work is indigent and community. This integrant has one describe on a hard stage. It is subject in processing "Sall graphy of props often stage." Las Kraus singlehandedly manages to seep the audiencis spoliticus."

BOTH EVENTS ARE AT 8 PM. AND ARE AT SUSHI, 852 EIGHTH AVENUE, DOWNTOWN SAN DIEGO. \$8 GENERAL ADMISSION \$6 SUSHI MEMBERS

DOKETS ARE AVAILABLE eahi Box Office, 856 Eighth Avenur, 3-5 Monday-Saturday rests cants — Subn / 236 8496 VerMoster outlets: Including May Cir. or Mart Jack's stores. To charge, call 732-0800.

An American Classic Robert Joffrey, Artistic Director Gerald Arpino, Associate Director Dazzling Daring Dance 4 PERFORMANCES ONLY "The Joffrey dancers are terrific!"
Anna Kisselgoff, New York Times IUNE 25-28. 8 P.M. CIVIC THEATRE with the San Diego Opera Orchestra JUNE 25 & 28
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Arden Court Tickets \$35, \$27.50, \$20, \$12, \$8 SDAF CHARGELINE 234-5855 Civic Theatre Box Office 236-6510 Group Sales 234 5855 Tickets at all Ticketmaster outlets The Juffres Ballet's Pists National Inter's sponsored to Philip Morris Companies, Inc. Preferences in made possible or part by the traditioning Arts Council.

TO LOCAL EVENTS

"Indian Fair," the fourth annual Indian festival, sponsored by the Museum of Man in Balboa Park, brings together people from Southwestern tribes for two days of performances, crafts displays and demonstrations, native and demonstrations, native American cuisine, and events for children, Saturday, June 7, and Sunday, June 8, 10 a.m. to 4:30 p.m. each day. For more information, see the "eventshighlight" on page one of this section, 239-2001.

Centre City Bus Tours, armar

growth and development" of downtown San Diego and hosped aboard a new San Diego Transis bus Lor a gander at the redevelopment of what some folks are claiming as America's Finest City. Saturday, Jone 7, 11 a.m., 119 West Fitteet, downtown. Call 696-3215 for further

information.

The Gay Freedom Parade and Festival kicks off this weekend Saturday, June 7, noon, beginning at Sixth Avenue and

back down Sixth Avenue to the park. After the parade, a two-day festival featuring food, drink, and los al entertainment takes place Saturday, June 7, 3 p.m. to 8 p.m., and Sunday, June 8, 11 a.m. to 7 p.m., 1850 Hancock Street, downtown. For more information call 296-6111.

naturalist John Muir (played by Torrey Lystra) leads this nature

walk through some of the historical landmarks of Wildernes, Corden Preserve, Sunday, June 8, 1 p. in Wilderness Gordens Preserve, ten miles east of 1-15 on Highway 76, Visto, For details call 744-2489.

Bromeliad Study Group Meeting, air plants, genus Tilandarisis, are the topic of the Balboa Park Bromeliad Study Group's menthly meeting, Tuesday, June 10, 7:30 p.m., room 104, Casa

Political Campaign Seminar, Republican Associates of San Deep Sponsors a four-assisting sensitive political companies have well-assisted sensitive separation of the art of election strategy consultant Dan Greenblat, who most recently tomed the Cleator mayoral effort, hosts the fire three-hour seminar on Wednesday, June 11, 530 p.m., Executive Hotel, First





HURRY!



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Thursday: Baxter's (Clairemont) 7:30, Baxter's (Fullerton) 7:30, Mony Mony's

Friday: Crystal T's 6:00 & 7:00, Bobby McGees (Mission Viejo) 6:30, Ruben's (Carlsbad) 6:30, Salmon House (Marina Village) 7:00

Sunday: Black Angus (Priars Rd.) 8/00, Bobby McGees (La Mesa, Burbank, Mission Viejo) all 8/30



In Person

The Ant

Buying

Gold Dewelry

Arrt .

ogain to open the class are ten-consols Store, 916 Pearl Street Li Jolla. Show times are feeling. Thoroday, June 5, 9 pm., Friday and Saturday, 8 pm. and 17-37 pm. and Sanday, June 8, 8 pm., 434-9178.

"Neofest" a number with Rosemary. That's for Remainlance is performance art piece with

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Thumanistran humorist' singer-songeriter Peter Alsop performs a benefit concert for the Peace Try Lending Library, a senter for nonsoletor toys and play that encourages the peaceful resolution of conflict. Saturday,

San Diego, CA 92114 (619) 266-1460

Peace Toy Kick Off.

Auditions, the Fiesta Dinner Theatre holds tryouts for The Lau of the Red Hot Lovers, Monday, June 9, and Tuesday, June 10, 6 p.m. to 9 p.m., Fiesta Dinner Theatre, 9665 Campo Read, Spring Volley, Call 697-8977 for more details.

Improvisational Comic J.J. Wall,

cowboy, a Brosklyn teugh gay, a staid Brit, and a suspiciously hoppy Hindu, he adlines at the Improv beginning Tuesday, Jane 10. Rick Reynolds opens the act, which runs through next Sunday, June 15. Show times are 8:30 p.m. Tureday, Wedinesday,



Padres at Home, Ted Turmer's so-called "America's Team", the Adama Bawes, come to town for Admara Bawes, come to town for a fourisame stand beginning today. Thumsday, June 5, through Sandas, June 5, Otmes start at 7.25 pm., except Sandas, when 25 pm., and the start at 7.25 pm. and the start at 7.25 pm. all the start at 7.25 pm. all the start at 7.25 pm. all there rights, Sandas yellow the start at 7.25 pm. all there rights, Sandas yellow the Telescat.

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

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THE BANSHEES

Auditorium, Scripps Institution of Oceanography, UCSD. A rough-water swim will follow. Tickets available through the UCSD Campus Recreation office. 452-4037.

Triathlon Symposium, "Too many triathletes are notivated by fear when they should be motivated by desire, by visions of

sports therapist Diane Smith, dietician Alisa Minear, in a dietician Alisa Minear, in a discussion on the "short" triathlon sponsored by the Scripps Clinic Sports Medicine Center, Saturday, June 7, 8:30. a.m. to noon, Green Hospital Amphitheatre, Scripps Clinic, 10666 Torrey Pines Road, La

Oceanside Biathlon, a 1.5K run along the beach to reserve age divisioner takes place Saturday, June 7.8 a.m., Oceanside Municipal Pier, 400 North Strand, Oceanside. 400 North Strand, Oceanside. 400 North Strand, Oceanside.

Power Boat Races, hydroplanes Power Boat Races, hydroplanes, outboard performance craft, and stock outboards (more than inter) entries in twelve classes of power boats) race this weekend, Satuday, June 7, and Sunday, June 8, 10 a.m. to 4 p.m., East Vacation Island, Ski Beach, Mission Bay. Free. Call 444-2521 for more information.

Bodybuilding Championships, the Gold Coast championships are held Saturday, June 7, with prejudging at 11 a.m. and the competitions at 7 p.m. Guest poser Shawn Ray (Mr. World) is featured at the event, held at the Cultural Arts Center, 3557 Montoe Street, Carlsbad, For

Auto Racine, El Cason Auto Raeing, El Cason Speedwar's next event of the season is a might of all-class stock car raeing, Saturday, June 7. Gates open at 6 p.m., qualifying runs start at 615 p.m. and the races begin at 730 p.m. Take the Bradley off-ramp at Roure 67 to Gillespie Field. in El Cajon. 448-8900.

"Pride Ride III," the Vietnam Pride Ride III," the Vietnam Veterans of San Diego sponsor a 310-mile, eight-hour motorcycle run to rause funds for homeless veterans and those with chemical-abuse problems, Sunday June 8, 9 am. 2248 Main Street Chula Vista. Call 233-7600 for more information.

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

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

Prisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Penhing Drive and Redwood Street, Balboa Park. Free 293-6920.

For Kids

"Little Red," writerfdirector Lorric Cohen presents a musical for the whole family, tonight, Thursday, June S, and Saturday, June 7, 8 pm., and Sunday, June 8, 1 p.m., College Branch Jewish Community Center, 4,479 Fifty-fourth Street, East San Diego, For more information call 583-33(x) x29.

Puppet Show, the McKay Puppet Spresent The Gingerbread Main, saturday, June 7, and Sunday, June 8, 11 am, and 1 p.m. and 2-50 p.m., Puppet Theater, Presidents Way, Balloon Park, 400-7128

wan street, to good an action of the Participatory Games highlight the Sunday roller skaring esisting for children ages eighteen mortels and older and their parents at Skartworld, classes meet from a m. to 10.15 a.m. weekly, 6927 Linda Vista Road, San Diego 500-9278.

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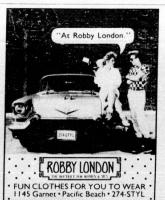
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(continued from page II)
Museum of San Diego, University
Towne Centre, 8657 Villa La
Jolla Drive, La Jolla. Contact the
museum for details. 450-0768.

Acting and Dance Classes for Teens are held on Mondays at 6 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 11, 10 a.m., National City Public Library, 200 East Twelftr Street, National City, Free 474-8211.

Arts and Crafts, kids, fun things are happening with glue, paper, seisors, and populed stricks. Wednesday, June 11, 2 p.m. to 4 p.m. at the San Diego Public Library, 820 E Street, downtown. Tell your mour to call 696-3927 for more information.

Summer Art Classes, register Summer Art Classes, register now for a summer program of painting and drawing for children ages six rhrough thirteen at the Lora Lee Crystal School of Fine Art, 6716 Antelope, La Costa. Call 931-1372 for details.

Galleries

Mixed-media Works by Pauline Dobbado go on display Friday, June 6, beginning with a reception from 6 p. m to 8 p.m., Gray's Gallery, 25% Crest Street Escondido. The exhibit continue through June 27, Gallery hoars are 10 a.m. to 5 p.m., Tuesdays through Saturdays, 746-5226.

Woodcuts, on exhibit of eleven woodcuts by Harry Sternberg opens, Friday, June 6, 5 p.m., Brighton Press, 120 G Street, downtown. The show continues through June 28, Call 2 34-1179 for more information.

"Summer's Journey," ceramics, hard-painted silks, revelry, and fiber arts be more than ten artist go on display Friday, June 6, Reflections Gallery, 8771 La Meas Build-vard, La Meas. The reception begins at 6 p.m., and the exhibit ends July 25. Call 697-8750 for details.

"The Cancan Club and Other "The Cancan Club and Other Corners," Montgomer Rausch's lange painted canvases of chenging downtown scenes go on view with a reception Friday, June 6, 7 pm. to 10 pm. Kensington Gallery, 4112 Adams Avenue, Kensington The works remain up through July 5 281-3047.

"Gendai," works by fourteen contemporary Japanese printers go on view with a reception Friday. Jone 6, 230 p.m. Mebacaltural Arts Center and Callery, 425 Marker Street, downtown: 235-8092

"Birds in Art: A Century of "Birds in Art A Centure of Growth," forty-hour prints, most of which are Yand-colored distartation from books and album from the higherenth and Nineteenth centuring go on view, Saturday, Jule 7-8 on Dieg. Mucaum of Art. Ballson Park. The show continues through August 10. Call 232,7931 for information.

"Glass on Edge," eleven arror contribute to this exhibit of contensate to this exhalt of contemporary art glass which opens, Saturday, June 7, 6 p.m., Clear Horizon Glass Gallery, 867. West Harbor Drive, Seapon Village. The exhibit continues through July 234-08-38.

pastels, acrylics, and textiles by Erroie Gontales are featured, as are works in mixed media by ight other artists in an exhibi eight other artiss in an exhibit that opens with a reception Friday, May 9, 6 p.m. to 9 p.m., acevedo Gallery, 4010 Goldfinch, Mission Hills, 296-8748.

"Wood, Baskets, and Jewelry," featured artists for this multimedia show are Mike multimedia show are Mike Shuler, Philip Moulthrop, Fran and Neil Kraynek-Pince, Henry Chackee, Orville Tsinnie, and Kita, Surie, and Margaret Lee. The exhibit continues through Saruday, June 7, at Gallery Eight, 7464 Girard Avenue, La Jolla, Moraday through Saturday, 10 a.m. to 5 p.m. 454-9781.

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

More Than 300 Terra Cotta forms from India are included in this exhibit entitled "Forms in Mother Earth," which continues

through June 15, Mingei International Museum of World Folk Art, University Towne Centre, 4405 L.: Jolla Village Drive, La Jolla, 453-5300.

Brone Sculptures, an exhibit of twenty-two statues by Spanish-born artist Pepel León continues on view through June 15, Riego Callery, 2550 Fifth Avenue, Hillcrest, Gallery hours are 9 a.m. to 6 p.m., Monday through Friday, 235-9065.

"Glass on Metal," this juried show features works by members of the San Diego Ernamel Guild through June 20, Jewish Community Center, 4079 Fifty-fourth Street, San Diego, Hours are Sunday, 10 am. to 5 p.m.; Monday through Thunday, 8:30 am. to 10 pm.; and Friday, 8:30 am. to 5 p.m.; and Friday, 8:30 am. to 5 p.m.; and Friday, 8:30

Orawings and Paintings by Yugoslav artist Nives Kavuric-Kuriović remain on view throug June 27. Anuska Galerie, 2400 Kettner Boulevard, downtown. 231-6652.

"Global Taste: A Meal in Three Courses," Rugges University associate an professor Martha Rosler (she is currently a vissting artist at UCSD) uses three related videotapes that incorp.rate and juxtapose "image, of language production, product consumption, and the development of "colonitation of the rel and other countries, by media and other countries, by media and advertising." Her video installation remains on exhibit through June 28, Installation Gallery, 447 Fifth Avenue,

You Can Heal Your Life!! LOUISE L. HAY Tuesday, June 17 7:00-9:30 pm



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TO LOCAL EVENTS three national artists. The remains up through July

Running concurrently with this show is an exhibit of folk

snow is an exhibit of folk sculpture in wood (animal figures, for the most part) by Robert Tolone, International Gallery, 643 G Street, downtown. 235-8255.

"Dr. Seuss from Then to Now," more than 300 drawings, illustrations, political cartocons, and books portraying your favorite Seus scharacters remain on view though July 13 at the San Diego Museum of Art in Balbou Park. Tickers are sold through Tickermaster and at the down, 222-293.

"Rhythmic Silks," paintings, sculptures, and fabric designs by Gars Fey the designed one of those hor negligees wom by Linda Evans on Dynasty) are on view through July 19, Walter Library, USIU. 693-4639.

"Looking through Many

"Looking through Many Forms," twosty-two local artists are represented in works of plass, wood, and aerylic during this show pornored by the Feliciat Foundation at the Mathes Collumal Center, 247 South Kalmia Greet, Escondido, Theh July 26. Hours are Monday, through Saturday, 10 a.m. to 4 p.m. 743-3322.

"Audubon Science into Art," the Smithsonian Institution," Traveling Eshibition Services sponsos the schibit of suxy objects and works by the American naturalist, including original oils and drawing, lithographs, his favorite gan ("Long Tom"), articles, and his palette. The exhibit continues through July 31 at the Natural History Missauer in Balic. 2 Park. Fee vivering with reasons admission. 23:23-262.

"Venturi, Rauch, and Scott Brown: A Generation of Architecture," the architectural and design firm that designed the Laguna Gloria Art Museum in Austin, the Seattle Art Museum, the Oberlin College Allen Memorial Art Museum, and other tructures around the content

Memorial Art Museum, and other structures around the country is featured in an exhibit that continues though August 3 at the La Jolla Museu. Tof Contemporary Art. Included are furniture, dimensions of photographs of buildings and other projects, and a special graphics display. The museum is located at 702 Prospect Street in La Jolla 44541.

"Audubon: Science into Art!

"Name That Art," Spectrum Gallery members exhibit untitled works in a show that remains on view through June 28. Spectrum is located at 744 G Street, downtown, 232-9743.

"Photographing Ourselves: Contemporary Native American Photography," sixty photographs by twenty-six native American photographers are on view through June 29, Centro Cultural de la Raza in Balbos Park. 233-6135.

"Sculpture San Diego 1986," twenty tour San Diego County artists exhibit twenty-seven works in paper, wood, glass, painted metal, and bronze in this juried show, spomsored by the Ilan-Lael Foundation. The works remain on view through June 29, Circle Gallery, 2501 San Diego Avenue Old Town. 296-2596.

"Ceramics 1986," forty local cera nics artists display their works in this show at the Earthbound Gallery, 835 G Street, downtown. The show continues through June 30, with hours Tuesday through Saturday, 10 a.m. to 4 p.m. 234-1766.

"Different Places, Different Culture," an exhibit of watercolors by Cheng Khee-Chec and Tan Choon Ghee comparing the lifestyles and landmarks of Minnesota and Mainland China Minnesora and Mainland China is on display through June 30, Eva Chan Gallery, 7427 Girard Avenue, La Jolla. Hours are 10 a.m. to 5:30 p.m. Monday through Saturday. 459-4343.

"The Human Form: A Multimedia Interpretation," eight artists of the cooperative Tierra Alta Arts Gallery display their works in this exhibit. The gallery is located at 42.52 University Avenue, North Park, 692-0475.

Wood, Copper, and Concrete, Los Angeles sculptor Phyllis Green exhibits her recent work through July 3, Natalie Bush Gallery, 908 E Street, downtown

"Tablea, Drawings, and Photographs," works by Roy McMakin, who has shown at Sushi Gallery, UCSD, and in group exhibitions at the La Jolla Museum of Contemporary Art, to on view, Quint Gallery, 664 Ninth Avenue, downtown. The exhibit remains up through July 5, 239-8592.

"The Basket: Form and Function," fiber artist Shetsen LaPlantz curated this exhibit of U.S. basketry, which features 150 baskets of differing (from baskets of differing (from traditional to wild) styles by forty-

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July 18-20 869
Catalina 1-day Tour
July 19 539
Cotalina Escape
Beach front hord Hold July 25-27
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ADMENTURE . (619) 272-9660 Baskets

(continued from page constructed cup. The top edge of constructed cup. The top edge of the work remains unsecured with the long end of the ringlet trailing off in loops on the tabletop. The piece was clevely colored by heating the steel until it darkened and turned it darkened and turned variegated shades of blue, violet, gold, and black. Other variations on the exhibit theme include Judith

Olney's Not a Hat, which mixes the traditional with the unexpected: black-dyed reed and glittery black Lurex. It is a fat, pillowlike shape with a wide, round mouth and tubular rim and rests at a slightly jaunty angle like a hat tossed angle like a hat tossed upside-down on a table. Three baskets by Libby Dewees (Twilight Basket, Acom Basket, and

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loose-weave pieces with thin, delicate ribs holding their simp

globe shapes. They exploit the

twinking effect of light shrim through the open weave. Some of the more traditional baskets white oak hold much of their beauty in the careful and knowledgeable craftsmanship.

Dave Davis is only one of several San Diegans represented in this show. Contemporary art basketry is a particularly

Southern California has a very

active and diverse community of

basket makers. And judging from this show, nearly any material is fair game for today's artisans.

Among the ninety or so pieces can be found virtually every part

of several varieties of palm, reed, raffia, satin, bamboo, pine needles, cactus needles, Mylar, clay, apple wood, silver, feathers,

American artform, and

twinkling effect of light shining

in, copper, wool, honeysuckle, inen, hone, shell, beads, antlet titanium, and mink. "The Basket: Form and

The Dasket: Form and Function' runs through July 11 at the International Gallers, 643 G Street, downtown (235-8255). On Friday, June 6, at 7:00 p.m., Fran and Neil Prince will host a discussion of the art of collecting folk craft baskets. Running concurrently with the basket show is an exhibit of fanciful wooden folk sculpture, brightly painted animal forms by Robert Tolone.

- Linda M. Nevir

Blues

(continued from page 1) weeks in 1952, followed by other successful singles. He remained



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READER'S GUIDE TO LOCAL EVENTS

until his LPs in 1998, but the decade culminated with his legendary show-stopping performance at the Monterey lazz Festival in 1959. With a voice like Witherspoon's, the fine distinctions between iarz and blues forms beat a hasty retreat. When he's going full-tilt with a driving band, that voice not only fills a room, it ther

ballad, he touches you with sincerity. The man has indeed

been there. It shows.
There aren't all that many practitioners left of the urban practitioners ent of the urban jazz and blues traditions that flourished in Witherspoon's early days, so his upcoming appearance as part of the San Drego Jazz Festival is a special one. Especially since unlike many legends. Witherspoon is a

66 Leisure

is the basis of culture.

I see it.

At least that's the way

Mitherspoon enjoys greater renown in Europe and Japan than here. His tours there have kept him busy but make his stateside gigs rarer than they The blues came from men

"The blues - carre from men who wanted to be known, respected, but didn't know how. Blues singers were respected even in honky tonks." Witherspoon says. The "honky

lune 7 at 8:00 p.m. is Sherv Auditorium at the La Jolla Auditorium at the La Joha Museum of Contemporary Art. His performance is second in the four-part "Jazz in Progress" series co-ponsored by the museum and the San Diego Jazz Festival. He will be backed by his trio in this, will be backed by his frio in this, his first San Diego area appearance in several years. Other upcoming performance in the "Jazz in Progress" series include the Leaders on Friday.

Saturday, June 28. A special highlight of the series will be a creening of the recent documentary film Ornette: Made documentary film Omette. Made

n America on Seventy, June 21.
Tickets are available at all
Tickets after locations,
including Mad Jack's, the May
Company, and UCSD and
SDSU box offices. For more
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David Scroggy



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Jeff Smith, commentary is by Jonathan Saville and Jeff Smith Information is accurate accordin usse to phone the theater for any last minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

at the box office.

ITHE BALLS DOPPLAYOR and JACK, OR, THE SUBMISSION ON the Brink, a new theater company in Sen Diega presents company in Sen Diega presents of the Brink, and the Brink Sentence of the Brink September of the Brin

BEYOND THE FRINGE
The Old Globe Theatre opens its
Summer Festion 8B with the — by
Alan Bennett, Peter Cook, Jonatha
Miller, and Dougley Moore, Peaton
Whitehead, who replaced Jonathan
Miller in the original Broadway
Miller in the Old Miller in the Miller in the Old Miller
Miller in the Old Miller in the Miller
Miller in the Old Miller
Miller in the Miller
Mill

The Marquis Public Theatre presents the West Coast première of trish playwright John B. Koame's cornedy drame. Set in a smell roam in Ireland, the play is about a woman who embodies feminist liberation without bothering to define or articulate! It Minerva Marquis directs the production. Ann Richardson plays Marqie, Other cast members are Sheldon Gero. Strand Remost. Increase Johnson.

EMINENT DOMAIN

Percy Granger's drama is about an English professor at a cow college, his reclusive wife recovering from drug and alcohol addiction, their

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8:00 pm.

CAESAN AND CLEOPATRA
For a brief run, the Interactional
Company of USB is staging Group
Bernard Shave a play about Brome
and Egypt and a queen and a
Gapt and a queen and a
Ford of the stage of the stage
Barricke has directed the
production. Ken Ross plays Julius
Cenesa, and Jamis Dawn Gang is
Cenegata, Bent Bromsche is the
Inplining designer, and Lauren
Lambie the costume designer, Gron,
The Theast in Old Town, through
June 18 Thomology Hough Statistical
Barricke Stage Stage Stage Stage
A December Standay, June 6
at 200, m. Authors Standay, June 6
at 200, m.

at 200 pm.

CAROUSE:
The Lawrence Well Village Theatre
is oldering the musical classic, and
only the second collaborative effort, of
fechand Redges and Oscar
Wall Atlantic Val All Dect. "Boult New Let
Wall Atlantic Val All Dect." Boult New Let
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Wall State of the Control
Dyson, Kathy Logan, Carolin
Kinshall, David Reliner, Michael Portic
Marin Schumecher, Philip Gill, and
Commad J. Schuck, (Sm)
Jaconeck New York, (Sm)
Lawrence Well Village Theatre
Lawrence Well Village Theatre
Thurchay through Saturday at
Boog pm Maltine Leuksey through
Thursday, and Sundey at 149 pm.

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EDUCATING RETA

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Theater presents the San Diego
premiter of Willy Russell's cornedyformer about a rare metamorphosis.

wants to become an intellectual. Her
eagerness and determination to get a college education impress even

Frank, her cynical professor and

in is own life. Of live Blakstone has

directed the production. John

some promise, but the playwright has no tolent. The Castainp forces do their best with this feeble script but even they are not up to their usual level of excellence. (Sa.) Castamp Cauter Theatre, through July 19. Wednesday "Prough Saturday at 8.00 pm. Matinee Sunday at 2.00 pm.

FOR COLORED GIRLS WHO HAVE CONSIDERED SCICIDE/ WHEN THE RAINBOW IS ENCIF The Educational Cultural Complex and New Horizons Theatre are staging Nicoske Shange's choreopoem about the black

staping filosake Shanges' convergence also of the State Chronogome about the State Chronogome State Ch

FOR COLORED **GIRLS WHO** HAVE CONSIDERED SUICIDE/ WHEN THE RAINBOW IS ENUF By Ntozake Shange Educational Cultural Comp Res. Info: 230-2827

GERSHWIN, BY GEORGE GERSHWIN, BY GEORGE
The North County Community
Theatre is offering a new musual
arranced and cumpiled for the
congains by John Douglas, John
which showsass the music of
George and his brother far
Gershwin, Cast members are Lealie
M. Kendall, Henri J. Buettner,
Arland Renner, Allbertin, Shuley
Arland Renner, Allbertin, Shuley
Klingler, Dick Stern, George
Klingler, Dick Stern, George
Klingler, Dick Stern, George Mavrick, John Repecko, and Richard Brousil. Staff for the production are: Lois Dillabaugh, from Zelenz, Kathleen Eldridge, Sylvus Gibbs, and Jacques and Diana Condor.

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SHOW THE TWO THE

READER'S GUIDE TO THE THEATER

Douglas Jeooks has di-ected the production. Cast members include Oilse Nash, Bill Durnam Re. Barr. Barban Murry, Tavis Boxs. Berry Sandar, Tavis Boxs. Berry Hurd, Don R. McManus, Michael Lewis, Diana Castle, Cynthia Ann. Williams, and Jim Mooney, D. Martin Bookwister is scenic and lighting designer, Rey C. Reylot tootsure designer, and Victor Costume Castleyer, and Victor Mod. Vickerman and Zuparic are musical directors. (Sm.) Vickerman and Zupans are musical directors. (Sm.) an Diego Repertory Theatre. Lyceum Space 79 horton Plata downtown. Sunday, June 84 through July 19. Tuesday through Seturday June 84 800 pm. Sunday June 700 pm. Matines Sunday, June 15. June 22, June 29, July 6, and July 13 at 2:00 pm.

JITTERS South Coast Repertory Theatre. South Coast Repertory Theatre. Second Stage, through June 22; Tuesday through Saturday at 800 pm. Sunday at 7:30 pm. Matinee Saturday and Sunday at 2:30 pm.

LEGENDS



the play is about two Hollywood actresses "of a certain age" who are sought to perform together in a

Broadway show. Their farme, talent, and magic are surpassed only by a profound hattred for each other. And their feed is laced with wicked verbal barbs. Britain's Ciliford production, which will fell in San Diego for one weet only (Sm.) Civic Theatrs, through June 8. Thursday through Satruday at 8.80 pm. Natine Satisfact of the Satisfact of the

LETTERS HOME This play, based on the letters poet Sylvia Plath wrote to her family, is oo protective of its subject. Whereas Plath's letters and later opens refused to look away from Whereas Plath's letters and later powers related to look easy from the power of the power of the lates to high from the high grade the lates to high from the things Right faced without fare. This is a very incomplete and obviously selled as so abrief that it amones suspicion about the truth of the portrait being parieted. Sylve Right would not have clear neembles a guided our through a family about with the mouth a family about the clear through a family about with the mouth a family and the clear through a family about with the mouth and the clear through a family and the clear through through through through the clear through the clear

(all too saintly, according to the play) mother. Aurelia. And Robyn Hunt is simply outstanding as Sylvia Plath. Her range has never been more versatile, and the speed with which she sprints to extremes is stunning. But the real strength of

.... JUNE 29

her performance resides beinsath these outward scenings. Plaths powers and secretic bezares states to be a secretic bezares states to be a secretic bezares states to be a societate to be a soc

MODERN TIMES MODERN TIMES
The Improvision of Im directed the show (Sm.) Triteria, through June 14; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 298-0811 A NAME YOU NEVER GOT

own funeral." Kim Breslin has

A NAME YOU REVER GOT For two performances only, the Catholic Community Services presents an autobiographical sort, written and performed by Ronda Stater, about a worman who services for the Advances of the

THAT'S FOR REMEMBRANCE. As part of its burth annual flexible of the new arts. Sushli presents the world premise of a literary world premise of a literary sushline premise. The pixel is a "dram of memory," in which two women reflect on their lives and the life of arother from their past. Dealt. The pixel is a "dram of memory," in which two women reflect on their lives and the life of the past. Dealt the mind" and relates it to the morphological properceptual and of literature because the attention of the production. Performens are Manuel and the production. Performens are Manuel and the production. Performens are Manuel and production. Performens are Manuel and Performens are Manuel and

June 7, at 800 pm.
THE O'DE COURLE.
The Pine Hills Players are staging the popular hell Simon comedy about Oxer and Felix neely about Oxer and Felix neely discrete the popular hell Simon comedy about Oxer and Felix neely office of the cast are fire played to the cast are fire playe

PAJAMA TOPS
The Flesta Dinner Theatre presents the farce about a husband is dilemma in trying to have an affair, written by Mawby Green and Ed Feilbert and adapted from Mournous by Jean DeLatraz. Torn McCorry direct the production. Murchars of by Jean DeLatrus. Tom McCony directs the production. Members of the cast include Gary Wingh. Behave Need. Same and Patty Eng. Marty, Jurnett is the scenic Flesh Dinner. Theatre, through June 15. Webnesday through Saturday, climer at 6:30 pm. cuttain at 81 by m. Sunday, dinner at 5:30 pm. curtain at 7:15 pm. Malter Saturday and Sanday, at 15 pm. cuttain at 115 pm.

GUILTER'S
Reviewed this issue.
San Diego Repertory Theatre,
Lyceum Stage, 79 Horton Plaza,
downtown, through June 29;
Tuesday, Hrough Saturday (except
Tor Tuesday, June 17) at 9:00 pm.
Sunday at 7:00 pm. Mairiner



FINAL WEEK! CALL NOW! 235-8025 SAN DIEGO REPERTORY (HEATRE

Sunday, June 8, June 15, and June 29 at 2:00 p.m.

THE RAINMAKER

THE RAINGARER OF presents the romain commonly by R Rindau Nash, set on a ranch during a long drought. The later and two some and cought the later and two some droughts and the some commonly and the set of the some control of t

(Sm.) Coronado Playhouse, through July 6: Thursday through Sunday at 8:00 p.m. Dinner shows are scheduled for June 7, June 21, and July 5.

and July 3.

RAP MASTER RONNIE
Is back at the Rop! And it is as funny
as ever. Garry Trudens and
Elizabeth Swados's musical comedy
revue, which broke attendance
records at the San Diego Repertory
Theatre lank all, has been revived
improved. The show's eighteen
rmusical numbers are sharper, the Improved. The show's eighteen musical numbers are shaper, the timing is more precise, the veterans have added fresh nuances to their performances, and the replacement (Johnn Reves, James A. Stratt, and Juanda Marshall) are practically initially substitute to the terminally impossible has also provided to the provided of the provided to the section of the provided to provided the provided to provided the provided to provided the provided to provided the provided the sermingly impossible has also happened William Anton, who played the president in the original behavior of the president in the original behavior of the president in the control of the president in the control of the president in the case of the control of

RICHARD II RICHARD II
As part of its Summer Festival 86, the Old Globe Theatre is staging Shakespears's history play about the perilious fall of Richard II and the rise of Herny Bolingbroke to power. Joseph Hardy has directed the production Brian Beddood plays Richard II. Other principal cast members include Yaughn Armstrong, Q. Wood, Earle Hyman, and Monique Prowler. Douglas W.

MARQUIS THEATRE

BIG

MAGGIE

An Irish

Play

In the Gallery

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SOPRANG

JACK. OR

THE SUBMISSION

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Schmidt is the scenic designer, steve Rubin the costume designer, and David F. Segal the lighting designer. Conrad Susa has composed original music for this production. (Sm.) Old Globe Theatre, Simon Edison Old Globe Thearte, Strant Europe. Centre for the Performing Arts. Wednesday, June 11, through August 31, Tuesday through Sunday at 8:00 pm. (Matiness: on Saturday and Sunday will begin July 20).

at 600 pm. (Matiness, on Saturany and Soundey will legal not) 20).

SHOUT IP A MORNING
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the late of the plant of the late of the late

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The Mission Playhouse is styping
Robert McEntros comedy shout a
happy go backly transp (who
happy go backly transp
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ha are the lighting designers. (Sm.)
Mission Playhouse, Thursday,
June 5, through July 12; Thursday,
through Saturday at 8.00°, m.

through Saturday at 8.0°. — In ATTUFEE

As part of its Summer Festival 26.
the OAG Globe Theatre as persenting the OAG Globe Theatre as persenting the OAG Globe Theatre as persenting the OAG Globe Theatre as the OAG Globe Theatre Saturday Summer OAG Globe Theatre Saturday Saturday

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MODERN TIMES

is absolutely hilarious." dazzling display of mental finessc.

Modern Times uses audience input like grasse to make their little comic wheels turn. —LA. Times

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JEFF SMITH

Pump Boys and Dinettes is a country-musical revue that sings of life on High-way 57, south of Smyma and north of Frog Levei, South Carolina, On one side First Level: South Carolina. On one sake of the highway is L. M. and Jim's service station, where the boys would rather pick their guitars and go fishing than pump gas or work on Uncle Bob's Winnebago around back (On the other side is the Double Cupp Diner, where Prudie and Hettl., the Cupp sisters, serve fifty-cent breakfasts and two-dollar dinners with a smile and a song. They can also turn the counter into a rhythm section — tapping on plates, pans, and what have you—should the boys across the way need a steady back-un. Both sides of this street are sunny, and the two establishments. combined, promise a "full tank and a full belly" — or as Prudie says in a less deli-cate moment, "You can eat and get gas." On paper, as well as at first glance.

On paper, as well as at first glance. Pump Boys doesn't look promising. It pass tribute to "two American institu-tions," the diner and the gas station flooth being places, however, that When You being faces, honever gas station of the being faces, honever gas station of the face of th some rustic roadside haven where, on our way from there to here, we may have

way from there to here, we may have acquired a small taste of the country. The production is as flawless as its look is inviting. Directed by Matt Casella, the

six-person cast effectively combines professional polish with genuine spontaneity. And the songs — which range from country to rhythm and blues, all under the toy to rhythm and blues, all tunder the actis of easy intenting — glide by with few real showstoppers but with narry a clumber in the lot. Highlights include. The Best Man," by a graceful, energetic Deborah Van Valkenburgh, "Be Good or Be Gone," an up-tempo ultimatum done down-home fundy by Linda Hart, and Mamaw," by Mark Rust, who plays Jim. Rust, also he show's musical director, acts as a laiston between the audience and the performers in what would seem to be the performers to what the performers in what would seem to be subject to the performers in what would seem to be subject to the state of the movie. I want to be subject to the performers of the movie, and bringleson's Farmer of the movie, and bringleson's Farmer Out of Arrica this show isn't (nor was most of the movie), and Bringleson's "Farmer Tan" and especially his wistful "The Night Dolly Parton Was Almost Mine" are two of the evening's most memorable moments

Pump Boys and Dinettes may not rank with the legendary Globe productions of the past (and I doubt that future attempts to clone it will be as successful, but the show's a winner, in part because the eve-ning mirrors its subiect. Watching the production is like pulling over at a way-station, where life evens less complex and stressful, to relax for a white from the grand of the road. But instead of meeting bumpkins, comed up on shine and charg-ing too much for fats, we find ourselves in a kind of emotional oasis, where life has achieved a healthy behance between its peatitives and negatives. The people do o clone it will be as successful) but the achieved a healthy balance between its positives and negatives. The recept do have problems, probably as many as we do 1881 the musical best song, reveals a touching depth to the relationship between the Cupps, for eample 18 just that they don't allow their troubles, as so often happens in the city, to signal the end of the world. Cosmic despair is not feathernable, and fashionable on Highway 57, where they spell angst with a small a.

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READER'S GUIDE TO THE THEATER

Dorsey the lighting designer. Larry Deflinger has composed original music for this production. (Sm.) Lowell Davies Festival Theatre, Lowell Davies Festival Theatre, Simon Edison Centre for the Performing Arts, Friday, June 6 through August 31: Tuesday through Sunday at 8:30 p.m.

This play was born as a serious meiodrama about the certie events meiodrama about the certie events heard it here third—a dark and stormy night. The script by Cora Dick Qamt was awful. Einst George M. Cohan, the master showmen who could find myllish. The third properties of the control of t

Vagabond, a mysterious figure in the piece and an actor's dream. At the Lambs Players Theatre, David Heath is excellent as this shadowy man, whom he plays as a cross between Cohan himself and Lidiana Jones, with both having just completed a crash ourse on the Jones, with John having just formating peak, been on stage director, leath enliwers every scene in a performance that is well worth an a performance that is well worth director. Ferry Coderbeig has assembled an uneven cast, and too often the eventing makes up in moise majorities and service and service presidence is left these seay than it looks and satisfying the general event mugher. The service majorities presidence is left service majorities feather light, the turning lickeyspellt. The distory reed not apply. Coderbeigs directorial ideas, which include many service part of the control of the co are fresh fun and invention. But a good that of the cast rescrite them with broughe and heavy hands. The production drags and droves it could be nerfill from the control of the control o June 21: Tuesday through Saturday at 8:00 pm. Matinee Saturday at 2:00 pm.

TOMFOOLERY
The South Coast Reperiory Theatre presents a showcase of the songs of Tom Lehrer, one of America's more immortal satirists. Lehrer, a math professor, used to entertain faculty members at parties with songs members at parties with sorgus about religion, reer cristions, politics, and culture. His horizons expanded theretire. John David Neller nas directed the revue. which was adapted for the stage by the control of the stage of the Eng. Cast members are Relies. Robert David, John Ellington, Diare King, and Mantha McFairand. Songs from the show include "The Old Dave Peddler." Poisoning Pigeons in the Park, and The Valican Neg. 15th.

Second Stage. Saturday, June 7, through June 29: Tuesday through Friday at 8:30 pm. Saturday at 5:00 pm. and 9:00 pm. Sunday at 7:30 pm. Matines Sunday at 2:30 pm. There will be no performances on Saturday. June 28.

performances on Saturday, June 28
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CHARLE BROWN
THE REPOWN
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by Jonn D'Agostino. Please send concert information and photographs to Reader Music Scene, PO. Box 80803, San Diego 92138.

I like something that playwright/actor Sam Shepard once said about **Bob Dylan**. Shepard, a Dylan fanatic, Shepard, a Dylan fanatic, accompanied the maestro on his 1975 concert tour, aptly called "the Rolling Thunder Revue." In the Rolling Thunder Logbook, Shepard wrote, "Dylan creates a mystic atmosphere out of the land around us. The land we walk on every day and don't see until someone shows it to us." Like the true Dylan-head that he is, Shepard claims to be more mystified by Dylan than understanding of him. Only a dabbler in Dylanology is naive enough to believe that he can get a handle on the musician. The real faithful are more likely to ask questions like those in Shepard's book. "What is this Shepard's book. "What is this strange, haunted environment he creates on stage, on record, on film, on everything he touches?" wonders Shepard. "What world is he drawing from and drawing us all into as a result? It's right here in front of us, but no one can touch it." It's that aura of mystery surrounding Dylan that remains only constant, a mystery.

his only constant, a mystery born of Dylan's addiction to privacy, of the shadowy characters in his songs, of a fear and loathing of the media that

MJune 13

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like a magpie. Dylan always looks lost — staring at his surroundings, the audience, and those around him like a man most cryptic, most bizarre answers to queries, and of an almost cruel penchant for keeping his followers off-balance by shifting musical gears with the frequency that some people the unsuspecting subject of a televised Friars Club Roast. Who is this guy who seems a stranger in his own land? Is Dylan a real person or a appearances in public or on television. Dylan's reticence makes Michael Jackson seem

change pants. In his rare

holograph formed by the

holograph formed by the intersections of our combined psyches? After all these years should anyhold give a hoot about the dude? Well, yes. Dylan is, quite simply, one of the most important figures in the history of rock and roll. As one-there of the Sixtuse truth. one-third of the Sixties trinity that was forever to change the face and voice of popular mus

 the other two acts being the Beatles and the Rolling Stones
 Dylan chose the path of most resistance to do his part in revolutionizing rock. By pop standards, everything abou Dylan was wrong, and that fact alone would make him a alone would make him a legendary influence on the musicians and poets of the succeeding two decades. Dylan didn't bother to shatter pop music tenets — he completely ignored them and established his own. After serving a folk apprenticeship in the early Sixties, during which he aped the Dust Bowl minstrelsy of his idol Woody Guthrie, Dylan idel Woody Guthrie, Dylan found his own wice as a songwriter/poet and his star shot out of sight. The elements of the style that Dylan invented for a muse-starved world were so original that after more than twenty years and a dozen radical twenty years and a dozen ra changes in his approach to making music, he still is identified with them. Leasing the framework of

country-blues and folk. Dylar constructed a new sound by elevating and emphasizing certain components of songwriting that traditionally had gotten short shrift and by showing an almost mocking disparagement of long-established performance standards. Lyrics, long the bastard child of tunesmiths unable to see beyond facile rhyming patterns, simple meters, and images, came to sit at the head of Dylan's table. In a

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IN LITTLE TIME FOR LITTLE MONEY

wed from page 19)

rich, free-associative gush, Dylan's lyrics mixed religiou symbolism with Tarot card mysticism and peopled his songs with allegorical figure lost in a Carrollian maze of events and dreamscapes. No one crammed as many word into a line of lyrics as did Dylar and the words actually means something. Whether hurling brickbats at the Establishmer chastising false friends or love or generally probing for truth by digging away at hypocrisy,

Dylan's lyrics had a caustic bite to them that when coupled with their poetic beauty placed them far above the Tin Pan Alley drivel to which pop music fans

arive to which pop music tans had grown accustomed. In a way, Dylans lyrics and worce were a perfect match, and one would have been lost without the other. Dylan didn't have a "good" singing voice, but a trained vocalist could never have handled the irony, disgust, sarcasm, or reformist's intensity in Dylan's songs. Alternating between a nicotine croak and an

adenoidal whine that occasionally arced into the existential wail of a spiritual amputee, Dylan's vocal style forced us to change the way we feel about singing and since has been imitated by everyone from Roger McGumm to Steve Forbert to Mark Knopfler to Tom Petty. As performance, standards go, Dylan's recording habits were also rather unustal. Not given to careful preparation mid-Skitte plan who gave the world a string of classicssongs forced us to change the way w

bucked another tradition by conducting loose recording sessions that left much to chance. On a whim and frequently at the last minute Dylan would suggest that a certain musician be called to participate. A bit baffled and harried but understandably excited to be involved in the project, these musicians would still be taking off their coats

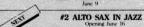
on the first take. This helter-skelter approach accounts for the slightly accounts for the stightly unfocused, engagingly sloppy playing that gave middle-period Dylan music its ragtag, barroom cachet Of the Big Three, the Beatles

Of the Big Three, the Beatle would have the most comprehensive influence on Western culture in terms of musical innovation, personal style flanguage, hair, fashion, attitude), and graphics. The Stones would channel their



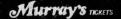
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while someone shouted the chord changes at them. Moments later the "band" would lay down some tracks — many

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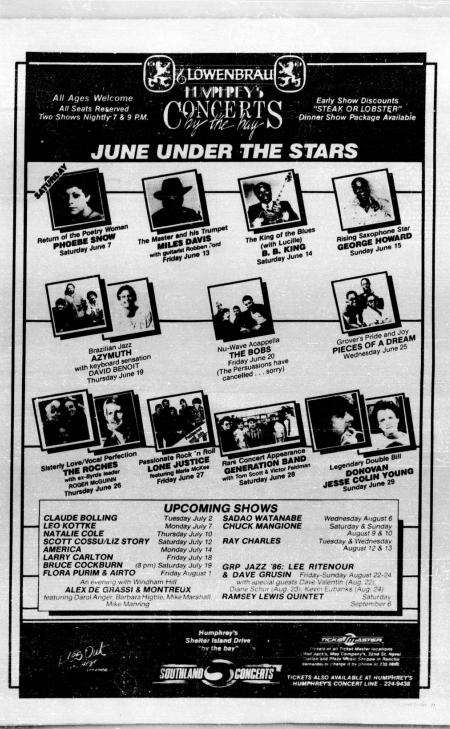
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(continued from page 20) youthful rebellion and "bad youthful rebellion and "bad boys" image into a career as "the greatest rock and roll band in the world." Dylan would prove to be the conscience of his generation, catalyzing an entire nation of young adults also before his arrival had been all dressed up in idealism with the control of the control of the before Liw Aid or Hands Across America, Dylan was exposing our social sears, crusading for our social scars, crusading for change in a language that reached deep into the hearts

and minds of an expanding subculture of disaffected youths. He was the first to propose the viability of the rock and roller as viability of the rock and roller as romantic warrior, jousting with the very real and hostile windmills of a political system that had institutionalized injustice. Dylan taught us that rock and roll could convey der ruths, that its words could aspire to poetry (the study of curriculum all many American universities), that both its stristic possibilities and stylistic possibilities and

sociological potential are

Significantly, Dylan is the only one of the Big Three to have weathered the last two decades weathered the last two decades and to have remained faithful to his legend and reputation. Only one of the surviving Beatles is still active in music, and most of Paul McCarthey's output has been embarrassingly banal. The Stones Bick Angger is about as interesting anymore as a stockhroker, and cas a discharge many and the comparation of the Dead.

Dylan, on the other hand, still is stirring things up. If he has not been the voice or conscience of a generation for a long time, Dylan nevertheless maintains Dylan nevertheless maintains that eniginate quality that leaves the music business and his fans on their toes. Throughout the many phases of his career and even now that the fluor over his late-Seventies conversion to born-again to born-again to born-again to the state of the s

rockers who have watched their heroes fade away or die, there is some comfort to be found in the fact that while the Beatles are fact that while the Beatles are no more and the Stones are a sad parody of themselves, Dylan still is Dylan — critical, controversial, clusive, evasive, unfathomable, unpredictable. Mysterious, Dylan will perform at the Sports Arena Monday night with **Tom Petty and the**

corny or unpopular it might be

at any one time. For older





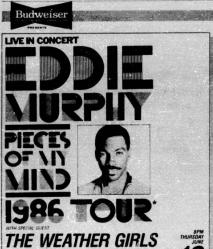
FOUR EYES

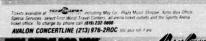
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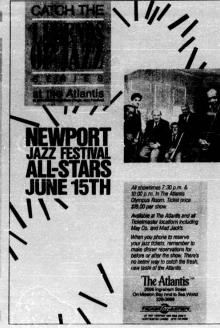
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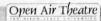
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Heartbreakers. At the time this was going to press, there were still seats available behin

were still seals available behind the stage, where according to promoter fill Silva, fans will have an unobstructed view of the proceedings. the Firstizerande Neubauten concert scheduled for tonight. Thursday, at New Generation had at press time been canceled. Tonights only remaining show brings a new version of the band Spirit with the local Grateful Dead clone band, Born Cross-Eyed.

the local Grateful Dead clone band, Born Cross-Eyed. Priday's concerts include Threw the Looking Glass, Manual Scan, and Medicine Man at New Generation; Berline, Crary, and Hickman at the Old Time Cafe; and the Circle Jerks, Frightwig, Ministry of Truth, and SWA at the Solid.

Ministry of Truth, and SWA at the Spirit.

T.S.O.L. and the Look share the stage at the Bacchanal on SWA and the Sware the Sware SWA and the Sware SWA and the Sware Sware SWA and the Sware Swa

Spirit and Born Cross-Eyed: Belly

Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue.

Threw the Looking Glass, Manus Scan, and Medicine Man: New Generation, Friday, June 6, 8:39 p.m., 1025 Eleventh Avenue, downtown, 234-0505.

Berline, Crary, and Hickman: Old Time Café, Friday, June 6, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-403 J.

The Circle Jerks, Frightwig, Ministry of Truth, and SWA: Spirit, Friday, June 6, 9 p.m., 1130 Buenos. 276-3993.

Phoebe Snow: Humphrey's, Saturday, June 7, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438.

Dark Angel, Final Conflict, Legion, and Dr. Know Jackie Robinson's YMCA, Saturday, June 7, 8 p.m., 151 North Forty-fifth Street. 294-4437.

T.S.O.L. and the Look: Bacchanal Sunday, June 8, 8 p.m., 8022 Clairemont Mesa Boulevard.

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

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

The Beat Farmers: Bacchanal Tuesday, June 10, 8 p.m., 8022 Clairemont Mesa Boulevard.

The Blasters: Belly Up Tavern Wednesday, June 11, 9 p.m., 143 South Cedros Avenue, Solona Beach, 481-9022



Tuesday, June 10 Wednesday, June 11 \$1.25 Tequila Drinks \$1.25 Beer specials \$1.25 Strawberry Smoothles \$1.25 Peach Smoothles



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Eddie Murphy and the Weather Girls: Sports Arena. Thursday, June 12, 8 p.m. 232-0806.

The Leaving Trains, DC3, and Synesthesia: New Generation, Thursday, June 12, 8:30 p.m., 1025 Eleventh Avenue, downtown.

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

Siouxsie 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 ficaturing Chico Freeman, Arthur Blythe, Lester Bowie, Don Moye, Cecil McBee, and Kirk Lightsey: Sherwood Auditorium, Friday, June 13, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404

Miles Davis: Humphrey's, Friday, June 13, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224.9438

Rob Mullins: Bella Via, Friday and Saturday, June 13 and 14, 9 p.m. 2591 Highway 101, Cardiff.

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

Diego State University campus. 232 0800 or 459-1404. The Meat Puppets, DC3, and P.S. Your Cat Is Dead: North Park Lions Club, Saturday, June 14, 8 p.m., 3927 Utah Street.

B.B. King: Humphrey's, Saturday June 14, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or

Rain Parade, Chardon Square, and the Nephews: New Generation, Saturday, June 14, 8:30 p.m., 1025 Eleventh Avenue, downtown.

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

Celtic Frost, Volvod, and Runnin Wild: Jackie Robinson YMCA. Sunday. June 15, 8 p.m., 151 Forty-fifth Street. 264-0144.

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

Tyrone Davis: Bacchanal, Sunday, June 15, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Richie Cole and Alto Madness: Elario's, Monday June 16, 9 p.m., Summer House Inn. 7955 La Jolla Shores Drive, La Jolla 459-0541 Translator: Bacchanal, Wednesday

June 18, 8 p.m., 8022 Claremont Mesa Bordevard 560-8022 Azymuth with David Benoit:

Humphrey's, Thursday, June 19 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or

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

Miami Sound Machine: Grandstand Stage, Thursday, June 19, 7:30 p.m., Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar, 259-1355

Jack Mack and the Heart Attack: Belis Up Tavern Thursday June 9 p.m., 143 South Cedies Averna Solana Beach, 481-9022

Fairgrounds, 1-5 at Via de la Valle. Del Mar. 259-1355.

M.D.C., Wasted Youth, and Vicious Circle: Jackie Robinson YMCA, Friday, June 20, 8 p.m., 151 Forty-fifth Street, 264-0144.

Jerry Riopelle: Belly Up Tavern. Fridas, June 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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

Woody Herman and the Thundering Herd: San Diego Wild Arimal Parks Mahala Amphitheath: Friday and Saturday, June 20 and 21, 730 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Tornmy Tedescor Bella Via, Friday and Saturday, June 20 and 21 and Saturday June 20 and 21, 9 p.m., 2591 Highway 101, Cardiff, 942-1108.

Menudo: Grandstand Stage Saturday, June 21, 2 p.m. and 7:30 p.m., Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar.

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

The Screamin' Sirens, Limbo Slam, and Hair Theatre: New Generation. Saturday, June 21, 8:30 p.m., 1025 Eleventh Avenue.

Dick Clark's Good Of Rock and Roll Show, featuring the Shirelles, the Coasters, and Freddy Cannon: Grandstand Stage, Sunday, June 22, 2 p.m. and 7:30 p.m., Del Mar Fairgrounds, 15 at Via de la Valle, Del Mar. 259-1355.

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.

Rick Derringer: Bacchanal. Sunday, June 22, 8 p.m., 8022

Clairemont Mesa Boulevard. 560-8022.

Cabo Frio: Bella Via, Sunday June 22, 7:30 p.m. and 9:30 p.m. 2591 Highway 101, Cardiff. 942-1108.

Bourgeois Tagg: Grandstand Stage, Monday, June 23, 7:30 p.m., Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar 259-1355.

Doc Severinsen and Xebron Grandstand Stage, Tuesday, June 24, 7:30 p m., Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar. 259-1355,

"Jazz Live" featuring the

Southwestern College Jazz Band:

Allan Holdsworth: Bacchanal, Wednesday, June 25, 8 p.m., 8022 Clairemont Mesa Böulevard, 560-8022.

San Diego City College Theater, Tuesday, June 24, 8 p.m., Fourteenth and C streets. wntown, 230-2481.

Grandstand Stage, Wednesday, June 25, 7:30 p.m., Del Mar Fairgrounds, I-5 at Via de la Valle, Del Mar. 259-1355.

Pieces of a Dream: Humphrey's, Wednesday, June 25, 7 p.m. and 9 p.m., 2303 Shelter Island Drive

232-08c0 or 224-9438.

Rosemary Clooney: Grandsta Stage, Thursday, June 26, 2 p.m., Del Mar Faingrounds, 1-5 at Via de la Valle, Del Mac 259-1355.

> The Beat Farmers: Grandstand Stage, Thursday, June 26, 7:30 p.m., Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar. 259-1355.

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

Tai Mahal: Belly Un Tayern

Thursday, June 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Blood, Sweat, and Tears featuring David Clayton-Thomas: Grandstand Stage, Friday, June 27, 7:30 p.m., Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar. 259-1355.

Fishbone and El Grupo Sevo: New Generation, Friday, June 27, 8:30 p.m., 1025 Eleventh Avenue, downtown, 234-0505.

Lone Justice: Humphrey's, Friday, June 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438. Alphonso Johnson: Bella Via, Friday and Saturday, June 27 and 28, 9 p.m., 2591 Highway 101, Cardiff, 942-1108.

The Nitty Gritty Dirt Band: Sar Diego Wild Animal Park's Mahula Amphitheatre, Friday, June 27, through Sunday, June 29, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

Rockin' Sidney: Grandstand Stage Saturday, June 28, 2 p.m., Del Mar Fairgrounds, 1-5 at Via de la Valle Del Mar. 259-1355.

John Hammond: Beach Club, Saturday, June 28, 8 p.m., 1921 Bacon Street, Ocean Beach, 222-6822.





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Mr. Mister: Grandstand Stage, Schurda: June 28, 7-30 p.m., Del Mar Fangrounds, 1-5 at Via de la Valle, Del Mar. 259-1355

Savage Republic, Drowning Pool, and Faces of Drama: New Generation, Saturdas, June 28, 8,30 p.m., 1025 Eleventh Avenue, downtown, 234-0505.

Van Halen: Sports Arena, Saturda June 28, call for time. 232-0800.

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

Time: Sherwood Audstorium, Saturday June 28, 7:30 p.m. and 10 p.n.; La Jolla Moseum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

Lou Rawls: Grandstand Stage Sunday June 29, 2 pm, and 7:30 p.m., Del Mar Fargrounds, 4-5 at Via de la Valle, Del Mar. 259-1355

Donovan and Jesse Colin Young: Humphrey's, Sunday, June 29, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-40800 or 224-9438.

Warren Zevon: Belly Up Tavern, Sunday, June 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Untouchables: Crandstand Stage, Monday, June 30, 7:30 pm Del Mar Fairgrounds, 1-5 at Via de la Valle, Del Mar. 259-1355

CLUBS

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

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: The Nashville Express, Fifties and

Bella Via Restaurant and Bella Via Restaurant and Nightelub, 2591 Highway 101, Cardiff. 942-1108. Hollis Gentri Neon. jazz, Thursday through Saturday; Bruce Cameron, jazz Sunday; Tobacco Road, vintage jazz, swing, and boogie-woog Monday, Hollis Gentry's Neoi jazz, Tuesday, Ella Ruth Piggee, jazz and blues, Wednesday; Holly Burke and Patrick Berrogain perform jazz during the Sunday brunch.

Belly Up Tavern, 143 South Ce Iros Avenue, Solana Beach. 481-9022: Spirit, rock, and Born Cross-eyed, music of the Grateful Dead, Thursday; the Rebel

Rockers, Caribbean rock and roll, and the Rhyth-o-matics, world beat

and the Rightho-matics, world heat dame music, Findag, the Mar Dek-sirtaga rock, Saturday; Borrachoy Loca, Itopical rock, Saturday; Borrachoy Loca, Itopical rock, Saturday; Borrachoy Loca, Itopical rock, Loca, Itopical Talik Back, world heat dame, Marchan rocks rock, and the Panadian, rock, rockabilly, and the Panadian, rock, rockabilly, and Priday the Bob Long Band. After.com Concerts: The Cheage Six, Discland Jack, 250-88 pm., Priday the Bob Long Band. Priday the Bob Long Band.

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Live jazz, 8 p.m.,





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NEW HOURS: Mon. Fri. 10:00-6:00 Sat. 10:00-5:00

These are manufacturer's retail prices - Everyday huge savings are available on silf items even if not specifically on sale.

Friday, call club for information.

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

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

Coffee-by-the-Sea, 1953 Sa Coffee-by-the-Sea, 1953 San Elijo, Cardiff by-the-Sea, 436-1231: Mark and Sarah Schlebecker, classical guitar, Friday: Pegge Shannon, folk, Saturday: Rebecca 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 Camini Real, La Costa, 438-3373; Mu Continuum, new-age jazz, 4;30-8:30 p.m., Sunday

El Coco Loco, 3296 Missi Gilhey's Coektail Lounge, 945
West Valley Parlway, Escondido.
480-0420: Gilhey's Group,
contemporary, Tuesday through
Thursday, Baby Buddah, Top 40
music of the Tiflue, Friday and
Saturday, izaz jam session, 5-19
pm, Sunday, iiwe music, Monday,
call club for information. Avenue, Oceanside, 757-7757; Liv. Afro-Cuban and Latin music on two separate dance floors, Friday through Sunday, call club for information.

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931. The Agents, rock, Thursday through Saturday: the Beat Club.

1130 Buenos Ave. 276-3993 dancing, air-conditioned — 21 on up

DUCHY SUBJECTS A

MINISTRY OF TRUTH plus from I don't know when S.W.A. Adu. Hir Tichetron and the Spirit box office

JACKS

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

Johnson, country, Friday and Saturday.

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

Hotel Escondido, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000; Maria and Charles, contemporary, Tuesday through Thursday; Bones, oldies rock, Friday and Seturday; Double

Trouble, contemporary, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Star Winds.

Ireland's Own, 656 First Street, Encinitas. 944-0233: Jam night, Thursday: Sean McVicker and Paul Dunn, Irish and contemporary, Friday: Sean McVicker and Don Dunn, Irish and contemporary music, Saturday; jam night, Sunday

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Fantazin, contemporary, Wednesday through Saturday; Chris Clayton, contemporary, 7-11 p.m., Sunday.

Kypling's, 927 First Street (in the

Lumberyard Shopping Mall), Encinitas. 942-8181: Live music nightly, call club for information.

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

Leo's Little Bit of Country, 680
West San Marcos Boulevard, San
Marcos Toutry, 680
West San Marcos Boulevard, San
Marcos, 744-4120: The Cimarron
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.

Les Blanchard, 16236 San Dieguito Road (in the Fairbanks 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: Steppin' Out, country rock, Tuesday through Saturday.

Marvin's, 550 Via de la Valle, Del Mar 735-7955: Bobby Gordon, Skip Lecompte, and Friends, jazz of the Forties and Fifties, Thursday through Saturday.

Mille Pleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday: Brucc and Steve, jazz, Sunday through Tuesday.

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

Mission Inn., 502 East Mission. San Marcos. 471-2939: The Belair

Boys, vintage rock, Thursday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474; Peter Wickersham

ary. Wednesday through

Hank Fogerty's, 245 West El Norte, Escondido, 743-9141: Jack

Highway 101, Leucadia. 436-4030: Ann Charlotte Harvey. Paul Severtson, and Kjell Hansson.
Swedth musicass performing
immignat sougs and balads. 7
mm. Thursday; Berline, Crary, and
Hickman, blesgines, 7 and 9 mm.
singer, 7 and 9 mm. Sturteday: the
Louisians Calun Trio, Calun music,
7 mm. Suruday; Old Time Hoot
Night. Tuesday; Jennifer Jeffres,
tok. 730 pm., Wednesday,
tok. 730 pm Severtson, and Kiell Hansson

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880: Countdown with Dan Papaila, contemporary jazz, Tuesday through Saturday; Delene

Pomerado Club, 12237 Pomerad

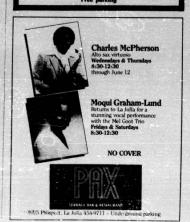
Poseidon Restaurant, 1670 Coast Boulevard, Del Mar. 755-9345: Soleil, tropical jazz, Friday and

Ralph and Eddle's, 390 Grand Avenue, Carlsbad, 729-2989: Memphis Tennison, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Sound

Pine, Escondido, 743-9796: The Rhythm Method, rock, Thursday through Saturday: Aces Wild, rock, Sunday and Monday: the Agents, rock, Tuesday and Wednesday.





Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: Mr. Nice Guy, jazz, Friday and

The Normandy, 215 North Hill Street, Oceanside, 722-4721; Blackjack, rock, Thursday; Freewill, rock, Friday through Tuesday; Messenger, rock,

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

session, 4-9 ph.: Sunday Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: Notice to Appear, rock, Thursday and Friday, Private Domain, rock, Saturday: the Ricky Wells Band, vintage rock, Sunday; Ella Ruth Piggee, jazz and blues, Monday and Thesday: Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North

contemporary and jazz, 6-8 p.m., Monday through Friday.

Road, Poway, 748-1135: The Saver Brothers, country, Thursday through Saturday.

Investment, contemporary, Tuesday through Saturday: the Rod Craditt Band, oldies music, Monday.

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

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

San Luis Rey Downs-Golf Course Country Club, 31474 Golf Club Drive, 3onsale 758-3762 The Cres-endos, bond dance music, 8-12 p.m. Friday and Saturday, and 7 p.m., Sunday.

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

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

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 newgrass, Saturday.

pop. rock, and swing. Thursday: Mr. Nice Guy, jazz, Monetay through Wednesday.

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

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

Valley Port 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: Blackjack, rock, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Jerry Baze

and a Touch of Country, country, Tuesday through Saturday, John Kendrick and Company, country, Monday and Tuesday, clogding lessons, Monday and Tuesday, country and western dance lessons. Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8400 Scarlet, rock, Thursday through Saturday, Robyn Banx, rock, Sunday and Monday, Crystal, rock,

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

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888; Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday; Fattburger, Jazz, Sunday

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

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

Bahla Hotel, 908 West Mission Bay Drive, Mission Bay Drive, Mission Bay Drive, Mission Bay Bay 488-0531; The Clue rock, Tuesday through Saturday: Cheatham's Jazz Quartel, jazz, Sunday, Plano Bar-Marsha Griffith, Tuesday through Saturday: Bob MacLeod, Surday and Monday: Phil Beeber plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: Rick Gazlay and the Voodoo Barracudas, blues and rock,

Thursday through Saturday

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

Crassian guitar. Sureny ornarch. Carlos Murphys, 4 200 L. Jolia Village Drive, L. Jolia, 457-4470. Barker and Orn runth and music, Thus usday through Saturday. Start Agratic Agratic Agratic participation presentation, Sunday through Tuesday, the Hypnotic Revue with Marshall Sylvier hypnotiat, 8:20 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivera Was Quivera Basin, 223-8061: The Hyputoit Recue with hypotals Marshall Sylver, 9 and 11 p.m. Thursday: recorded music, Friday and Saturday, the Fame Connection, audience participation recorded music single-along presentation. Sunday through presentation, Sunday through Tuesday, Original Oldies Show of



Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

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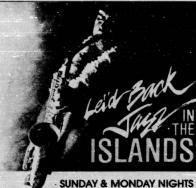
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ATLAS HOTELS

recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Hotel, 3999 Mission 488-1081; Live jazz, Thursday, cal club for information; the Jets, featuring Kenny Morrill, vintage rock, Friday through Tuesday Hollis Gentry's Neon, jazz Wednesday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Zzaji, jazz, Wednesda, through Saturday, the Joe Marille Quartet, jazz, Sunday

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300 Messenger, rock, Thursday through Saturday; Notzy Toyz, rock, Sunday and Monday; Scat, rock, Tuesday and Wednesday

Club Diego's, 860 Garnet Avenue, Pacific Beach. 272-1241: Live music, Sunday evening, call club

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

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541: The Holloway Quartet, jazz. Wedne through Sunday Mike Garson, newage music, Monday.

Halcyon, 4258 West Point Lorn Boulevard, Loma Portal, 225-9559. Circles, rock, Thu-sday through Saturday, Coalition, jazz-rock fusion, Sunday and Monday, the Reflectors, rock, Tuesday and Wednesday.

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, contemporary, Sunday through

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Occan Terrace Lounge: The Elements, contemporary Tuesday through saturday tea dance with the Variations, contemporary. through saturday tea dance will the Variations, contemporary, 2:30-5:30 p.m. Sunday Crown Room Bong Ulrich, piants, 5:30-9:30, Friday, and Saturday from 6-10 p.m. Palm Court beginning at 4 p.m.: Bill McNamara, Thursday through Saturday plaints Ron Singer, Tuesday and Wednesday.

Jazz Mine Records, 737 Pearl

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

Le Sainte Maxine, 1250 Prospect Street, La Jolla. 454-2434: The

Street, La Jolla, 454-9832; Hal Crook, jazz, 7 and 8:30 p.m., Monday, Latin Five, Latin music, Tuesday

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: The Snowball Effect, rock, Thursday through Saturday; the Ricky Wells Band, vintage rock. José Murphy's, 4302 Mission Soulevard, Pacific Beach. 270-3220: Four Eyes, rock. Tuesday through Saturday: Private Domain. rock, Sunday and Morclay: the Blonde Bruce Band-featuring saxophonist Johnny Viau Sunday. McP's, 1107 Orange Avenue, Coronado. 435-5280: Live music

plays boogie, blues, and rhythm and blues, from 4-7 p.m., Sunday La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court. La Jolla. 453-5500: Piano Bar: Kristi Rickert, 6-11 p.m., Monday; Shari Marie, 6-11 p.m., Tuesday through

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Recorded music with Dean Atkinson, Friday and Saturday. Piano bar: Randy Beecher, Sunday through Thursday. La Valencia Hotel, 1132 Prospect Street, La Jolia, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday. Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Automatics rock, Thursday through Saturday; Circles, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

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

on all nights except Sunday, call

club for information

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach.

Mission Boulevard, Pacific Beach. 270-7522: Fattburger, jazz, Thursday through Saturday: Ella Ruth Piggee, jazz and blues,

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This Tuesday through Saturday 8:30 pm. to 1 a.m.



Sunday Scarlet rock Monday and Tuesday; King Biscuit Blu:s, blues and rhythm and blues, Wednesday

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

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

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

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Floyd Gaines, contemporary.

Thursday through Saturday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening

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

Steamer's, 1165 Carnet Avenue, Pacific Beach. 274-2323; Jerry Melnick, piano variety, Monday through Friday, Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Paul Montesano's Tropical Jazz Duo plays contemporary and original songs from 741 p.m., Sunday.

Tablao Flamenco Nightelub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30

and 9:30 p.m., Wednesday, Thursday, and Sunday; 7:30, 9:30, and 11:30 p.m., Friday and Saturday

Texas Teahouse, 4970 Vol Texas Teahouse, 4970 Voltaire Street Ocean Beach, 222-6895: Tom "Cat" Courtnes, blues. Thursday, the Sides index. American music, Friday and Satrudar Lou, and Her Orionauts, newage music, Sunday, Little Rick, Grateful Dead music. Monday: Chrystal Wing, folk rock, Tuesday: DTs rock surprise night, Wednesday.

Top of the Cove, 1216 Prospec Street, i.a Jolla, 454-7779: Bob Corwin, pop classics on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Oh! Ridge, comedy and music, Tuesday through Saturday.

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

Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

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

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-733: Bramble, country, Tuesday through Saturday, Country dance lessons, Tuesday through Thursday.

Bacchanal, 8(22 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 Cystal, rock, Thursday through Saturday: TSO.L., rock, and the Look, rock, Sunday, the Beat Farmers play American roots rock, country rock, and rockabilly celebrating their second album

release Tuesday

Blarney Stone Pub, 5617 Balboa Blarney Stone Pub, 5617 Ealboa Avenue, Clairemont. 275-2033: Jii and Theresa Hinton, Irish music. Wednesday, Thursday, and Sunday Brian Connolly, Irish music, Frida and Saturday, Eamon Carroll and Bill Craig, Irish music, Sunday

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: The Score, contemporary, Wednesday throof Saturday, Kamelot, oldies 10: k, Sunday and Tuesday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Kicks, rock, Thursday through Saturday; Rockola, Beatles music and oldies rock, Wednesday,

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Ta 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 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 Transfer, contemporary, Tuesday through Saturday; Bobby O'Day, contemporary, Sunday and Monday,

Valley Inn, 878 Hotel Circle South. Mission Valley: 298-8281: The Monday

Monday Tuesday through Saturday Lehr's Greenhouse, 2828 Camino del Rio South, Mission Vallex. 299-2828: The Heroes, rock, Thursday through Saturday, with Street Choir, rock, Friday and

Saturday: Automatics, rock, Sunday evening, Ella Ruth Piggee sings jazz and blues during the Sunday brunch; Notice to Appear, rock, Tuesday and Wednesday; King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The

Bobby Gordon Trio, jazz, Friday Fattburger plays jazz during the Friday happy hour. La Hacienda Cantina, Missior

Frider Doppy Hour.

Monk's, 1075 San Diego Mission
Road, Mission Valley, 563-00606
Forward Motion, Top 40 dance
music, Thursday through Saturday,
Cottonmouth DArcy and the Jazz
Vipers with Chris Norns, Sazz,
Sunday, the Ricky Wells Band,
vintage rock, Monday, Starmaker,
parkingation presentation, Tuesday
and Wednesday.

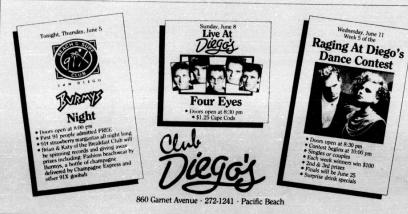
The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Live contemporary music, Tuesday through Saturday, call club for

information; live country music, Sunday and Monday, call club for

Navajo Inn., 8515 Navajo Road. San Carlos. 465-1730: The Pro-rastinators rock, Tuesday through Saturday: Kicks, rock, Sunday and Monday.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Darci Daniels and







Flashback, contemporary, Tuesday through Saturday, Dinling Room; Kathy Lloyd, contemporary harp, Friday and Saturday.

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

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Live music, Friday and Saturday, call club for information.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Touchy Subjects, rock (two sets), the Slo Ponies, rock, and Uncommon Bond, rock, Thursday; the Circle Jerks, rock, Frightwig, rock, Ministry of Truth, rock, and Swa, rock, Friday; the Jacks, rock, Mojo Nixon and Skid Roper, satirical novelty songs and rhythm and blues outrage rhythm and blues outrageousness, the Day Brothers, rock, and Purple Haze, rock, Saturday; Nimbus Obi, rock, Toys in Reasons, rock, and the Martys, rock, Tuesday; Reazer, rock, Mandrake, rock, and DVS.

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

Stardust Hotel, 950 Hotel Circle Stardust Hotel, 950 Hotel Circle North, Mission Valley, 289-0511. Coral Room: Passion, contemporary, Tuesday through Saturday: the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday, Crane Room: Bert Torres contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: The Ducktail Revue. vintage rock. Thursday through Saturday, Mingo 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.

contemporary, Tuesday through Thursday: Pirst Effort, contemporary, Friday and Saturday: Frank Dexter, contemporary, Sunday and Monday.

The Wellhouse, 10789 The Weilhouse, 10789
Tierrasanta Boulevard,
Tierrasanta Boulevard,
Tierrasanta 560-6677: Ray and
Lainie Correa with Ed Nixon on
drums, awing, 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 Restaurani, 2825 Fifth

Restaurant: Mike Lamy, elegant dinner music, 6-9 p.n., 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 Street Band, contemporary, Wednesday through Saturday.

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: Evenings: Richard Click, ragtime guitar, Thursday and Sunday; David and Francesca

Savage and Friends, classical viola duets, Friday; Lori Bell, Jazz flute, Tuesday; Erid Brown, jazz originals, Sazurday, Daniel Jackson plays jazz piano every funch except Friday, when Sue Patzare plays ragtime and boogle-woogle on the niano.

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

Caravagglo'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; Live music, Friday and Saturday, call club for

The Coo-Coo Club, 4383 University Avenue 283-8213 Jonathan the Texas Flash

Entertainment MENU



Darci Daniels & Flashback

Dance to Concemporary music in elegant surroundings, Tuesday - Saturday. Beginning at 8:30 p.m.

Pavillon Lounge



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Dock Masters, 2051 Shelter Island Drive, Shelter Island 233-2572. Too Much Fun, jazz,

Dookles, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Grego. Tuesday through Saturday; Patri Gienn, Sunday and Monday.

Drowsy Maggle's, Thirty-first and University, North Park, 298-8584: Maggie Wright and Pam Camm, topical and original folk songs, Thursday; Marcia Bowman, Tom Cahoon, and Charlie Holdaway. Cahoon, and Charlie Holdaway, original folk and blues music, Friday, Paradise Street Band, Irish music, Salturday, Peloras Fisher, contemporary piano music (7-8 pm.), and Paco Sevilla and Rodrigo, concert flamenco guita in solo and duets, Sunday, Old Time Hoot Night, Monday, Irish music, 1988. music night, musicians welcom Tuesday; Cathy Curtis, guitaris songwriter. Wednesday

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: John and Nathan. contemporary, jazz, and show tunes, Thursday through Satur Barbara Casler, contemporary,

Fat City/China Camp. 2137

Pacific Highway, downtown, 232-6565: Harvey and the 52nd Street Jive, jazz, Wednesday through Saturday.

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

Hamiourguesa! 4016 Wallace Street, Old Town (in the Pazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Sabadas.

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

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

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Piano Bar: John Sandoval, Tuesday through Friday happy hours; Michael Rorah, Wednesday through Saturday evenings. Indoor stage: New Shooz, Jazz, Sunday and Monday. Concert by the Bay: Phoche Snow.

Cadillac and the Continental Kids rock, Sunday.

rock, Sunday
Imperial Houses, 505 Kalmia
Street of Park Boulevardt,
Hillicrast, 243-4525; Waper Juré,
jazz, Ruesday through Saturday,
with the Imperial House Opera
Singers, Tuesday and Wednesday,
Wayne Juré and Hank Young, jazz
Priday and Saturday, Judy Dopke
and Deborah Kyder play sairety
madu Deborah Kyder play sairety
madu Deborah Jurisday and
Fisialy happy hours.

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

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Elicen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Lrive, Seaport Village, 233-4300: L.A., rock, Wednesday through Saturday; Tom Cunningham, contemporary, Sunday and Tuesday.

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Three Speed, vintage rock, La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: Live music, Saturday, call club for information.

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

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

The New Generation Dance Club, 1025 Eleventh Avenue (at Broadway), downtown. 234-0505-Threw the Looking Glas, rock, Manual Scan, rock, and Medicine Man, rock, Friday, Minx, rock, Suspicion, rock, and Rosetta Stone, rock, Friday.

Oasis Club, 3184 Market Strect, downtown. 237-9772: The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday and Saturday; Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

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

Our Place Pub at Mikisan's, 2424 Fifth Avenue, Hillcrest.

232-1773: The Joe Marillo Quartet, jazz, Thursday: Charles McPherson, jazz, Friday and Saturday: the Ron Ogdon Quartet, jazz, Sunday.

Papagavo Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581: Greg Glover, keyboardist and vocalist reforming everything from standards to contemporary, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening Thursday; P.M., contemporary, Friday and Saturday; New Summe-Sounds (live music), Tuesday and Wednesday.

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. 291-1870: Sandee Hirsh and Fortune, Top 40 dance music, Thursday through Saturday. Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eugene Karoliszyne, variety, Wednesday and Thursday; Eamon Carroll and Bill Craig, Irish music, Friday and Saturday.

Group, contemporary, Tuesday through Saturday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday: Donna Cote,

San Diego Harbor Excursion.

and the Gathering, contemporar Friday and Saturday: the Aubre

Fay Trio, jazz, Sunday brunch

Sheraton Harbor Island Fast

Drive Harbor Island, 291-2900

Rockola Reatles music outie

rock, Tuesday and Wednesday, Ducktail Reue, vintage rock, Friday happy hour. Sundowner Lounge: John Autin Butsch, classical and contemporary piar Tuesday through Saturday. Sheppard's Restaurant: Phil Beeber, classical guitar, Wednes through Sunday, Gail Dietrieche 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

contemporary rock, Thursday through Saturday; the Heroes, rock, Tuesday and Wednesday; the

Harbor Drive and Broadway, downtown, 234-4111: David Watsor

Top of the Park, Park Manor Hotel, \$25 Spruce Street, Hellicerat, \$95-2181: The Al Thomas Orchestra, high and swing, Friday and Saturday, Pagig Minafee with the Jimmy Corsaro Tino, jazz, 8 nm., Sunday, La Boheme: Diego Corriente, classical guitare, 6:30 pm., Tuesday through Sunday, Mark and Sarah Schlebecker play classical guitar from 6:9 p.m., Sunday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday: Voyager, rock, Sunday and Wednesday.

Tuba Man's No. 1, 2551 University Avenue, North Park. 295-9426: The West Coast Band, rock, Friday: Null and Void, Sixties

Tuba Man's No. 2, 7149 El Caion Boulevard, East San Diege 698-6042: Brian Whitaker contemporary rock and oldies, 7-11 p.m., Friday and Saturday.

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

U.S. Grant Hotel, 326 Broadway U.S. Grant Hotel, 326 Broadway, downtown. 232-3121. Lobby: The Fred Benedetti Trio, cello, flute, and guitar chamber music, 4:30-8:30 p.m., Tuesday through Saturday, pianist Don Croker performs Monday from 2:30-8

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The exciting new jazz trio Tuesday-Saturday 9:00 pm-1:00 am

p.m., and Tuesday through Saturday from 2:300-4:30 p.m Crast Grill Cocktail Lounge: Bil Wright, pianist, Tuesday through Saturday, the Joe Azarell's pianist, Tuesday Saturday, the Joe Azarell's pianist, Jack Restourant: L'Eaprit, semi-classic and jazz music, Thursday throug Saturday (6:300-10:30 pm.) and Saturday (3:00-10:30 pm.) and Saturday and Sunday brunches.

Via Veneto Restaurant, 1745 Inda Street, downtown, 233-6306. Friday and Saturday: Luevano, Luigi, and others sing pop Italian songs at your table accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salermo accompanied by Eduardo, pianist, and Manny, guitarist; open and Manny, gutarist; opera and Manny, gutarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p.m.

Whistle Stop, 2236 Fern Street, Golden Hills, 284-2845; Joyce Rooks and the Zebra Club, ruck, 8:30 p.m., Sunday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011: The New Expression guitar, banjo, and mandolin country, bluegrass, folk, and contemporary music with a blendings, 8 p.m., Saturday

East County

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

Dusty Best, contemporary Friday and Saturday

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Sean McVicker, Irish

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

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

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

Cafe Vid, 7353 El Cajon Boulevard, La Mesa. 460-7353: Mike and Dave from Chaos Productions spin platters Thursday; contemporary recorded dance music with Tom and Charlie, Friday and Saturday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9757: Tommy Rocker, comedy and music. Wednesday through Saturday; the Star Party, recorded music and

video audience participatio presentation, Sunday and Monday: hypnotist Marshall Sylver presents the Hypnotic Revue, Tuesday night

Carlton Oaks Country Club, 9200 Inwood Drive Santee. 448-4242: Joey and the Stingraps.

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

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

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Carol Curtis, piano variety, Wednesday through Friday; piano variety, Wednesday through Friday; Carol

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Elton J.R. and the Country Gold, country, Friday and Saturday

Don's West, 5286 Baltimore



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Drive, La Mesa 462-0533: Parsage, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Swing n'Amiss, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa, 469-6158: Jerry Burchard, contemporary, Wednesday and Thursday; Gerri Arlam, piano and vocals, Friday and Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 448-7072: Brent Bowers, contemporary, Thursday and Saturday; the Outriders, rock, Friday, Brian Whittaker, contemporary,

treet 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. 766-4278: Flashback. Top 40 dance music, Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Alibi, contemporary, Tuesday through Saturday: Fro Brigham's Preservation Band, Dixleland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: France. rock, Friday

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 Mission Gorge Road, Santee 449-6240: Martin Eddy and Country Breeze, country, Thursday through Sunday

The Outpost, 652 Grand Avenue Valley, 464-9007: Bu Loose, country and oldies rock, Friday and Saturday.

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

Park Place, 1289 Fletcher Parkway, El Cajon. 448-4111: Ipso Facto, rock, Tuesday through Saturday, ire rock, Sunday and Monday, call club for information. Hypnoists Dr. James Downs performs Monday evening, and connedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Open Lemon Grove. 464-9284: Open jam session, Thursday and Sunday live music, Friday and Saturday, call club for information; Tommy Ray, country, Monday and Wednesday: Cow Jazz, country swing, Tuesday

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300. Aces Wild, rock, Friday; live music, Saturday, call club for information.

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

Van Winkle's, 10055 Mission orge Road, Santee. 449-0060: crossfire, country rock, Friday and

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

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: The Two Tones rock, Thursday through Saturday.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday: the Paim Trio, contemporary, Friday and Saturday, East Coast, contemporary, Sunday and Monday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161:

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Toys, rock, Thursday through Sunday: live rock, Monday, call club for information; Flyweil, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Steet, 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

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

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons 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 Roiblins, contemporary, Tuesday through Thursday: East Coast,

Landmark Cocktail Lounge 2511 Sweetwater Road, National City, 475-7313: Four Star Country

The Lantern, 1322 Third Avenus Chula Vista, 427-4200: Live musi Friday and Saturday, call club for

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

ABBEY

Los Lupes, Mexican cowbov music (norteño), Thursday; Colour, Latino music, Friday and Saturday; Mosaico, salsa and Cumbia music. Sunday evening with Los Lupes, early evening Sunday.

eary evening Sunday.

Ossis Bar, 1121 Third Street.
Chula Vista. 426-2977: Gold n
West, oldies and country. Thursday
through Sunday they jam session.
Sunday at 830 p.m.): they country
music, Monday through
Wednesday, call club for
information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479:3537: Bolton/Dallas, rock, Thursday through Saturday: the Sugar Trio, jazz, 6:10 p.m., Sunday

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: The California Beat, Latin music. Friday through Sunday.

PERFORMERS

MIKE

LAMY

included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll Aces Wild: Pizza Plus. Red Coach

The Agents: Red Coach Inn. Fireside Lounge Automatics: Mony Mony's, Lehr's Greenhouse

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The Beat Club: Fireside Lounge
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Center, the Normandy
The Blasters: Belly Up Tavern
Bolton/Dallas: Old Bonita Store

Bones: Hotel Escondido Born Cross-eyed: Belly Up

The Cat-illacs: Seaport Village Gazebo. 1-4 p.m., Sunday Chrystal Wings: Texas Teahouse

The Circle Jerks: Spirit Circles: Halcyon, Mony Mony's The Classics: Horseshoe Tavern The Clue: Bahia Hotel Coalition: Haleyon Crystal: Whiskey Flats, Barchanai The Ducktail Revue: Sheraton Harbor Island, Tio Leo's/Mira

Ministry of Truth: Spirit Minx: New Generation Dance D.Y.S.: Spirit Flash Cadillac and the Club
The Nashville Express: Barr-X Ranch House
Nimbus Obi: Spirit
Noizy Toyz: Club Chalet
The Nomads: Win Cody's
Notice to Appear: Old Del Mar
Caff. Lebe's Comenhouse

Flash Cadillac and the Continental Kids: Humphrey's Flywell: Dance Machine Four Eyes: José Murphy's France: Magnolia Mulvaney's, Mony Mony's Freewill: The Normandy

Frightwig: Spirit Rick Gazlay and the Vocdoo Barracudas: Beach Club The Heroes: Sheraton Harbor Island East, Lehr's Greenhouse

Notice to Appear: Old Del Mor Cafe, Lehr's Greenhouse Null and Void: Tibba Man's No. 1 The Outriders Kelly's Pub. Mandolin Wind The Paladins Kelly Up Towen Private Domain: Fost Murphy's Old Del Mar Cafe The Procrastinators: Navajo Inn Purple Haze: Spirit The Rebel Rockers: Belly Up Towen Island East, Lehr's Greenhouse Ipso Factor Park Place The Jacks: Spirit, Mandolin Wind The Jets Featuring Kenny Morrill: Catomaran Hotel Kamelott Bibe Bayou Lounge Kicks: Navojo Inn. Bunhurys. L.A.; Jolly Royer/Scaport Village Little Rick: Texas Rehnuse The Look: Berchmail

Tovern
The Reflectors: Paradise Bay,
Halcyon
The Rhythm Method: Red Coach

Robyn Banx: Whiskey Flats

Manual Scan: New Generation

manual scale: New Generation
Dance Club billy Up Tavern
The Martyrs: Spirit
Medicine Man: New Generation
Dance Club
Messenger: The Normandy, Club
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Ministry of Truth: Spirit



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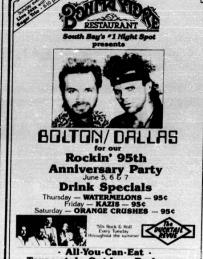
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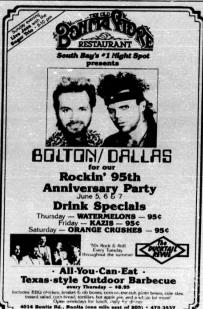
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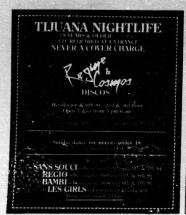
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Pier Spirit: Belly Up Tavern The Spud Brothers: La Hacienda Valley
Brent Bowers: Kelly's Pub
Braq: Nite Owl East
The B Street Band: the Caritina
Street Choir: Lehr's Greenhouse
Suspicion: New Generation Dance
Club
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Lounge Chain Reaction: Bull and Bear City Lights: Joey's Norman Clifford and Frankie Ferlin: Victor's

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Bing Cosey: Muleuney seCoronado
Donna Cote: Ton Ham's
Lighthouse
Carol Crawford: Dock's Landing
Tom Cunningham: Jolly
RosperSupport Village
Darel Daniels and Flashback:
Purillion Lourse

Pavillion Lounge Delene: Pea Soup Anderson's Frank Dexter: Tio Leo's/Mission

Corye
Judy Dopke and Deborah
Ryder: Imperial House
Double Trouble: Hotel Exondato
Dusty and Mellasa: Tom Hom's
Lighthous
East Coast: La Maze, China Fice
Restauran
The Elements: Hotel del
Coronado
Ed Ellis and Tapestry: Sandfrap
Lounge

Lounge Fantazm: Jolly Roger/Oceanside First Effort: Tio Leo's/Mission

Corpe

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Back Room Mingo Strut: To Leo'sMira Mesa Paul Montesano's Tropical Jazz Duo (with Kevin Cornwall): Steamer's Jim Moore: Boondocks

Jim Moore: Boondocks
Restaurant Japanese
Restaurant Jim
Robert Hamburgucsa!
Bobby O'Day: Island Lounge
The Palm Thio Chino Five
Restaurant Jim
Passage: Dan West
Passage: Dan

Piet Group: Sternubeler Shoubboat P.M.: Hatrick's II Private Session: Tio Leo's Mruistim Mesa Frace Robbins: Caft La Maze-Juan Robbies: Chao Free The Score: Henro. Sey, Tavern, titue Bayes: Lonnige Shaker: Raity Pelicar Sharon: Gournet Lounge/Rum and County Hotel and Country Hotel Sheri and the City Street Band:

Aztec Bowl Shine It On: Anthony's Harborside Tony Soraci and Company:

lony Soract and Company Henry's Sound Investment: Rancho Bernardo Inn Southwind: Hyatt Islandia Hotel Starvindas Hungry HunterRancha (Sernardo Don Tennison: Suriset Lounge

Bert Torres: Stardust Hotel Triple Play: Hilton Hotel Two Pieces: Reel Gusto David Watson and the Gathering: San Diego Harbor

Cathering: San Diego Harbor Excursion Ron Wheeler: O'Hungry's Brian Whitaker: Tuba Man's No. 2, Kelly's Pub Lee Whittingham: Crown Room Peter Wickersham: Monterey

Country/ **Country Rock**

Alaska: Stage Coach Inn
Alton and the Ox Bow Country
Lade: Ox Bow Inn
Jerry Baze and a Touch of
Country: Whiskey Creek
The Beat Farmers: Bacchanal
The Blue Canyon Band: Teepee

Romingamona
Bramble: Abilene Country Saloon
Bramble: Abilene Country Saloon
Breakheart Pass: Circle D Corral
Buckshot: Country Side
Restaurant and Lounge
Bustin' Loose: Outpost
Cimarron Creek: Leo's Little Bit
of Country Casanova: Circle D
Corral
Corral

Cow Jazz: Pelikan Pub

Cow Jazz: Polikom Pub Copote: Phomos Billy's Martin Eddy and Country Breeze: Ole Wignon Wheel Elton, J.R., and the Country Gold: Loss State Bit of Country, Davis East Pour Saic Country, Landmark Pour Saic Country, Landmark Crand Central Station: Hack's Gold's West, Oxis Bur Chal Harti Rodon Room Haywire: Wingaper's Roost High Steppier's Volley Center Inn Saloon

Hot Shot with Ron Bell: Valley Fort Restaurant Jack Johnson: Hank Fogerty's John Kendrick and Company:

John Kendrick and Company:
Whiskey Creek
Red Lane: Rudi's Hidden Acres
Lone Star Country: Country Side
Restaurant and Lounge
Ron Morin: Red But Tween,
Wooden Nickel, Lakeside Hotel
North Forty: Oakwale Lodge
Tommy Ray Pelikan Pub
The Savery Brothers: Pomerado
Chib.

Club Steer Crazy: Wrangler's Roast Steppin' Out: Lu's Supercolt: Lakeside Hotel Swingin' Amiss: Flirm Springs

Don Tennison: Sunset Lounge Texas: Triple S Stack House White Horse: Country Bumpkin

Folk/Ethnic

Peter Alsop: Old Time Cafe Berline, Crary, and Hickman: Old Time Cafe Bluegrass Etc. That Pizza Place The California Beat: Zorilla's Eamon Carroll and Bill Craig: Cafe Cafe Pols, Rose O'Godg's Am Charlotte Harvey and Paul Swertson: Old Time Cafe Brian Connolly, Blarney Stone Pub.

Jim and Therea Hinton:
Blammy Stone Pub. History
Stone To.
Penalter Aeffrice: Old Time Carlo
Jones How House
Louis and Loose Change; Jooy's
Louis and Loose Change; Jooy's
He Louistan Calon Thir Old
Time Carlo

Drowsy Maggie's Gene Perry's Afro Rumba (with Coral Thuct). Pax Bar and

Maggie Wright and Pam Camm

Jazz

The Joe Azarello Trio: / S Grant Hotel
Fro Brigham's Preservation Band: Pal Joey's, Oasis Club, Patrick's II, Lorenzo's Bruce and Steve: Mille Fleurs B Street Rage: Vine and Stein Holly Burke and Patrick Berrogain: Bella Via Mestaurant

Hestaurant
The Bruce Cameron Ensemble featuring Elliot Lawrence:
Les Blanchard, Belia Vio
Restaurant
Chesiham's Jazz Quartet: Bahis

Hotel
The Chicago Six: Belly Up

The Cintegral
Town
Town
Coulition: Holcyon
Countdown with Dan Papaila:
Pea Soup Anderson's
Hal Crook: Jazz Mine Records
Cottonmouth D'Arcy and the

Jazz Vipers with Chris Norris: Monk's Ed Ellis and Tapestry: Sandtrap

Lounge Fattburger: Lehr's Greenhouse, Old Pacific Beach Cafe, Atlantis
The Aubrey Fay Trio: San Diego

Harbor Excursion Hollis Gentry's Neon: Bella Via Restaurant, Catamaran Hotel Marqui Graham-Lund: Pax Bar

and Grill
Forecast: Rusty Pelican
The Mel Goot Trio: Pax Bar and

Grill
Bobby Gordon and Skip
LeCompte: Marchi's
The Bobby Gordon Trio: King
Luis Inn

Harvey and the 52nd Street Jive: Fat City/China Camp The Red Holloway Quartet:

Daniel Jackson: Cafe Angelique Daniel Jackson Quartet: Oasis Club
The Denise Jeter and Bob
Morss Quartet: Holiday
Inn/Embarcadero, Cafe

Angelique The Bob Long Band: Belly Up

Tavern
Tavern
The Joe Marillo Quartet: Our
Place Pub at Mikisan's, Chuck's
Steak House
The Charles McPherson
Quartet: Our Place Pub at
Mikisan's Pax Bar and Grill
Peggy Minafee and the Jimmy

Corsaro Trio: Top of the Park Mr. Nice Guy: Multomay SEscondido, Time MachineChez Orleans Paul Montesano's Tropical Jazz Duo (with Kevin Cornwall): Stammer.

Duo with Kenn Cormally:
Stemmer's Muse Continuum: Crizz Burro's
Wes Shoon. Humphrey i, Holiday
The Son Ogdon Quartet: Our
Place Plus of Holiday
Sue Palmer: Care Angoleme
Ella Ruth Pigene: Old Pseifle.
Beach and Del Mar Cafe, Bella
Via Hestaramt, Leb's
Greenboux: Steumer's
Greenboux

Reggae The Blonde Bruce Band: Jose



Thursday-Saturday June 5-7 9:00 pm-1:30 am AUTOMATICS



Coral Thuct with Gene Perry's

Afro-Rumba: Pax Bar

sonacco Road: Bella Via Restaurant, Old Time Cafe, Belly Up Tavern Too Much Fun: Dock Mosters The Windows: Mandolin Wind Zaajj: Chuck's Steakhouse, Anthony's Harborside

Tobacco Road: Bella Via

Blues/R&B/

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the Corres Contemporary durce.

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variety, Bahia Hotel, La Valencia Hotel Jerry Melnick: standards, movie themes, originals, contemporary, and jazz music

George Reno: all-anunal fun sing-along pianist, Avanti's of La Jolla The Ryth-o-matics: world beat dance music, Belly Up Tavern Peter Robberecht: pianist, Mr. A's

Restaurant Tommy Rocker: comedy and music, Carlos Murphy's/Grossmont Center Herman Salerno and the Salerno Singers: Italian pop songs and opera highlights, Via Veneto Restaurant

David and Francesca Savage:

on the piano. Steamer's Mosaico: salsa and cumbia music, Marisol Joel Nash: piano show tunes,

and duets, Drowsy Maggie's Sharon: singing with piano accompaniment, Cournet Lounge Mark and Sarah Schlebecker: classical guitar, Coffee by the Sea, La Bocheme/Top of the Joel Nash: pano show tures, Mille Fleurs

Oh! Ridge: comedy and music, Vacation Village Hotel
Dale Pearson: piano variety, Boomdocks Restaurant
Eddie Preston: vintage pop, contemporary, and jazz, Smedley's Baseball Inn
George Rene all amunic Inn vin Park
Richard Slayter: classical guitar,
Cafe on the Bay, Book and
Candle
Phoebe Snow: popular vocalist,

viola, and flute, Care Angelique Paco Sevilla and Rodrigo: concert flamenco guitar in solo and duets, Drowsy Maggie's

Phecho Snow: popular recalls: Humphrey's
The Spud Brothers: convody and
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John Standard and
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The Al Thomas Orchestra: big
hand saving, The of the Furk
Two Much Fun country, pop,
MuchinOrlo Orleans
Jay Trylors: classical guitar,
Cararaggins's

Jo Treanor: piano bar, Springfield Wagon Works, the Wellhouse





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CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Absolute Beginners — Rock musical set in London of the late Fittes, with David Bowie, directed by Julion Temple (Valley Circle, from 6/6)

(valley Circle from 86)
After House — Colliction New York phobias — less of involvement, fear of strangers, fear of breakins — are of strangers, fear of orsakins — are night mare in which an Upper East Side word processor, Lived by the prospect of a hot class, gets even a consistence in which in the processor of a hot class, gets even a consistence of a hot class, gets even a country and as unable to get out again, not of the processor of the p Place with Bed Timing — The mystery element, which doesn't claim out affention until very near the end, has to do with what really happened to Theresa Russes, who spends the emirgency room having her stornach pumped, her throat perforated, her vagins sampled, etc. while we get bits and pieces of the poice interrogation of her restwitte to their love affect of the of their love affect arranged in no. relations, the notion of people as mismatiched puzzle species and not six manufactured puzzle species and not six and the other belongs and the six and the other belongs are successful to the second puzzle six and the other belongs to other the puzzle six and the other belongs and the belongs and the other 1980. * (La Jolia Museum, 6/11, 7:30 p.m.)

encouriers could easely have become monitorius if the heard or himself remained a simple collection brief remained a simple collection of the collection of Artec, 665 5th (239-9239) Call theater for program information Blyou, 5th and G (235-6084) investors from Mars and The Date Force from 649 Cueino, 643 fün (232-8676) Homen's Prison Messacre and Jake Sp from 846

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University Towne Centre 6, 450% La John Village Dr. 4507-7500 Thouser 1: Sweet Liberty Thouser 2: Probenged 4 Thouser 3: Inspector Store Mark from 645

with a different past from everyone else. That idea, with its infinite possibilities for notstagia and alienation, is passed over of course, as rapidly and unreflectingly as even other idea in the movie, but coming as it does at the very end, or the as it does at the very end, or the virtual end, excepting one final frivolity, it tends to linger Michael J. Fox, Christopher Lloyd, Lea Thompson, 1985. "" (Camino Cinema 4, Fiesta Twin; Plaza Twin)

poice interrugation of her entwhells over IAT Garthard y and relativisation particular order in a move made up personnently of internal scenes, and internal scenes of resisten, we ought to find our more than we do about what the attraction is between the two lowers, which they are all the second of the second

Angeles (A.D. 2019) that looks like Boyo or Slong Kong gone to sized The distoctive work is somewhat scamesed, except for a good scene involving a complexed or the control of the complexed of the scamer and enlarger. And several hepitally simply milled the hard bolled, first person narration, the yoursals boll andbow, the Joan person sized and advanced to lead to the sized of the female lead. The soft elements are more fully exhausted but aren't scoppaging of the collection of scamer as fat and smithed as a Cubbs paraming, and sent the significant series as fat and smithed as Cubbs paraming, and sent the significant elements as fat and smithed as Cubbs paraming, and sent the significant reflections more gloths colored mat. With Harrason Foul Ruger Fidely Soci. 1890.

Filling Succession (American S

doesn't. The lack of confidence in him more han any lack of affection for him, becomes a bit of a flash-ly a the action rolls headlessly on and th hero starts to enjoy an amazing streak of beginner's lock. Judd Netson, Ally Sheedy, chiected by Michelle Manning, 1986. " (South Bay Drive In; Towne, from 66).

66)
The Breakfast Club — Improbably heterogeneous group of high-school sudenss at a memorbable all-day. (Saurday) detention hall improbable and without all the improbable without all the improbable swould not seem to have much chance at drame. But with all the of have much chance at all the easing group therapy, either And in point of fact writer director John Hughes (GWTEEN CANULES) is well content. (SIXTEEN CANDLES) is well content for the most part to go after the cheap laugh; and on that quest he appoints the most quickly interesome character — the class hoodium — to cat as chief catalyst and satirs! "Are you a virgo?" and so on. With Emilio Estevez, Anhorry Michael Hall, Judd Netson, Molly Ringwald, and Ally Sheed; 1985. • (Sweetwater 6)

Carta Eye – Three separate tales of error lined together by a stray call the fired and of hockland steals a hard in the shife and of hockland stray stray the fired tray of the f

Cobra — Sylvester Stations porrises a member of the A PD Zombe Stated — whatever that is — named of the A PD Zombe Stated — whatever that is — named part of the A PD Zombe Stated — whatever that is — named the A PD Zombe Stated — whatever that is — named to a possible part of the A PD Zombe Stated — whatever the Zomber Stated — whate

The Color Purple — Steven Spielberg's old-fashioned Prestige Picture a richary adaptation of both a critical and a popular success, and one with te-inis to both the black and one with te-inis to both the black and

MOVIE DIRECTORY

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Dinems 21, 1964

Fleshout Valley 4, 110 Fleshout Valley (291-4404)

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(297-3810)

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testa Tesin, 475 5th, Chula Vista (422-5757) Theater 1 Ghost Wantor and Fire with Fire, from 56 Treater 2 Sack to the Future and Critish Harbor Drive In., 32nd and D. National City (477-1392) Raw Deal and The Emerald Forest, from 645. Please Bonite S. 2000 Please Bonite Rd.
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CURRENT MOVIES

The Detta Force — Current events copied and rewritten (and panstakingly explained for those not in the know. "Israel is America's best friend in the Middle East." the

teminist communities. These last connections give the director a chance finally to apply the universe-embracing ideals of CLOSE ENCOUNTERS and E.T., not just to manificate beings from other planets. imaginary beings from other planets but to Real People, a chance furthermore to fend off murmurous suthermore to fend off murmurous accusations of while boy chauwnism and xenophobia, roused especially the findings Jones adventures — a chance, in short, to launch a lethal stone into a whole flock of predatory bords. But one had suspecied that had not inhierant been falling at or had not inhierant been falling at or had not witheren been falling at or harmed, as if were, in order just to enrich himself. As if were, in order just to enrich himself. One had suspected all along that that was the rest him Admitted the rear on a psecial. ennch hinselt. One had suspecied and aborty that the water ter trail man and aborty that the water ter trail and aborty that the water ter trail and aborty that the suspect tha

Commando — Arnold Schwarzenegger, expanding himself as an actor, portrays a devoted father of a firzzy permed moppet, tokles her ribs, freats her to lice cream.

teaches her karate, allows her to hand-feed a wild fawn, takes her fishing and swimming. But not to worry. This oogum-shoogum stuff doesn't go much past the credits. worry. This oogum-sinogum stuff deem? go much past the credis, when the girl is kidnapped (never mind why) by Latin American counter-revolutionance, and Col. John Matrix (etc.) has to go back into action. He secape from an arphaned during laked, without aborting during the without aborting same, is a worthwhite soute — something sightly new. But notice offers a athough the first assault or the action of the secape of the collisions and seal of the property of the Collisions. an stand stronghold off the California coast suggests a profability of old Comes Battler-4 her frame. Matrix vs. Rambo. Or, since that doesn't promise the requisite body count, better make it Matrix and Rambo vs. The Third World. Erected by Mark I. Lester 1985.

(Aero Drive In)

Crittera - They park for balls of various scele, with unformity sharp teeth ned glowing sceles, with unformity sharp teeth ned glowing eyes, and positions projectile guiss. And, as, positions a sterior of the sceles of the sc

diocped in preference for Arabic and if the reason were emigle forgettiness & would not be surpressed, Allo tegotiens of the surpressed and the reason were emigle forgettiness & would not be surpressed, Allo tegotiens of the tegotiens of the reason was even anything so mundiane as an artifact. He has softler instead into was even anything so mundiane as an artifact. He has softler instead to have a surpressed in his soft of hard combination of the hard was perhaps involved the development was perhaps involved the development of the hard the softler was perhaps involved the development of the hard was perhaps involved to the color and it was nevertable that the artificial control and the softler and before the softler and the softler and before the softler and before the softler and before the softler and the softler and before the softler and before the softler and the softler and before the softler and the softler and before the softler and befo command goal informs its field office: "And if a only twenty minutes from Benut.") There is even the entire of the properties of the properties of the New World Revolutionary of Craphocation sees an animer with an Organization sees and animer with a sees of the New World Selection (American Kazan, Shelipy Animer Schrygland doing what in heaven's name is a seen of the Selection of Passiborides 1 Harman Schrygland doing what in heaven's name is and a discompanyment, lead and the middle accompanyment, leading the Selection of Selection (Selection Selection Selectio

Dosent New Jones Driver in Horizon State of Desent Hearts — A sort of teleplar raining call, based on a novel by Jane But in Prophysical seding is quite good, although the best of a mecuperating devocedes. Western shirts with faircy popring and so on the property of the

polemote than originates 1986 (UA Glassouse 9)

Down and Out in Beverity Hills—
Based loosely on Renoirs BRUDU SAVED FROM DROWNING, this is a series of the series of the

Sports Arena & Studio & Chremad

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most bail it out. The epilogue, with second A.A. testimonial and a a second A.A. testimonial and a barefoot lovers' stoll on the beach, isind it swiftly back in the clink. Jeff Bridges, Rosanna Arquette, Alexandra Paul. Randy Brooks, Andy Garcia, 1986.

** (Century, Twin; UA Chula Vista 6)

** Clerusy Nem, UA Chula Vata 6)
The Emerald Process — The story, said to be based on fact, thought it belaste of from that base fairly soon and sairly fat lettle of the abduction of minds and of the said of the abduction of the fairly fat lettle of the said of the abduction of the fairly fat lettle of the said fairly of the said fat lettle o The adventure enterests as an appropriate development like of bearing and opcolerable to exclude an adventure moves it is development and adventure moves it is discussed an adventure moves it is discussed to the standard and adventure moves it is discussed to the standard and adventure ones and adventure ones and the standard and the standard and the standard and the standard and the white an active size for network of the standard and the white an active size for network of the standard and the white an active size for network of the standard and the white an active size for network of the standard and the white an active size for network of the standard and the white an active size for network of the standard and the white an active size for network of the standard and the white an active size for network of the standard and the standard and

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of Life Nat Nation to de angel of Liftic Net. No one but a card-carrying missochai would ware actually to carry out such a companison, and, in any event, the relevance of the companison is very soon squested. For after manipulativeness, for utter tharrelessories in pursuit or popular increws. Specturing leaves Dickens chaking in his exhaust when, once thaving shall of away in his codin, his having shall of away in his codin.

CURRENT MOVIES

arbitrarily brings him back to life again. The threshold of again. The threshold of shameleshess is crossed over at many other points as well, particularly in Spietberg's countship of the under-twelve viewer, or of any other viewer willing to switch off his brain in an effort to feel that young again. With Henry Thomas and Dee Welface, 1982.
(Camino Onema 4)

* (Camno Onema 4)

Fine with Fire — One fire rapies when an innocent Catholic schooligh, the other within a guilty of variation floorer cardio inness. They reminiscant of the Suzanna Phraheme episide of NEMADA SMITH— and burn out of control (Actually they may be a fire of the SMADA SMITH— and burn out of control (Actually they may be a fire of the small one small o

Circums: Towns: Hom 6(9)

Gung Ma. — In the genous move
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Gung Market Market Market
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(Camino Cinema 4, Mira Mesa Cinemas, Vineyard Twin: Vogue)

Hollywood Vice Squad — Perrecope Spheers was the director of the purknock downerlary THE DECLINE OF WESTERN DECLINE OF WESTERN and hyperboo downerlary, their and hyperboo downerlary, but documentary nivertheless — and because of that counterlary, but her the rinks benefit of doubt on a substance of that color action scene, crude action scene, crude a well convection. Romy Gox, Carrie Fattle Frair Goston, Yen Van Tratter Frair Goston, Yen Van Pattle Frair Goston Pattle Frair Goston

Invaders from Mars — Remake of a 1950s science-fiction classic: starring Invaders from Mars — Hemake of a 1996s seene—éction classes, starring Karen Black and Hunter Carson, deceded by Tobe Hooper (Ace Drive in, Bigou, College, Fastion Valley, New Yalley Drive H., Chiley, New Yalley Drive H., Chiley Starring H. Bernardo 6, UA Chula Vista 6; UA Glasshouse 6: University Fowne Centre, Wiegand Plaza 6: from 66)

Centre, Wegard Paga a. non 66)
Jo Dancer, Your Life is Calling
— Richard Pryor's pseudorymous
autocognaty, drops, isour, ownlayer
marriages, boyhood in a brother imeet barn accident role. They are
begins with an RAB wocater chanting
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"I'm the uited or and determine and becomes
one of the second of the secon CHRISTMAS CARUE, to walk through his life for really, skip through his life) in order to find out why he has ended up that way But Pryor the director and co-scriptwiser has transformed his unconventional life into a pandrama of has transformed his unconventional tool his processing of the proc

icias of the Spider Woman — The sease substant is a combustible one. A policiai prisoner named Vulertin end policiai prisoner named Vulertin prisoner named Vulertin prisoner named Latin American country the homeoscular designation of prison oricials to worn information out of the coliminate, but by them has the prisoner oricinate, the prisoner prison oricials to worn information or of the coliminate but by them has the prisoner originate or the train, nelpos to passe the time, as well stand the prisoner and the train nelpos to passe the time, as well sayotte old move. I will sportle old spor

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"yean 6"."
Last Resort — A Chicago furniture saleman books a family vacidion in what furns out to be a respect as we have the control of the

* (UA Chula Vista 6)
Legend — Wepnamia comic book a
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said is that he is not a success in this arena, a commonable restraint even though there is nothing restrained, or against about the schild disabilities of the control of

(UK challs visits o)

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Nurphy's Romance — The lighter side of Mann Ritt is ormaticle controlled by the Roman Ritter of Western small four where the sort of Western small four where the Section Common Research of the Roman Children Common Research on the Research Section Section Common Research Research Section Secti



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reason other than to allow sime for an infimate bond to develop between the characters and the audience. This hardly seems necessary when the characters in question are as unnessmooth, and unrelegatively lovable as these, a plucing divorce with an only son; a sortinopsyle felerity of some and just a fouch of common-sense ferminism. If you mean sent an only story, all of locyals deem and only story, all of locyals deem control of the firm of them exists at 19 in these pants instead of a zigner of get the local of local origination of the local origination of the local origination of the local origination makes threaded hardy account the fertiles phase a bit of fidelie at the levelsheard dancels, and office at the levelsheard dancels, and which are the local origination to the director's otherwise well-stoppened shearing which is all the local origination of the director's otherwise well-stoppened shearing and local origination of the local origination or the local origination of the local origination or the local origination of the local origination or the local origination origination or the local origination origination or the local origination or the local origination origination or the local origination orig

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My Beautiful Laundrette
Something a bit different, a tot out of
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accell is and dome and whated the control of the co used as a negative can be used inchead as a software as in a continued as a software as it is graturo-execut. If addit rothing to the on the whole and it helps to delive the setting rother who were the softwareners many of a societies Birt going to were for a go green. Birt going to were fore a go green. Birt going to were fore a go green. Paix. With Gordon Warracke and Davise Day Leese, directed by the software Day Leese, directed by the software Day Leese, directed by the software the software forest the software the

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action takes place in only a disstrelly and the milieu is well filled in
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Of course the arry New York pair means that the emark falls must be fast and 5 Hours — a liste foo much be fast and 5 Hours — a liste foo much grade sound quality means that it was offen be unreflegible as well. Steve succern as the unreflegible as well. Steve succern as the unreflegible as a boost between Kerlt Carry Here a boost between Kerlt Carry Here a boost provider Kerlt Carry Here a boost Krists, steals and york place of the Last With Richard Canory, John Boget and 4 (Ken. 68 through 14)

*(Ren. 88 through 14)
*Potargeist if. The Other Side —
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their focus. Indeed they do single out for special attention a black-garbed, hymn-singling religious familier. hymn-singling religious familier (played by Julian Back as a paper tim side of ham) who walks around under his own personal rain cloud and is able to pass through solid and is able to pass through solid blocked by an average American screen door. The proporting of an objects — but for some reason is blocked for an arring American blocked by an arring American blocked by a marring American and the first of the property of the control of

Sweenware 6. University Towne Centre, Wegand Plaza 8)
Pretty in Plate — That anothery is a howevy sine. Het if a just a separation of the plate of t

Wilege 9: Studio 3 Connems, Sweetwist 6: LN Glasshouse 6). The Quiet Earth — Science fiction of the suboperior Last Main on Earth. — Science fiction of the suboperior Last Main on Earth. — Science fiction of the suboperior Last Main on Earth. — Main' in this instance is an Auclidand science that in language with the Americans. This you on may be a second to be known, that has exemingly removed all trace of humanity from the factor of the control of the science of the second of the science of the

been a traditional solf-soft spot Bruno Lawrence, Alison Routledge, Peter Smith, directed by Geoff Murphy, 1985. * (Ken. 6/6)

Raw Deal — Arnold

Rev Deaf – Arnold so the Chicago mote of the Chicago mote detected by John Irvin (Carounal Chema 8. Centra 1800 Chema 9. Centra 1800 Chema 9. Centra 1800 Chema 9. Centra 1800 Chema 9. Plaza Bonta, Flancho Bernardo e, Santee Villago 8. Scotts Arena 6. UA Morton Plaza 7. University Toxos Centre, Wiegand Plaza 6. from 6(6)

A Room with a View - Another illustrated Cases from the people who give you THE EUROPEANS and THE BOSTOMANS not Henry and The BosToMANS not the Passard of the BOSTOMANS not the Heart of the He

Selvador — Sleazold journalist becomes engage in El Salvador, ca. 1980-81. He also becomes the velocie for the filmmakers political convictions or in other words. The Straight Truth — or in the words of the carsature American military advisor: "wild left-wing commie.

there is an air of quasi-fluriner. Incompone requisit braggadedic about the drugs, the drinks, the whores, the near-misses with death — not to mention the advantageous control of the control of the control of in Camboodic Meep in mind if you start to wonder what was intended that fechand Boyle the resilier on whom the character was based, had a franch firmself in whiting based. Not a franch firmself in whiting in the control of the cont based, had a hand himself in writing the script. He may willingly sell himself a "weasel" and an "asshole" but does he really believe it? With Jim Belushi and John Swage, co-written and directed by Oliver Stone, 1986. "(Plaza Ciremas, Sports Arena 6, from 6/6; Wiegand Plaza 6)

Short Circuit — Robot runs wild, with Steve Guttenberg and Ally Sheedy, directed by John Badham. (Center 3 Cinemas; La Jolia Village; Plaza Cinemas; Poway Theater; UA chula Vista 6; UA Cinema 3; UA Glasshouse 6; UA Horton Plaza 7)

Chuls Vista 6 (JA Chiema 3 UA Classhouse 6 (JA Horton Paza 7)

Smooth Talk — This, the first Melergh dimantic feature by doorunestants Joyee Chops, a strong the length dimantic feature by doorunestants Joyee Chops, a strong the length dimantic feature by doorunestants Joyee Chops, a strong the length of th

1985 *** (Ken. 6/5)

Spacecamp — Teenage astronauts, with Kate Capphan Less Thompson Kelly Preston, and Sate Dorson, directed by Harry Wilner. (Carouse Cerema & Genter 3 Chemas Flower Hill Cinemas, Lola Village, Pitza Chemas, Sweetwater 6, UA Cinema 3, UA Classhouse 6, UA Horton Plaza 7, from 6/6).

Stop Making Sense — A concert move and not make and nothing more and as the sense of the sense o stage from the music. And it can easily seem a very long run indeed with too much of the music stuck in the general read of denta-drift. But the general read of denta-drift punchuseds by indeciprentable cress engigement of the falsing Heads music will be a neight on enjoyment of the falsing Heads music will be a neight on enjoyment of the remove would be industrial to be understate comically. To say a strict pereduction would generally generate me case "(Guild. 8/7 midnight)

Michelle Pleifer, Bob Hoskins, and Lilian Gish, 1996. " (College: Fashion Valley Coleansed & Santee Village 8 Sports Arens & Sweetwater 6 University Towne Centre, Wegand Plaza 6).

Diseases, on the centre, weighted Black 6.

Top Gan — The rine was and odd ma lessely within bleast piece in the theory within bleast piece in the Measons bodge, where the not one-potent of a less a sector when a rind for order and was a sector when a rind for order and was a sector when a rind and rind order to the company of moves about 6. This means must the MTV generation and identity with someone who prives that you can be the begget shoved and view and the sound effect with be early the company of most investible see object, most esterned hered, due, set And of course in means there will be pushly and the sound effect will be early officially in means also that howed heaves and Villam Melland, formating, must be spriving in their graves. May be not we receipting. To Makers has a great marrier and instructions the source was a proposed to a province respect the age-out changing must be graves. May be not presently used, at other, econing—or anyway the panicipation, and put we company to make the appear of anyway the panicipation is an puthy existed to the control of anyway the panicipation is an puthy existed to Claccouse Centre & Changing.

tom Cruisa Kelly Mocalis, var krimer 1986 * (Carousel Cinema 6, Cinerama, Flower Hill Cinemas, La Jolia Village Loma, Oceanside 8, Plaza Bonta, Rancho Bernardo 6, Santee Drive In. South Bay Drive In. UA Homon Piaza

Wise Guys — After several increasingly unasony efforts in the some analysis of the several increasingly unasony efforts in the several increasing and the several increasing and the several increasing the se * (Guid 67 midnight)

Sevent Liberty – Alain Alick stands at a closer of import, seven to the cesspool of holywood, a harby professor and histore Prox winner and a consistence of history professor and histore Prox winner and the consistence of history professor and histore Prox winner and the consistence of the cons



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Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3-55 card (mailed inside an enveloped or on a post card, Free classified as less for an enveloped or on a post card, Free classified as less for per additional word, and payment must be submitted with ad.

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office at the rate of \$10.00 for 25 words or less plus 504 per extra word.

MAILING DEADLINE

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

PROBLET OFFICE OF THE PROPERTY OF THE PROPERTY

PAID CLASSIFIEDS

Businesses (including paid services or functions and on-going profit-making enterprises) must pay in advance for classified ads at the rate of \$10 for 25 words or less pius 504 per additional word. Paid classifieds may run for any consecutive rundber of weeks provided proper payment

MAILING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 8:00 am Thursday, one week prior to issue. Reader Classifieds, PO. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE

Paid ads may be brought to the Rearler office, 635 State Street, downtown, before 3:00 pm Monday, three days prior to the issue. Office hours are 9:00 am:5:00 pm Monday through Friday.

PHONE DEADLINE

Paid ads may be placed over the telephone before 3:00 pm Monday, three days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm Monday through Friday.



235-8200 (Display advertising 231-7821) Please do not call us regarding free classifieds

FOR SALE

u-EA/SKS, the Dr. recommended adjustable for supports for office home or call Must set some stock. Up to 50% off retail price. 298-8548.

WHATE, 60.5 TO SENSE OF THE SENSE OF T

All CONDITIONER, Conserve 7000 BTI varidow for Suns of Suns of

Losy 274-ed.

ANTIGUE court. Empire period, 1886 background time florer print in earth horses, type facini, good condition, 5500 or beat.

ANTIGUE Asstrain forced with giann discretent conditions, 5225 Dats, 271/5464.

Averner 276-1221.

AWAYST THE LOWEST quarry furnisher prices in two folgott forts beeft by Seary and others, rectiners by Stationaryse and others. Many in stork now at nail spicel Meteres World, 260-803.

AMETHYST, deep gourse, Youans, 150-804 for topar, breauthul, 7.5 cares, 175, Shere stop, 1-12 cares, beauthul studies, 575, Folders, calls only 22-3-3-928.

BASY CRADLE, automotic receiving, 130 Days. 272-7267 evenings, 459-1473

SECTION 3 SAN DIEGO READER JUNE 5, 1986



CLASSIFIED	WD2
BICYCLES	2
CARS	922
CAR SERVICES	350.01
COMPUTERS	
FOR RENT	2
FOR SALE	
JOBS	1
LESSONS	1
MOTORCYCLES	2
MUSIC	
NOTICES	
PERSONALS	1
PETS	1
PHOTO	1
REAL ESTATE	3
ROOMMATES	2
SERVICES	1
SPORTS	1
TRADE	1
TRAVEL	
WANTED	1

AUTOMOTIVE RESTAURANTS SERVICES
SPORTS AND FITNESS

TONIGHT. BE DIFFERENT. **ENJOY A FREE** DINNER AT THE TEMPLE!



Every night of the week, at 4:00 sharp, we invite you to become one of the tens of thousands of San Dieguns who has enjoyed a sumpinous segentrian feast in our beautiful temple setting. If you've never visited us before, there is no cost for dinner. Be bold!

HARE KRISHNA VISITOR & CULTURAL CENTER 1030 Grand Avenue near Cass, in Pacific Beach Telephone 483-2500



SAYONARA, SUSHI. HELLO, GOVINDA'S!

\$4.99 complete dinner includes all homemade soups, salad, breads, entrees, and dessert... with this coupon!

No matter what your tastebuds usually crave, we have a delicious and practical alternative! Break your traditional dining habits, and discover Govinda's Natural Foods restaurant. Every meal at Govinda's is homemade. healthy, and all you can eat...try Govinda's tonight. Say goodbye to boring!

3102 University Avenue, in North Park

Telephone 284-4826

(2)

Happy Happy Hour

1148 Union

West of the Courthouse

MEDI Larger 18-00 for the Medical Section 1992 Cell Wiles day 58-00 for the Medical Section 1992

COMPLETED AND THE PROPERTY OF TWO STATES AND THE PROPERTY OF THE PROPERTY

CAMP. (p. adelpoise, encient condition, 13) CAMOS, (10) Ann. serimetro condition, 140 or first \$77.04.37mm, serimetro condition, 140 or first \$77.04.37mm, serimetro, position, 1200 Ann. serimetro, position, 1200 Ann. serimetro, position, 1200 Ann. serimetro, position, 1200 Ann. serimetro, 1200 Ann. ser

forces size 274-2664
CHAMES, Evengroom, Danish modern, solid wilmut, peaced blue uphrastery. Excellent condition, changing decor Assing 3125 S82-3160.
CHAST OF DRAWERS, fine, cut, guide and Offwhate with good time. Extellent guality, and condition feeget, 4-107, width, 3-107. 5 monthly drawers, 5500. Linux. 4.49-7.5.

THERE'S ONLY TWO PLACES TO EAT . . . HOME AND Dooktes

Gerry Berndes of The Son Diegan.
Discovering Dookee is like dining
with an old friend. In this
wonderfully relaxed atmosphere,
you'll find everything is prepared
as if you were invited to dinner!
For great food, Bookies is the
place and adding to the merriment
is a piano har every night.

Annette Bassett of Tuned In: Dookses is like coming home! My dinner of haltbut was nicely done and the steaks were jury and delicious. The service is friendly and the prices are reasonable. All in all, give Dookses a try!

Dookies

#EDROOM MET gaven use materials are spring and an account of the product of the p

DESK, student type: 3 large drawers plus top drawer, wood tone: 49x29x17, 330, 556-9817

Wood tone. 412/417, 330 300-7017
DESK. 60° executive warnut, and chair, \$200 Maple drop-front desk. \$75. Twin eyelet dust ruffle, \$12. Rosignoi 170cm skis, \$75. Manual typewriter, \$45. 244,81015.

(formerly Aspen Mine Co.)

5880 El Cajon Blvd., San Diego 582-1813

DOTTE SET, size of \$40. A person continued to the control of the c

DINING TABLE, Scindinavian, six chain, 37"x55"; two leaves extend to 99" \$400 Evenings or versions 298-2788

204-800 dBK, restruiter table type, chair, and floris pag. 1400 or offer, 481-1707 dBKK, or offer, 481-1707 dBKK, order without offer type, materining Bank of England swived thair, several file cases, metal retails, coffer solds, cond-decland 222-228-00V dBKK, cask 7 disavens, 5002.1, 1550 or offer, 1550 new, used 1 year strenging and weemens, 500-070 dBKK, row topograve severals, 500-070 dBKK, row topograve several se weekends, 298-2788.
DINNING TABLE, paik, 36' alio" leaf extends to 60'113' 2 238 and care chairs. Brevet style 12's exten113' 2 238 and care chairs. Brevet style 12's exten113' 2 238 and care chairs. Brevet style 12's exten113' 2 238-2 23

459.122.

COUCH, large Flish green velvet: heaviful, and in parties condision. 1200. Call exerting, weekends. 513.718.

COUCH and materiang chies contemporary styling properties of the contemporary styling properties. 2011 June 1991. See the contemporary styling properties; 315 or between other contemporary styling properties. 215 or between other contemporary styling sty

neery firming works, cold is very sturing 195. 54,9-801.
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CRITCHES. annowurs, 10. 64,5-72. Boot 123, Bornes.
CRITCHES. annowurs, 10. 64,5-72. Bootlessers on service of the service

DRAPES 2 pair lined. Gold, cleaned, excellent con-dcion, 60" x52" and 75" x84", 535, 274-0922 DRAPES, like new, orr-white, Travers rods, 170, x85 fri double glass door, 165, 68, x85, \$30, 772, 9040

DRESSES, little gall & size 5 and 6, plus other clothing and loss. A.L. 62 each, 464-4875 DRESSES. Wedding cancelled fluor beautiful rose taifetta bail gowns or bride malid's , sizes 6, 10, 10, 20, organisty \$128, \$75 or best. Evenings, 485-8080. DRESS, tray duty, 220V. Moving, only 195. Works supert 492-2883.

DRYER, Westinghouse Electric, 220-volt, excellent condition, 195, 442-2883 DRYER, electric, GE heavy duty, solid state, avocado, \$125, excellent condition. Call 262-0868 3125. excellent condition: Call 262-0888
ELECTRONIC ESTATE SALE. Tritacion repair shop li-quidation size Saturday, June 7th. 1 00pm. 1225 Describly Avenue: Testers, meres, tools, tubes, manuals, affect pursaure, etc. 1245-3333, 322 ENCYCLOPEDIA Rittannica, complete set. 5100 226-1421.

226-7421 ENCYCLOPEIDA Britannica 3, 30 volumes, complete set, like new, original price 51200, asking 5450 or .best Call 277-4128

ENTITE AND TO AND TO CONTROL OF THE AND TO CONTROL OF THE AND TO CONTROL OF THE AND TH

MEWOOD, Miscellaneous lumber, 2 roads pick-up bu hau. Free Please call before 4pm, 276-2022 PREWOOD mixed ash, pine, eucalyptus, par, 2-1/2 cords, \$175, or \$50 pickup load. Yellow green pland couch, \$50 Braided rug, \$35 Phone 277-7197

Greet Facet 130 - Charles Control (125 Ministry and 150 Sept 7870).

POUNTAIN 150 Sept 7870.

POUNTAIN 150 Sept 7870.

PREF COLONIC IRRIGATION, Headaches? Consupring Littlessness to demonstrate the health benefits the Facet colonic if the working deligation control (150 Facet 150 Facet

centred, Ph.D. Coast Health Institute, 222-019.
FURBITUIES, gueen bed, droing set, Ethan Allendess and direster, woodlinable coffee table, new microwave. Evenings/weekends, 455-6646.
FURBITUIES craims Zeasee settle, divider table bedween seats, 1299, Jung woodlen deak, 33-660, 1590-witter drower feature, 165. Two antique chairs, 150 cech. 472-6720. NISO each 422-620.

FURNITURE: unused upholstered, solid ratta-chairs, occasional Scandinavian chairs, coffee table: blue area carpet, teak night tables, chest, chini-crystal decor terms, books and more, 223-3318.

PUBLISTUCS: chest of four drawers. American pine late 1900s: blanket chest. English pine, circa 1880, ash, gateleg table and four macching chairs. 458-900.

PURNITURE: Lables, chairs, desks, bookcases, and other dams. We're moving. Evenings, 454-9883. FURNITURE: sarge executive style desk, with five spacious drawers \$100, wicker chest, \$45, furnimental test, single, \$25, Before moin and after opin, call Carts, \$81,3756.

VILON SET, Could see 1900 Reference plant for countries. VILON SET, Could see 1900 Reference plants for other, the parent 2 winter between 1900 Reference plants for other, the parent 2 winter between 1900 plants for the countries. Vilongs 44-87 see 20 zune reger beart.

FUTON, two comments, one fower mast, frame with sea downer, resident condition, good refere with set downer, resident condition, good refere fully contries. 1915 starting good refere fully contries. 1915 starting good refere fully contries. 1915 starting seed sections. 1916 starting countries for several resident plants for the countries of the countries of the countries. 1916 starting section, plants for countries of the countries. 1916 starting section, plants for countries of the countries of

CAMAGE SALE TO THE WAY THE WAY TO THE WAY TH

ENTERTAINMENT CENTER, oak ideal for itereoify,
GARAGE SALE: 3136 Chicago Street, off Clairemont
Jan wrap a conner, 1175, 697-8639.
Drive and 1-5, June 2171, or, call 276-4336.

Driver and S. Amer Prin. Gold 174-188.

GANGE SALE, University Annual support section of the control of principles of the control of the cont

miscelaneous nems. 459-868.
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GARAGE SALES. 7th annual North Paris Blook Sale.

3500 blook Perstang Avenuer, Erweren Dwight and
Lands Steets. 20 houses. June 7th, Sales-Zepn.

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by The Times!

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The Best of Rosarito

1983 Rosarito Seafood Fair Sundo hunch 9 am to 2 m. Brastlast, lunch & donner and the best margaritas in Baja Your old friend Nex Mastdene. 20% off With the ad



Restaurants

Gourmet Seafood Feast with Complimentary Margarita only \$11.60

The Best of Tijuana

Restaurants

Sundays

Authentic Spanish Champagne Brunch

only \$9.95

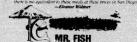
Complimentary bottle of wine

Acazar International & Spanish Cuisine

Plaze Of Paseo de los Herces Si-4/5 bloces past the Cultural Cente 1 block before the Lancoln statue (P), 1 1705) 884-2672 Valet parkonje—Border pickeup avaslable

Coreto's seafood restaurant

ENJOY LIVE MUSIC



Carne Asada with Chile Relleno. Taco, Enchilada Verde, Frijoles, Fresh tortillas, Salad and one large margarita only \$5.95



BOL CORONA

Bay, next to Sea World, Call 226-3888 for reservations. The Atlantis

How fresh is it?

until tomorrow. But there's still time for you

to catch today's

So fresh, tomorrow's seafood catch won't be caught

At The Atlantis, On Mission

Freshly baked hi-fiber breads at peso prices! onnet uning anireatentangers and a minute

• now or Feming STEAK & BAKE

ONLY \$4.99 (nint that ad)

ODOS FOR YOUR ENTIRE UNIQUE)

Apple, raisin and nut wheat loaf (4 lbs.) \$2.99

. Free samples of anything in our store. Pastelenia Venecia

4 to 7 pm — Sat-Wed 4 to 7 pm — Sat-vrou Choice of: Seafood Pasta Salad Fettuccine Alfredo Teriyaki Chicken Seafood Saute

ELEPHANT BAR

Sunset

Dining Specials

\$6.95 Served with Soup or Salad and Freshly baked Bread.

& RESTAURANT

Jack Clob.

JAPAN MORES, publishya (ferresponded, 15) and
Monada Clob. (1472)8

MONADA C 550: Transmiss wanted 519-519.
LIFHOGSAPH by Chagair. Angel with Sword Cognic catalogic. RMI9-5175. Others Call even ingric weeness, 5887-985.
LIFHOGSAPHS. signed. numbered and certified Many of froidays material Salley price 1900, my price 1900. Institute froid time only Res. 265-220.

Send value supp. (meet such an account plan to supp. (meet such as a supp.) and 319 Adv. 7201

MATRESS, for two box spring, frame distribution, bed, vield beduprand, 185 Miniphide, 94-46, 185

775, 1955, and box spring, gueen use, Breastmoot, and Conditionation 570 Call Des. 578-5194 or 452-404.

MOVING SALE: mil desk, vacuum, coffee MOVING SALE. No queen sur waterbe cassette desk, speiker

win excellent Conditions Call other Spin, 497-L/45
MOVINIO SAEE, brind words dateful diese, Chesta Co dowers, mothersis, beis gonnigs, couch, shoe, since "270-573" augmenter, and conditionally said in MOVINIO SAEE, Christ capter, 1900. Commois serena, 1905. Costes being word 4 chests, 1975. Laber separa SAEE, Salvaday, John 7 Pr., 1940. Cammois Soora, University Cyst Seet never loss sneper Couch, chair, 4918. Typeworter, 1990. Type Cammois Soora, University Cyst Seet never loss sneper Couch, chair, 4918. Typeworter, 1990. Type Cammois Soora, University Cyst Seet never loss sneper Couch, chair, 4918. Typeworter, 1990. Type Cammois Soora, University Cyst Seet never loss sneper Couch, chair, 4918. Typeworter, 1990. Type Cammois Soora, Christopher, 4918-4918.

MCCOSCOPE I hard This could in disperse in Protection 1, 100 Plant make in transport 1, 100 Plant make in the make i

MOVING SALE: queen sur sofa sierper, with Sim-mons mattress, 100, 6-1/2 couch, 150, wine colored swiver chair of velvet, 112, Commodere 64, with manuals, 195 Call 274-8596.

RESTAURANTS

Complimentary pitcher of beer or half

liter of wine Two combination dinner plates for \$12.95

Not valid on food to go. No coupon necessa: Just mention this ad through 6-12-86.

EL AZTECA Mexican Restaurant 1433 Garnet Ave. P.B. 581-9089 Mon. Fri. 11 am-11 pm Sat. & Sun. 9 am-11 pm Breaklast served 'til 1 pm



2 FOR 1



FREE DELIVERY





Prime Rib **And Wine ForTwo Each Saturday**

La Jolla 453-4420

Dine with a friend at the beautiful Torrey Pines Inn. Enjoy an intimate setting inside or a cozy table outside (weather permitting)

Each dinner includes a

succulent cut of prime risk, soup and salad bar, piping-hot rolls and baked potato or rise. Select bottle of

or rice. Select bottle of California wine provided per couple. Reservations required. Saturdays from 5 pm to 10 pm.



Our fresh fish is broiled on mesquite wood and our epicurean menu will delight the most discriminating palate. You can munch on one of our many appetitizers and order your favorite cocktail or choose a fine wine from our extensive wine cellar.

San Diego's newest

and finest waterfront

restaurant is now open

for your enjoyment

It's THE PLACE for the business lunch-the guiet.

relaxed atmosphere and the harbor view will make you forget the tensions of the day.

A beautiful and romantic place for dining.

Open 7 days a week . Luncheon 11:30 am-4:00 pm Dinner 4:00-10:00 pm (Frt. & Sat. 'til 11:00 pm)

224-3000

4922 North Harbor Drive (just west of Nimitz Blvd.) at the Old San Diego Fishing Village Turn at our sign and drive to the end of the cul-de-sac

bed. Invin mattress, water copier. 285: 0852.
MCVINOS SALE: 506. matering chair. Eastronable. 170; coffee table; soft abolt; solid wood, 310 each; 170; coffee table; solid wood, 310 each; 170; disrigate, 125.
MCVINOS SALE: flow tamiles. Everything goes. Funditure, 100; coffees tables illems. Camping with materials and more! Saturday and Sunday, June 7th and 8th., 7am 4pm., 3860 Chegon, North Paics.

Rth, Jan-4pm, 3960 Oregon, Notiti Pask MCVING, must selframple rable with Nour chairs. In and 20 gallon fish tarks, shelves, end tables. After 5 30pm, ask for Vurgina, 2688-8731 MOVING, must sell all furniture. King size bed plox Spring, matters, frame, 2 dresses, solid, six des Solid as set or separate. Mais other 270-1704.

46.1-994. Tocoroia Pageboy II voice message, small and lightweight, paging service in effect, socours transfer fee only Charger base and estate bastery 1445. Bill 265-2266. PMCGES. Pagetoy 8 bluic Pagets with chargers. 2, 1200 cech. 239-7342. PMINTING of vase or rosus and other flowers, original oil by Brazell, 15 x 157 in Franciscine, wide, good traver. Page 370, asset give to Marty, 282-3815.

PAPER, an. 100% rag 8Fit. English eaching. J. Green. Arches Bult, silkscreen, squeegres at half price for full interss. 233-3957

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PRINTS. Japanese woodblock. 19th a.h.; 20th centures: all guaranteed genuine. From \$20 to \$400. 284-2189. RABBITS, Angona, cages and accessories: Weaving loom and raw freece. 941-5976.

message 560-7539

REFINGERATOR, white frost proof Frigidaire Rum

REFINGERATOR, White frost proof Frigidaire Rum

REFINGERATOR, 18 cub

great 5125, 270-8527

RESTAURANTS



Dinner for two \$14.95

nose from any two dinner entrees on menu nners include: soup or salad, potato, pasta or rice, and fresh wegetable (Does not include tax. tip, or bewrage) (Char-broiled steaks, chicken, seafood, étarian dishes, homemade soups & salads Weekday breakfast special \$2.49

4033 Avati Dr. • 270-6564

For the first time in San Diego . . . HOMEMADE FOOD FROM AFGHANISTAN



GRAND **OPENING**

Tony's Family Restaurant & Pizza

Lunch specials gna \$2.75 · Mini pizza \$2.25 Soup & Salad \$2.75

asagna (mest or no mest) \$8.95 Eggplant parmiglans \$10.95 des soup or salad and garlic bre

Food to Go 5656 La Jolla Blvd. • BirJ Rock • **456-2979** n Mon. Sat. 11:30 am-10:00 pm. Sun. 4:00:10:00 Expires 6/19/86.





Take your pick of four delicious chicken dinners for just \$5.95

The Good Earth Restaurant is really ruffling its feathers. Because we'll be serving the most tantalizing chicken dinners. There's Chicken Teriyaki

— a tender half-chicken in a tasty
Teriyaki sauce. Barbecued
Chicken, an all-American favorite.
There's also juicy, plain-broiled chicken and chicken broiled with

chicken and chicken broiled with a tangy dinger and hones sauce. Take your pick! That's not all. Every Good Earth chicken shares the plate with brown rice bild add vegetables. And is accompanied by either our Carden Patch or Spirach Salad. Commer Vegetable Soup or our Garden Patch or Spirach Salad. Own meeth yeared by grain rolls. What's more, our terrific chicken formers are use \$5.95. So broken formers are use \$5.95. So broken some properties.

what's more, our terrific chicker dinners are just \$5.95. So break away from the roost and pick one of the best chicken dinners in town. Because it's Chicken Pickin' Time at The Good Earth!

Now through June 28, 1986.



This lady has a shady past.



And a delicious future.

Ida Bailey's Restaurant & Palace Bar in the Horton Grand Hotel is named for one of San Diego's most prominent, and notorious, citizens

In the 1880s, when the Horton Grand was a palace among hotels, Ida Bailey was queen of the city's "Stingaree" district. Her girls were both attractive and genteel. And the food and drink at Ida's was RESTAURANT DA nothing but the

So a century later, when the Horton charming Victorian

restaurant on the former site of Ida's establishment, it became a living landmark to that legendary lady.

The cuisine is landmark, too Traditional American favorites like Yankee Pot Roast, Chicken and Dumplings and Apple Brown Betty, Complete four course dinners from \$9.95 With valet parking for dinner.

complimentary valet parking at lunch. In all, we think Ida would be very All major credit

Located in the Horton Grand Hotel Three Fleven Island Avenue • San Diego, California 92101

RESTAURANTS





The control form of the co

SEWING MACHINE, Instronal Contew with with my front and reserve, like new 461-9471

SLEEPER SOFA, good condition, striped grey-green Table, alking 165, 755-1809 SOFA AND LOVE SEAT, originally from Loyds.

rige color 5 months oil; 80 mmg, 26 wide, i. excellent condition, 1479 new, alaring oving must secrifice 586-0942

TV. color: Americano Stor Car 283-7408
TV. color: 19 portable: Electronic answer
matches in very good comprisor 677-7140

TABLE SAID FIRE WHE ID CONTRACTORS IN ACTION, With accentation, 1910. With certain typed blocks.

5950 699 499.

TABLE, 42 round, white 190 fledded captains Julie 135 clean double discussioning 580 4 chair. 127 Patrio fulf, 591 545, Moreo Limited. 197 44 6509.

TABLE, authentic Ass Deny with time cables, walnut produced, sire 5189 After 12 mann, 270-2200.

TEA SET, lictiums, approximately 1930s, dealer of-fered \$450, will take first \$55, 464-2030

450-6643

**TYPEWWITER, electronic portable self-correcting with case, watermake return and centering, other features, ser resy, 150 Clettics proceated typewwiter features, ser resy, 150 Clettics proceeding several processing services and processing services of the processing services conditions a fine matchine, 1380-755-6807.

**TYPEWWITER, DISC correcting selecting its basics, 13 since, carriage. Executing conditions of 550 Jan, 355-766.

Mission Hills, 291-1822, 294-4685. VIDEO CAMBEA, Panapoine PRISO, power supply, electronic viewfinder, 6.1 power zoom, leghwinger, fall power zoom, leghwinger, fall en cheil Mission Leet 1950 or beit 1994, 746-556, evenings, 485-6278. VALL UREL ow with 2 gainses. 550, with bar and glains excluded collecter, hashed offer 1992-1972. VALL UREL OW. WILLIAM CONTROL OF ST. S. CHARLES, CARLES AND CONTROL OF ST. S. CHARLES AND CONTROL OF ST. CHARLES AND

Features 1300 David, 27-69-22

MASHER, Revisione, good consistent, 185 Speed Charms worker, tog of the inner 1500. Whitespoor resc.

MASHER/DEFER, energy, Mayan, so pushing your period of 1700 Call Super, 4:0-6877.

MASHER/DEFER, heavy days, suchaining or sole by mind of the consistency of the con

"Tired of the grind, with no time to unwind?"

NOW, \$1.99 LUNCH* IN 10 MINUTES OR LESS!

Pick up or dine in.
Offer good Monday-Friday 11 am - 3 pm. *Special includes lasagna, spaghetti, or torpedo sandwich. Specials available daily.

Italian Feast \$8.25



\$2.00 **OFF ANY** PIZZA

Free

delivery



Combining the finest of ingredients complemented by our casual

Join us before or after Concerts by the Ray and spoil yourself with our

sive appetizer menn. Our denier menn features cultrary delights such

extensive appearer ment. Our dimer: me nu transers culturary delights such as New York Steak Cabertset or Shrimp Neampt. Montone this ad and you'll receive a split of champagne with dimecr, compliments of the Bas Clab.

computments or 156 Bis Clob.

Stores Entres are served from 3-10 PN dady. Cocktails available from
11 AM dats. Reservations suggested.
The Big Club is adjacent to Concerts by the Bay.



Uptowner Sundowner

For the early diner a light meal at a very special price

4 pm-6 pm 291-4779

WATERSED, huge Eastern's, king size with licier, heater, 12 drawers, cabinet headboard, \$400 Year and half share lace, 275, 2632

WEDDING GOWN and veil Benaliful Both have train Size 12 Must see 1150 Robbin 421-8767

WICKER SET, three pieces, setsee, chair and round table, excellent condition, \$225. Call days, 283-6334, evenings, 281-2332.

WINDOWS, Windomasters, new. 7 x6', 125, louvers. 7 x6', 2 x4', 18 581-0728.

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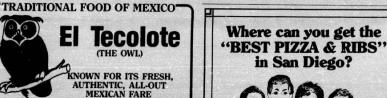
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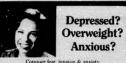
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SEEPHE FOR TRUCK double werislows on side I need to self-for Plad \$500, was self-for \$7.00 Call for lay C. 40.6-500, eter \$pm. \$79.7272

STEREO, Flytis servo radio, \$50, Perser causes. 155 (pm.des seases select). Balapanta enrichmonor radio, \$50, Perser local-distance writts, \$15 (pm.des 1 about 12.50.76). join method for above 1995-594

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265-9203.
SUZUKI SAMURI, 1966, hard cop. brand new. 5138 monthly plus tax. Oray 5460 cash required on approved credit, 60 month CEL Payment total 37580. Offer expenses 611/66. Calco Auto. 295-887.

TAILGATE for Ford pickup Line '70s to early '80s model 278 1488 TIRE, Continental radial ply, 195-70-14. Never used 150-224-6830

693-3902.

TOOL BOX, first behind window of ministruck or full size trepude. 575: All metal, locking and weather proof. 396-2760.

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TONDIA CORDILLA 1977, sports oupe white soick, are sterne great shape, \$14500 or best: 488-2001.
TONDIA CORDULLA 1978, station wagon are conditioning, automatic, brown color, \$2725. 4 J-HR65.
TONDIA CORDULLA, 1977, librabic deliver, some control production of the color sports of the control production of the color sports. To rust One owner, serie care, finalize party, 481-311. TOYOTA COROLLA, 1979, new 4-speed, ansimi-sion, new dutch, u-joints, ANFM castette, exi-sherpiam covers, extra-good shape, \$1800 or offer.

TOYOTA COROLLA, 1979, 4-speed, new tires, braket radiator runs excellent very clean, \$1500 272,9734 727-9734

TOYOTA CORONA. 1966, one of first thropied to Linged States. Not running 1725-274-1985.

TOYOTA CORONA. 1976, 5-genera. 2 door, 90.000 miles, good body, sees, brakes, interior. Must 181

TOYOTA CORONA. 1978, good body, rends some engine work, air condisioning. AMM/Mcasiette. Must seel now, bott offer Call 294-86.

stell now, best offer Call 294-8939 TOYOTA COROLLA, 1978-2 abors, 4-speed, air con-ditioning, AMFM radio. Perfect condition, 52200 Call John, work, 438-7901; or home, 270-3234 TOYOTA CORONA, 1974, wappin, automatic, good tramportation, 1850, 481-7946, 259-8141. transportation, 1950, 481-7946, 259-894.
TOYOTA COROLLA SES, 1986, host-block. AMFM cassists, blue with blue intence; good condition. Moving out, need cash, 2560-576-880, or leave message with Middle, 1981-895.
TOYOTA COROLLA, 1974, 4-speed, good transportation, needs bodywork, 5550 or best. Call after fapt. 286-5124.

786-018
TOYOTA COROLLA. 1979. 4 speed, 2 door sedan, and/in casette new transmission, sery good cond-tion, 12000 of new 1277-651.
TOYOTA COROLLA, 1970. wogen, brown, 4 door, returning seats, ambit casette timen. Microin rabula, excluent missage, immaculate condition, 30 days warranty, 4250, 649 (686).

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Post Nat Chy. 23 (2016). Dilated Good. 1006. morethyl post Nat Chy. 2317. coth organized on appetined edited. 60 month CEL Payment Good. 3-6360. Offer expires. 61186. Casho. Andro. 796.8971. TOYOTA PICKUR! (1981). N. Mniles. Superal, original. MRS. Cotton Pickur! (1981). Mrs. 1981. more street, original. MRS. Cotton Pickur! (1980). 277.8660. TOYOTA SUPERA. 1986. moster. 7.8660. TOYOTA SUPERA. 1986. moster.

Camper unes. Resultini 18000. 27 inov. TNOTA SUPER, 1986. Isolado, 5-speed, burgundy reatme interior, sumoid-excellent condition, 324. Original covers 131, 200 to less: 569-4004. TOYOTA SUPEA, 1981, 5-speed, air conditioning cruies, sumoid-AMEM, casterie equalities, the maguzid, alaim, low-miles, cine owner, \$11,000. Evenings, 274-2019.

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TOYOTA SUPAL, 1982. Performance package, Seria-cotta, 5 speed, top of liver Alipine with regulative. It is cellent maniferance: Engine missage, uppared cam-shalts. 16500. Jun. 155-5597, 482-3854.

TOYOTA TERESE, 1983, greet condition, well tend-es. Planted at 50/10 Namapamsett Avenue: \$3000 or test offer. Daw. 224-5451. TOYOTA TERCEL, 1980, Influenck, 5-speed cransmis-sion, ar conditioning, low-miles, radials, invitaculate inside and our, 4312FT, 12195. Benham Motors, 072-4088.

697-408

TOYOTA TERCEL. 1981. 4 door victor (bust, 718 nines, 5 speed, air conditioning, and in, one owner, excellent (condition, 1300). After 6pm, 797-7422.

TOYOTA, 1978, wagon, 282-6517

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TOYOTA, 1978, valion wagon, good transportation for quick law, 1950. Cail 488-1517

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TRAVEL TRAILER, fiberglass, 13", sieeps four, stove, ice box, porta-potty, weighs only 1000 pounds, can be pulled by compact car, \$1000, 464-1093, 462-2294. TRUMPH TR-3, 1756, red convenible, small mouth, fully retired, 5000 miles on award winning rebuilt engine, runs and tooks fantassic, 56000 Leave message, 222-7907.

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VOLVO 144, 1968, good for restoration or parts, lots of miles. Needs work to be dependable. \$300 or offer: Evenings, \$42-0951.

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VW BUG, 1972, excellent condition! Perfect for student. New engine with 1-year warranty, make an offer. Call days. 283-3960; or evenings. 226-1992. VW BUG, 1956, restored, original, stock, immaculate. 3rd owner: \$3,700 or best offer. Mike, 284-9226

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VW BUG, 1967, convenible, red with new black top and headliner, very clear inside and out, radials, strong motor, 14750 or offer 942-8301 and healtime, very clean inside and duct, dobals, but in process, and our services are used to survey mode. 1950 or offer 94,2001 or too upon 100, 1950 or 1950 or test for the upon 100, 1950 or 1950 or test for W BLG, 1972, or all pool control, excellent engine, reperations Must sell 1900 or test for W BLG, 1962, or all pool or test for the upon 100, 1950 or test for VW BLG, 1962, 1935 or test for 1950 or test 1950 or test

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VW BUG, 1971, convenible, reconstitioned, new engine, top, carpet, suspension, brakes, recent paint. Must see, \$1500, 437.1163.
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279-440-1828.
VW RABBIT, 1976, 2 doubt brown, new bires, new radiator, runs well, \$1200 or best Evenings, 275-4212.
VW SCIROCCO, 1976, sliver, 76,000 miles, new transmission and clutch, stereo. Must sell. Great deal at \$1000, 488-2559.

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VW SCIROCCO, 1980, Superd, air conditioning, AMPM clasters sterio, cloth interior, 3-way acjustable seast, tinted windows, new tree, 71,000 miles Excitent condition, must see Call Frank, 564-4155. 594-9155
VMS SCBOCCO. 1983, Worldoring limited edition, four new vadals, first rims, air complicationing, sus upon, 1,000 stereo plus ten speakers, excellent condition, 37500. Ton. 594-981.
VMS SCLMBRACK, 1964, rebust engine, body in good shape. 1900. 488-2018.
VMS SCLMBRACK 1995 fuel insection, 4-speed.

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561:580 VAV VAN, 1962, 12 volt alternator, dioghouse oil copile, two next ires. Non-good, must sell. 1700 or test offer. Anny principing. 276-7012. VAW VAN, 1971, pop-tog-good transportation and camper. 4.000 miles on rebust lockoc enjore. Next offer some work and smog. 31:500. Edward, 279-1509. VAW VAN, 1967, classe delive. 27 variedow, sunned All excellent condition, 12800. Call Olof at (707). 823-2207. M23-2207 VW VAN, 1971, new engine, brakes, clutch, smog certified, original owner, 12050-233-0407.

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VW WESTHALA, 1983, pop cop camper, lvory, 3 speed, stows unit, refrigeration, amfin cassetts, 513, sections conductors, service records, 18000-226-0860. excellent condition, service records, 18200-225-0840 VW WESTFALA, 1976, camper van. New engine, new wiring namess, excellent condition, sleeps 4 great for camping, 13400 or best offer. Call now 791-499

VML 1979, convertible, red with State top low-rise, will, 1979, convertible, red with State top low-rise, mirt condition. Mutat see 15,500 or best offer. Leave metage. 480 or 30 parts for Bugs, Christ. Suest. Fax VMar Thousands of parts for Bugs, Christ. Suest fix prices very reasonable: 73,3480, Kyperis suffere Fixes very reasonable: 73,3480, Kyperis suffere VMANTEC car. Will pay up os \$2000. Dave, 580 074 T VMANTEC car. Will pay up os \$2000. Dave, 580 074 T VMANTEC car. Will pay up os \$2000. Dave, 580 074 T VMANTEC car. Will pay up os \$2000. Dave, 580 074 T VMANTEC car. Will pay up os \$2000. Dave, 580 074 T VMANTEC Christ. PSS-60 Care. PSS-60 074 VM VMANTEC car. Will pay up on \$2000. Dave, 580 074 T VMANTEC car. Will pay WANTED: Alfa Romeo Will buy broken, bent. rusted, running or not as long as it's cheap Neal. 748-915

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HONDA ELITE 80, 1985, while, excellent considered

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SUZUKI GS 1000, kiw miles, windpartiner, new tires, and more fluns and looks great, must sell, any offer 459-8445

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PUCH mojerit. 2, mint condition, 400 miles each Sutrium 5450, 1788, excellent condition, form great southeast, mint signals, etc. \$800 miles, excludes faming, 3750 or best offer Call Hoor, 748-748, 748.

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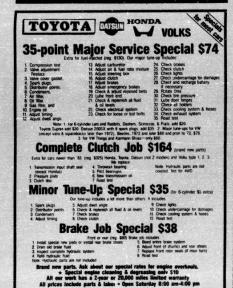
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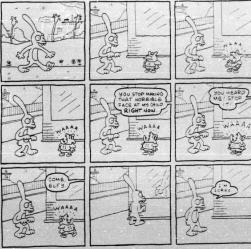
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DEL MAR Male is trend, married couple, 30s. for major bediscon, but in 7 bediscret condo. 1350 and 12 Adulation in mediurely Animon. 481-135.

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LA JOLLA: Furnished 2 noom suite with private bath in spacous home. Nonsmoking professional: Privacy, termits, spa. recquetbell, security, great views. 3575, re-uplanes; e59-327. EL CAJON. Responsible female to share 2 bedroom apartment: frivate bath, pool, laundry, TV, VCR, dated 3225 monthly plus 1/3 unities. Tom, 444-9249 LA JOLLA, Luxury townhouse: Clean, working nonsmoker Pool, spir tenns, laundry, lakes, Close to all \$125 plus 1/3 utilities. Mich. 581-1861 BL CAJON. Mais or female to share 3 bedoom con-do with 2 males Fregleic pr **, pouzz, dry sauna, washerdryn 1265 plus 13 unities 562-2001 BL CAJON. Clean malefemale wanted in furnished new Cottorwood home area. One child ox 5300 + LA JOLLA. Furnished room with private bath, Win-dansea area June 15 1350, first, last, deposit

sional female Available 77886 Sciences F FEMALE, mid 30s, seeks serious treasure nunbing partner with metal denetor for searching acaches, old places, finite loby 80s 231345, Sac Dingo 9722 GOLDEN HILLS, Large old mouse Niceyand for pet 5200+. Keep trying 696-0395

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GOLDEN Hall. Period apprintent for in-visibalist
Away from traffic in-seclulate cargon, Large
Lufrooms, have own beans half beath downstain.
Outsity carpets, appraises Inside start to double
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HILLCREST, University Heights Share 2 bedroom, both dupler. Want clean, responsible nonsmoker Available June 12th 1275 monthly 574-1825

LA JOLLA SHORES, \$250. Playare entrance, share buttireom with lady, 25. Enclosed patte, but line

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KA JOLA Alberdock Marelteniae, nonsinger, share 3 bedroom, 2 bath cottage Washerdoyer, cithwester Close to bear. Cluer No yuppier 1385/month. Svering, 45-0138. LA JOLAN Busesse. Oven room in 2 bedroom Nata University Swinz Certire Jimor Rafa, 587-1803, 452-4645. LA JOLLA condo Resultius sunny air conditioned quiet and private "Share with small dog, owner Arross from pool. Available now References and deposis, \$350, 450-131.

LA JOLLA south Furnished facilities in house near ocean for secure, responsible person to share LA MESA, Grossmort areas Female nonsmoker to their dealers. Available June 29th 5245 July 1/2 uniones, 5490 deposit required. After dom. call

LA MESA, Lake Murray condo Poots, terrins courts, jacussi. Own room: Austable 6/8 Responsible nonstroker 1740 464-0347 LA MESA. 1 bedroom condo, Intally furnished timens kitchen, planst, air ameridae, have 6 to August 25, nonsmoker 1495/months 166-9878.

LA MESA. Quiet professional malertemale, 30s, for 2-bedroom condo, 431 amenates, pool tennis, 3300 plut 1/2 ubintes (im. 465-9040) LA MESA. Female wanted to store furnished home \$200 includes your utilities. \$100 creaning deposit Nonsmoker no pers. Cult Linda at 4,5.7,750, work



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FREE PICKUP & DELIVERY



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LA MESA. Share condo with pool, picular. Cost to unopping, SON, 13 Solomorth invalidin siderter, Art for fewling side, 27 Solomorth invalidin siderter, Art for fewling side, 27 Solomorth invaliding sides (Solomorth Solomorth S

40 months of the control of the c

MRA MESA. Beautiful 4 bedroom condo Separate fiving areas. Own bedroom, bathroom, family room. Olympic-sized pool, pouzzi, washer, dryer, Pets. SIRMmonth, 1/2 unities; S44-965.

MISSION BEACH north. Male, mid-20s, looking for person to share 2 bedroom name. Mose in batching to the person of contact the person

AMOSSON HILLS thare It beatron, cryon foour with plant diek; you were with 2 situe; responsible professionals, 3600 per maint. Well worth it. Well worth it. 3600 per maint. Well worth it. Beatron to the state of the situe; and the section two the state of the situe; and the section two the state of the situe; and the section two the section state of the situe; and the section that distribution with professional type of the situe; and the section state of the section MISSION HILLS. One person wantesto-prare \$100 per month plus substi-MISSION HILLS, Share peauloful home. Garden setting, frequien, microwive. Must be clean, responsi

ERNIE POOK'S COMEEK

SHE SET UP HER BLACK SUITCASE

AT THE END OF THE PAPER CUTTER

TABLE AND SAT DOWN ON ONE OF OUR CHAIRS. STARTING WITH ROW 1

BACH OF US HAD TO GO BACK THERE.
THE CLASS WAS SUPPOSED TO WORK
QUIETLY ON SPELLING AND WE WEKE
QUIET AS THE MUMMY'S TOMB SO
WE COULD HEAR WHO WAS MESSING
WITH A SPECIAL PROBLEM HAD THERE
TURN!

OF COURSE THE WORST PART WAS

OF US NEVER DID BECAUSE YOU

YOU HAD TO TAKE THE PINK SLIP HOME AND GET IT SIGNED. SOME

COULD GET CREAMED FOR CAUSING

YOUR PARENTS ANY MORE TROUBLE

MONEY DOESN'T GROW ON TREES

YOU KNOW -



ONE A YEAR WALKING INTO OUR
ROOM, CAME THE TESTER A BIG LADY
WHAT SHE WANTED TO KNOW MAS.
COLLY DUM HEAR SOOD, COULD YOU THEN
SEE STRAIGHT AND COULD YOU THEN
DECENT. FOR SOME OF UE THE ANSWER



FOR SOME OF US, MESSING UP ON THIS TEST WAS CERTAIN DOOM. IT MEANT YOU GOT A PINK SLIP TO CARRY TO YOUR DESK TO SHOW YOU WERE A REJECT IN FRONT OF EVERYONE. IT WASN'T A BIG DEAL TO THE ONES WHO KNEW THEY WERE REJECTS, BUT US NORMAL ONES COULD START CRYING FROM

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SAN CARLOS, 1400/moret female warred to state. I bedroom, 2 bath nome, Pool and spa. Must work everying, 804, 466-1929. everorigi. Rex. 466-1979.
AANTEE Konn-private garden domen; 1170. Unidees pard. Coomrandy, quart. norm-moking segetaximity and coomrandy. Quart. norm-moking segetaximity and cooperations. The part Section of the part norm-moking in the part of the part o

560 6485. SERRA MESA, Live alone in motor home, per-manently parked adjacent to home, on premises Privicy, all house privileges 1240-868, st. days, 222-265, premising, 571,0913.

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represents a famous personality whose name begins or ends with "stein." List their

names below.

Rules of the Game
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 concest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the

3. All entries must be accompanied by your name, address, awl choice of prize (include shirt size S, M, L, XL).

4. Employees of the Reader and their immediate families are not

their insocdate families are no cligible.

3. In the event of dispute or
fine and the state of the state
final and arbivary. We comb got
five prizes each 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 part pour
to trips to our office.

7. One entry per person.







Reader Puzzle #407, Rock the

Bu Don Rubin



San Diego
2. James E. Hall,
Imperial Beach
3. John Strauch, San Diego

4 Marion Egzertsen. La Mesa

5. Rob Rachowiecki.

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stark Edity 236-378.

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\$300 depoint Request \$295.1612 to HLLCRESS BANDON, Decinator Mudio, \$375. 1 bedroom harbor view Beauthful of Spanish Local charm. \$464. and frending Usine to Park and download Care Land, team \$299.850. Hardwood Mark Self Park and the Self Park Self Park and the Self Park Self Park and the Self Park Self P

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OFF THE CUFF Have you ever had a disastrous date?



Jeannie W. Retail Sales

Rick Stephens Gas Station Attendant College Area
It was worse than a disaster!
I went out with a guy I liked North Park Back in high school, there was this cheerleader I wanted to take out. I was on the last night, and I invited him over for a few quiet drinks. I knew my roommate would be there with her boyfriend, and basketball team. People kept basketball team. People kept coming up to me and saying, "Hey, she wants a date with you." So I asked her to go to dance. It was a formal we always had to celebrate the end of basketball season. I got all dressed us and we want out I'd been telling him what nice people they were. It was around midnight when we arrived to find police cars out in front, my roommate practically in hysterics, and half the people from the dressed up, and we went out and had a nice dinner first. Then at the dance, her former Then at the dance, her former boyfriend came up and pushed me away from her. He said, "Come on, ioud, move. I'm taking over here. She's my girlfriend." Is said, "But I took her out to dinner." I guess I was pretty naive. She didn't protest; in fact later she admitted she went out with me to make him jealous. He sureested I take hif date, so we apartment complex hovering around. What had happened was that my roommate's boyfriend's ex-girlfriend showed up and created a big scene. She was screaming and calling my friend names and went to lunge at her when this went to lunge at her when this other guy held her back. Someone called the police because they thought someone was being raped. My date just looked at me and said, "You have some trippy friends, Jeannie." On top of that, the manager gave us thirty days' notice to get out. suggested I take his date, so we switched. I didn't even know her, so we ended up feeling kind of left out. We went and



Carrie Jensen Sales Co-manager Pacific Beach Which one? There've been a

lot lately. I recently broke up with my boyfriend of six years. He started waiting in my driveway until I drove up with my date, and he'd create a tremendous scene and try to pick a fight. Another time I had been seeing a guy in my apartment complex. I was having a drink with him at Diego's one night. His friend Diego's one night. His friend Daryl came over and started asking me to go out with him. I said, "Boy, I'm really flattered, but I couldn't do that to Fred." He just wouldn't leave me alone. I was just attempting to be nice to him. Fred finally got so mad at me he got up and left. It wasn't my fault; I was just being a good person. I knocked on his window later, and he wouldn't even talk to me. We never went out after that.



time I dated a lot of different women, both seriously and casually. It wasn't unusual for I met a woman I really liked. We went to a place called Jo-Jo's for dinner. While we were eating, I realized there rudeness. Needless to say, it might have been pleasant for my ego, but when you're first getting to know someone, it fact. I'm out buying her a birthday gift today.



Don McConnel-Rives Composites Fabricator Chula Vista

I've always met ocople easily so there was a period of me to go out with three different women a week. Well. were earing. I realized there were several women there that I had had dates with. One of the ladies sent me a note on a napkin. Another one came up and started talking to me and absolutely ignored the person I was with. Romance is one thing, but it still doesn't justify rudeness. Needless to say it can be rough on the relationship. That night was a disaster, but we weathered it. We've been happily married for four and a half years now, in



Bu Lin Jakaru

Alison Goldstein

I had been dating this particular guy off and on Things weren't going so well, so I invited him over for dinner to talk things out. He was going to be late anyway, because he worked at a health club until nine. I made chicken Kiev, had roses on the table, put out the good china, good glasses, good wine. He called me after work to say he was on his way and asked if he could pick up anything. I said, "Sure, you can pick up some wine." He said he'd be over in ten minutes, and he never showed up. I sat home drinking wine waiting for him, and I ended up falling asleep. The next day he called and said that he had to work late. I never went out with him again. I was so angry. I couldn't see how anybody could be so cruel. I've never made dinner for anyone

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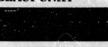






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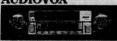


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