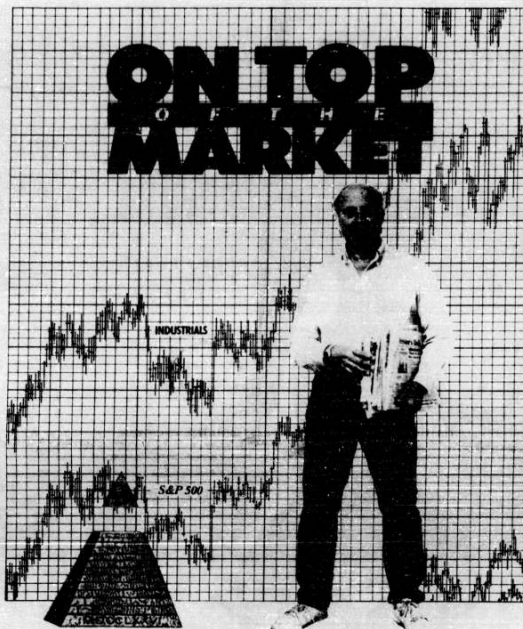


READER

VOLUME 16, NOS. 20 MAY 21, 1987

SAN DIEGO'S WEEKLY



RICHARD
RUSSELL'S
DOW THEORY
LETTERS OFFERS
MUCH MORE
THAN MERE
FINANCIAL
ADVICE

BY JEANNETTE DeVYZE

This is a story about money — about earning a tremendous amount of it and then knowing what to do with that money. Richard Russell, who lives on a quiet street in the Bird Rock section of La Jolla, has done both. However, the most interesting thing about Russell isn't his personal wealth but how he acquired most of it. He's a modern-day fortune teller. Many years ago, he became convinced that he could foresee, at least to some extent, what was going to happen. Ever since then, he has managed to convince a small but elite group of people that he knows things that can help them get richer.

The president of the New York Stock Exchange, for example, is among those who subscribe to *Richard Russell's Dow Theory Letters*, the six-page platform from which Russell conducts his biweekly prognostications and for which he charges \$225 per year. Russell's product is one of at least a thousand financial advisory letters currently being published. But for many

(continued on page 80)

CITY LIGHTS

I'LL TAKE THE LOT

BY BOB McPHAIL

Within months after it opened in January of 1984, there was a problem at the Oceanside Transit Center. The center is a transportation hub for coastal North County where travelers can connect to ten routes of the North County Transit District, as well as commuter and long-distance service via Amtrak, Greyhound, or Trailways to Los Angeles or San Diego. But according to NCTD public relations officer Michael Gillespie, the free parking available at the transit center's 192-space lot quickly became an attraction for people who decided to abandon their vehicles and leave town.

"It took about six months for



The transit center lot at Oceanside dumping ground?

it to become a bit of a problem," said Gillespie. But it was not until nearly three years later that public officials got around to dealing with the issue. During that long period, said Gillespie, there was no enforcement at all of parking regulations that limit to, seventy-two hours the total length of time a vehicle may park legally at the center.

The problem grew to such an extent that transit center commuters and residents of a

nearby neighborhood began complaining to Oceanside city officials about the perpetually full lot and the overflow parking onto surrounding side streets. But according to Oceanside city manager Suzanne Foucault, an offer by the city to take over parking enforcement in the transit center lot was turned down by the county, which owns the land on which the center is located. The problem, she said, was that city parking ordinances and fines varied

from those of the county. The intervention of the city did, however, result in a contract between the county and the NCTD to provide parking enforcement, a process that began about three weeks ago. Security officers discovered many junk cars abandoned in the lot, said Gillespie, as well as vehicles parked by marines from nearby Camp Pendleton who left them there on long-term duty assignments in places like Okinawa, Japan. In the first two weeks of enforcement, he said, twenty-five automobiles and thirty-five motorcycles were towed from the transit center lot. The towing was done by the four private towing companies in

Oceanside, which collect fees for towing and storage and, ultimately, can sell the vehicles on lien sales if the owners fail to claim them. In the meantime, Gillespie said, county officials are looking for space to increase the size of the transit center lot because of its unexpected popularity with commuters. Suggestions that fees be charged for parking there, Gillespie said, are out of the question because pay parking would discourage use of public transportation. For those, however, who park beyond the time limit, a ticket will cost them fifteen dollars — if they can get to their car before it is towed away. ■

CHECK IT OUT

BY PAUL KREUZER

It's difficult to find a more cutthroat business than video cassette rentals. Chain stores are squeezing out the one-stop retailers, daily rental prices have tumbled from \$2.99 to as low as ninety-four cents, and stores now new customers with heavily advertised discount coupons. Now video entrepreneurs must cope with a competitor whose overhead is one hundred percent subsidized by taxpayers and whose prices are unbeatable. The new outlets are local libraries, which lend the cassettes free of charge to card holders. The county library

administrators use contributions and city matching funds to build its limited collection of cassette tapes. That decision was loudly protested by a former city library commissioner who insists that the library concentrate on building its book collection and stay out of the video business. "We don't have enough money in the library budget to keep the chairs clean, yet we're going into the video tape field and making the taxpayers pay for it," says a disgruntled Robert Magnus, who resigned from the library commission last year but appeared before the council committee May 13. Magnus dismissed the city library director's argument that the library's limited video collection is extremely popular with card holders, and he



Kreuzer: a new breed of jailhouse rock

from his wife and two sons, all of whom pleaded guilty to being involved in the slaying or its initial cover-up. (They have finished serving their sentences, which ranged from 200 hours of community service to six months in county jail.) Kreuzer, known for his big cowboy hat and even bigger mouth, confessed to the killing after selling a newspaper reporter, "I shot the son of a bitch!" He claimed he was defending himself and his son. The jury didn't believe him, and Kreuzer was convicted of second-degree murder. 86. I Realize ("This one applies to all my girlfriends") — "I realize the many times I hurt her to the bone.

Now I can only talk to her. When I call her on the phone. Time will heal our problems. When justice looks at me. I'm hoping the final appellate court will finally set me free." Kreuzer's request for a new trial was turned down on April 28. "It shot his blood right out of his eyes," says his eldest son, Jerry. The fifty-year-old Kreuzer was checked into the prison hospital but has since recovered. He is now researching his own case with law books he orders by mail. 48. A Lawyer's Fool 49. I Can't Take It Anymore 8. Get Out of Prison 27. No Jingle Bells



system today offers 2000 titles, including *The Blues Brothers*, *Playhelter*, *Blazing Saddles*, and *Cal Ballou*. Chula Vista residents can pick up *Blitz Canzani* and the *Sandwich Kid*. *The Godfather*, *Part I and II*, and *Grease* at that city's main library. And last week a committee of the San Diego city council voted to let library

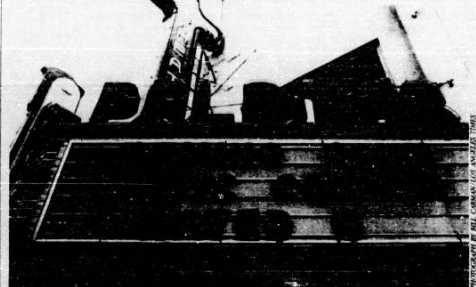
CITY LIGHTS

CITY SEEKS WALNUT FINISH

BY BOB McPHAIL

Like a frustrated homeowner who just can't seem to get rid of a household pest, the city of Oceanside is wringing its hands over a hardy X-rated movie house that, despite extraordinary efforts to eliminate it, lives on. This seemingly immortal cockroach in the cupboards of city hall has, in the last two months, been known variously as the Palomar Theater, the Towne Theater, and the Star Theater.

When the city council acquired through condemnation the block on which the Palomar once stood, city officials believed they had ridden Oceanside's downtown redevelopment area of the movie house that featured sexually explicit films. The city paid substantial sums to the owners of buildings and businesses in a one-block area of North Hill Street between Third and Fourth streets, including the theater's owners — Walnut Properties of Hollywood — to compensate them for the loss of their property. The parcel was acquired by the city to make way for the first phase of a new \$20 million civic center.



Another X will mark the spot

The marquee that once advertised sexually suggestive movie titles and featured foot-high lettering billing the films as "XXX-Rated" soon carried a message from the theater's new owners: "Coming Soon — Oceanside Civic Center, Rated G." But as work progressed on the new civic center, Walnut Properties began searching for a new location to screen its X-rated films. Within days, Walnut reopened in the Towne Theater, about two blocks away from its

original business location at the Palomar. There was a little consternation expressed by some civic leaders about the reopening of the X-rated theater, but because the Towne is located in a block of businesses catering to young marines and people of the night, there was no real uproar. The uneasy civic peace did not last long, however. Walnut Properties was unable to negotiate the kind of lease it wanted at the Towne, so it

sought another location under better terms. That search led Walnut to the Star Theater, located at the corner of Fourth and North Hill streets — and literally next door to the new civic center. Assuming that the theater stays in business (and its record in Oceanside suggests longevity), city leaders believe that when the first part of the civic center opens in two years, its most prominent next-door neighbor will be a pornographic theater.

"I was quite upset and quite shocked, and I still am," said Oceanside Deputy Mayor Sam Williamson of the prospect. Williamson said he hopes other redevelopment projects, primarily the construction of new homes and condominiums in surrounding areas, will make the theater economically unfeasible by the time the new



"We consider the money game."

TRIBAL HAZE?

BY NEAL MATTHEWS

It's been almost four years since a 1450-seat bingo hall was opened on the Syquan Indian reservation near El Cajon and four months since a card room operation took possession of the tribal hall. Gambling business is booming at Syquan, but some of the approximately thirty tribal members don't see how bingo or card games have benefited them. "The armored truck comes in every day to take the money out," observes sixty-seven-year-old Juanita Ramirez. "We wonder where it goes." Ramirez says the opening of the card room was a surprise to her, and she laments the loss of the tribal hall because that's where holiday dinners and funeral ceremonies were held. Not anymore. And although tribal chairman Anna

Sandoval says the card room was voted in by the tribe on a six-month trial basis, card room manager Mark Glocke is already supervising the construction of another wing for the card room. Glocke says he isn't "in negotiation." Both Sandoval and Glocke refused to divulge how much money the tribe receives from the card room. Juanita Ramirez, Cecilia Tambo, and Buach Rivasas complain that assurances about how gambling was going to help the reservation were nothing but empty talk. The bingo hall operator receives forty-five percent of the proceeds, and the tribe receives fifty-five percent, after expenses. The members

said they were given cash payments of \$2200 by the tribal council last year, in three separate installments, but haven't received any money so far this year. They're skeptical about chairman Sandoval's plans to build fourteen houses, one for each reservation family, later this year. "When we ask about the money, Anna says, 'That's all you people want — money, money, money.' Well, that's what the bingo hall is for," remarks Cecilia Tambo, who is sixty-five. She gestures toward a pile of burned rubble, the remains of an old schoolhouse, piled near her mobile home. Bingo was supposed to improve the reservation. Look over there. Does that look like improvement to you? It's just very poor service here, very poor."

The Indians have only their own council to appeal to. Last February the state of California lost out in its attempts to regulate gambling on Indian reservations. The U.S. Supreme Court decision noted that Indian

DIAL A DEVIL

BY PAUL KREUZER

Winnie Smith has served thousands of hot meals to San Diego's poor and homeless since she opened the God's Extended Hand mission forty years ago. Sister Winnie also offers prayer, encouragement, and a place to sleep for downtown's street people. The following message appears in the mission's May 1987 newsletter:

ATTEMPT TO SUBMIT THEREFORE TO GOD RESIST THE DEVIL AND HE WILL FLEE FROM YOU. For Satan is alive and well, and seeks to come in and destroy any or all things that are set on fire for the glory of the Lord. Pious in fact. Recently at the Mission, we had taken to our bosom a young man desiring to turn his life around and work for the Lord. This young man received a week's assurance that we were responsible and put him in a position to use the telephone in the normal course of his daily routine. This young man proceeded to run up a \$1000 phone bill, during 19th business numbers that are currently being used by porno and other underground businesses. THE MISSION IS NOW STUCK FOR THIS BILL. A DIRECT ATTACK ON THIS MISSION BY SATAN. PRAY FOR THIS YOUNG MAN. PRAY FOR THE PUBLIC UTILITIES COMMISSION WHO HAVE MADE THESE NUMBERS AVAILABLE TO THESE PEOPLE! Sister Winnie added Pacific Bell to forgive the phone charges, but she says the company agreed only to let her pay the bill on monthly installments of \$150. "God is just and fair, and that young man is going to have to account for what he did," she says. "What makes me mad is that if this guy can do it, any child can pick up the phone and do the same thing." ■

RUSSELL MEANS BUSINESS

BY KARL KEATING

The Libertarian Party has had its ups and downs — lately, mostly downs. It has lost registered members throughout the nation. In California its list of members has fallen in seven years from 85,000 to 40,000. No Libertarian candidate has ever won national office, though one captured a seat in the Alaska legislature. Often dismissed as highbrow eccentrics or the political equivalent of computer nerds, Libertarians no longer get the publicity they once did. Russell Means hopes to change all that, as he explained on May 12 to sixty Libertarians gathered at the Golden Boat Restaurant in Loma Portal. He wants their party's nomination for president of the United States.

Means, an Oglala Sioux who does not like to emphasize that his formative years were spent in San Leandro, California, rather than on the reservation,

is best known for his leadership of the 1973 armed uprising at Wounded Knee, South Dakota. With Dennis Banks and others, he demanded a review of Indian treaties and for ten weeks kept federal authorities at bay. Two Indians were killed during the affair. The previous year found him in Cleveland protesting against that city's choice of a mascot for its major-league baseball team. Means said "Chief Wahoo" demeaned Indians. On Thanksgiving Day, 1970, he participated in a takeover of the Mayflower to protest the treatment of Indians. What he came away with from all this, he said, was a notoriety that will insure that his candidacy gets press coverage, which is what he believes the Libertarian Party most needs. What got Means involved with the Libertarian Party was the reading of its 1980 campaign for president of the United States. (continued on page 16)

STRAIGHT FROM THE HIP By Matthew Alice

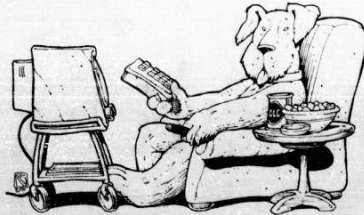
Dear Matthew Alice:
I know cats do, but do dogs have the ability to watch TV?
A Woman
La Mesa

Of course dogs have the ability. It just so happens that unlike cats, they're smart enough not to.

Dear Matthew Alice:
I'm tired of my smug friends in the Midwest telling me I'm nuts for living in California. They're sure I'm just asking for trouble and that I'm going to slide into the ocean when "The Big Earthquake" hits. First of all, I'd rather live in an earthquake zone than in a tornado zone. And I claim that the biggest earthquake ever to hit the United States happened in the Midwest, somewhere in Louisiana or Arkansas. Can you give me some facts to back this up?

Solano Beach
It is generally believed that the earthquake at New Madrid, Missouri, was the largest ever to strike in the adjacent forty-eight states. This small town on the Mississippi River was flattened on December 16, 1811. Severe aftershocks continued for two days, and milder aftershocks were still being felt two years after the quake. There were no earthquake-measuring devices at the time, of course, so scientists have to depend on word-of-mouth reports and evidence of physical damage, but there seems to be little question that the New Madrid quake was enormous, well over eight on the Richter scale. The shock waves were quite severe in Washington, D.C., and were felt in Boston (100 miles from New Madrid) and in southern Canada.

In the area around New Madrid, huge sections of the banks of the Mississippi slid into the river and sent thousands of trees



floating off downstream. The waves that were generated threw boats onto the shore, and some small islands disappeared. There were reports of acres of trees being shaken so violently that their branches became entangled. It is estimated that nearly 230 square miles of forest were destroyed. But in exchange for the trees, the quake created two new lakes. Lake St. Francis in Arkansas and Reelfoot Lake in Tennessee. Because the fault line responsible for the quake runs at an angle across the Mississippi River, displacement from the earthquake created small waterfalls. It's not likely that the New Madrid earthquake was as large as the 1964 disaster in Alaska, though. That measured 9.2 on the Richter scale and is the largest quake ever recorded in North America.

Your smug friends in the Midwest, especially if they live in the upper Mississippi or Ohio River valleys, are living on fault lines, too. When they start giving you a hard time, tell them that you don't have to live on the edge of one of Earth's giant plates to experience earthquakes.

New Madrid was nowhere near a plate edge; it was on a deep fault within the continental plate. The town may not be around anymore, but the fault is. Seismologists believe the pressure is building up again, and the St. Louis-Memphis area could be severely shaken in the future. So much for smug Midwesterners.

Dear Matthew Alice:
How many facts of life are there, and what are they? And which really came first, the chicken or the egg?
Murray Schwartz
Ruby Mine, Virginia

At last count, there were three facts of life. There will always be death. There will always be taxes. There will never be enough parking spaces. We used to have five facts of life, but recent state and federal cutbacks have eliminated two of them. And the chicken came first, definitely the chicken.

Dear Matthew Alice:
A colleague of mine, Parisi "English

Language" Pam, approached me at work the other day while I was contracting verbs and gerund-ing nouns. After reviewing my work, she "corrected" one of my contractions, saying it was improper to contract a verb with a pronoun in proper King's English. Indeed, I'm of the school that believes common usage defines the rules, and if it is spoken enough, it's proper on paper. Otherwise, wouldn't the *Wesleys* world still be speaking and writing Latin (the dead form)? Pam's not correct, is she?
Bill Adams
Pacific Beach

You're right. She's wrong. It's okay to contract pronouns and verbs. They're put here for just that purpose, in spite of what Pam and the King say. He's not around to do anything about it anyway. But I'm not sure I buy your reasoning that if we used something in spoken form often enough, it becomes "correct." That's the subject of massive fistfights among linguists, dictionary compilers, and other lovers of language. Matthew Alice is not about to step into the middle of that fracas. Pam just sounds a little stuffy to me, and I'm glad she's not in my office correcting while I'm contracting. I must mention, though, that you obviously overlooked this letter post Pam's editorial eye. How else can you account for the missing question mark (your penultimate sentence)? Playing fast and loose with grammar inevitably leads to the harder stuff, like ignoring the rules of punctuation and spelling. So Pam may be a pain in the neck, but she's got a point. I think.

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

BY PAUL KRUEGER

EXPENSIVE RESTAURANT MEALS cost Uvaldo Martinez his political career, but another branch of the local food industry has helped the former San Diego city councilman pay his bills. Martinez has collected at least \$2500 from local catering truck owners, drivers, and suppliers since early 1986. In that same period, he supported a controversial ordinance that allows trucks to sell hot food within city limits and successfully lobbied current council members to award a lucrative beach-area catering contract to a Santee firm, despite the recommendation of city staffers that another company get the job.

Martinez received the first cash infusion on January 31, 1986, while he was still serving on the city council. Six checks, totaling \$1250, were given to "San Diego for Uvaldo Martinez," a committee formed to help the then-councilman pay legal fees stemming from a district attorney's investigation into his abuse of city-issued credit cards. The checks were written by Armen and Eddie Zennedjian, executives of Cajon Valley Catering in Santee, independent catering truck owners Elias Toah, Mohammad Baigomori, and Joseph Arnold, and catering supplier Robert Barion.

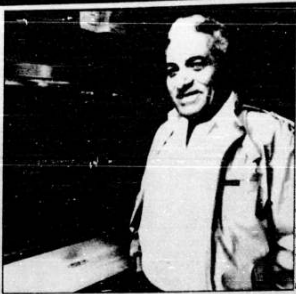
Six weeks before he received those checks, Martinez had joined other members of the council's public services and safety committee in approving a controversial ordinance that allows catering trucks to prepare and serve hot meals to San Diego customers. On February 3, three days after Martinez received the donations, he seconded a motion by Judy McCarthy and joined his colleagues in unanimously approving the "hot truck" ordinance.

(McCarthy received no contributions from the catering-truck owners, but she did meet with an attorney for the catering prior to the council vote.) Nine days later, on February 12, Martinez's defense fund received \$500 in additional defense fund contributions from Janette Zennedjian of Cajon Valley Catering and Vabe Karapetian, owner of AA Catering Truck, a Los Angeles company that manufactures the "hot trucks."

Until the council approved the hot truck ordinance, only trucks serving cold sandwiches and other prepackaged snacks were allowed on city streets. The council had more than once declined to approve the hot trucks because of concerns about cleanliness and public health.

Martinez's association with the Zennedjian family and their Cajon Valley Catering continued after he pled guilty to felony charges of abusing his city credit card, resigned his council seat, and embarked on a new career as a city hall lobbyist last fall. In December, Cajon Valley Catering hired Martinez to help it win a permit to sell food in city parking lots at Mission and Ocean beaches, Bahia Point, and the Torrey Pines glider port. The former councilman was paid \$900 by Cajon Valley Catering to persuade council members not to give the permit to a cold-food company that had been recommended by the city's property department staff.

Both Al Zennedjian, owner of Cajon Valley Catering, and Gerald Solomon, his attorney, deny that the flurry of contributions to Martinez's legal-defense fund were made with the intent of winning the then-councilman's continued support for the hot-truck ordinance. Although Martinez informed his colleagues at the start of the December 18, 1985, committee hearing that he was "prepared to move forward today" in approving



Al Zennedjian

"He did that extra little bit of work that guaranteed us the contract," Gerald Solomon, attorney for Cajon Valley Catering, says of Martinez's lobbying efforts on behalf of the beach-area food concession. Solomon says he hired Martinez "because he was able to communicate with people" at city hall. While Martinez didn't return phone calls for this story, at least one councilman, Mike Gotch, says he spoke with Martinez about the catering contract. But Gotch says he had decided to support Cajon Valley and had written a memo to fellow members of a council committee before speaking with Martinez on the telephone. (Gotch says he backed Cajon Valley because it offered a wider selection of food than did the cold-food trucks endorsed by the property department staff.)

Both Al Zennedjian, owner of Cajon Valley Catering, and Gerald Solomon, his attorney, deny that the flurry of contributions to Martinez's legal-defense fund were made with the intent of winning the then-councilman's continued support for the hot-truck ordinance. Although Martinez informed his colleagues at the start of the December 18, 1985, committee hearing that he was "prepared to move forward today" in approving

the ordinance and a representative of the competing cold-truck owners recalls how Martinez was "very vocal and very authoritative" in supporting the hot trucks, Solomon notes that the measure passed unanimously. "If it was a five-to-four vote, I could see asking questions about the contributions," he says. "But even without Martinez's vote, it would have passed easily. There's no reason to connect the contribution to the vote."

Zennedjian says his family members donated to Martinez's defense fund "because he's a real nice guy who never refused to meet with me, and I know he needed money for an attorney. When I see a guy who needs help, I help him." Zennedjian acknowledges that he informed fellow mobile caterers that Martinez had always helped the hot-truck industry and suggested they, too, give the then-councilman money. "I told them I'm sending in money for Uvaldo because he backed us up. When they heard that Uvaldo was for the hot trucks, they did something. But I didn't ask this man [Martinez] to do anything, and there were no extra favors done for us."

A generous contributor to local campaigns, Zennedjian says everybody has profited

since the county and local city governments voted to allow his hot trucks. "I get more business, my suppliers get more business, and the cities get more taxes. It's one hand washing the other. The city's with me, and I'm with the city." Campaign disclosure reports show that the Zennedjian family and other mobile food industry employees have given more than \$4000 to San Diego politicians since 1983; the Zennedjians' checkbook alone has supported at least four council members, including Mike Gotch and Bill Cleaver. Al Zennedjian also says he gave generously to Jim Bates and Roger Hedgecock when they served on the county board of supervisors.

Meanwhile, Zennedjian's company has grown from a single catering truck to a fleet of more than thirty-five in just eight years.

He says a portion of his profits has also gone as charitable gifts to the county sheriff's department, the San Diego police department, and other government agencies that contract with Cajon Valley Catering to serve meals to their employees. "I give them \$500, \$1000. You should see their checks," says Zennedjian. "They make your eyes pop out."

Zennedjian's attorney describes his client as "a warm, sensitive individual who tries to help everyone, and his history of giving shows that." But Zennedjian says he should be "a warm, sensitive individual who tries to help everyone, and his history of giving shows that." But Zennedjian says he should be "a warm, sensitive individual who tries to help everyone, and his history of giving shows that."

As for Martinez, Zennedjian says, "I love Uvaldo. If he runs for office tomorrow, I'll vote for him. If he came over here today and asked me for \$500, I'd give it to him."

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LTS Large Bore Silicon	13.95	8.95	Sea Suits spring suit	99.95	\$2.50
LTS Large Bore Neoprene	10.95	5.50			
Tekna Purge	24.95	17.95			
Dacor Super Vent	30.00	22.95			

DIVING WET SUITS	List	SALE	FACE MASKS	List	SALE
SAS Nautilus II	\$289.95	\$219.95	Dacor Vista Silicon	\$60.00	\$47.50
SAS Slimline II	269.95	194.95	Dacor Mini-Vista Silicon	58.00	44.95
Sea Suits Designer II	299.95	249.95	Dacor Vista M Silicon	50.00	39.50
Golden Team II	189.95	109.95	Dacor Vista Vu Optical	130.00	95.50
LTS II	169.95	119.95			

BUOYANCY COMPENSATORS	List	SALE	INSTRUMENTS	List	SALE
SeaQuest ADV 9751	\$400.00	\$284.95	Tekna T2710	\$164.95	\$117.95
U.S. Divers Calypso SBC	318.00	239.95	2nd console	254.95	182.50
SeaQuest ADV 720	325.00	224.95	Tekna T-2750	189.95	134.95
ProSub Concept DCV	325.00	224.95	3rd console	254.95	182.50
ProSub Concept VII	250.00	169.95	Tekna T3100X	74.95	\$2.50
LTS ADV Special	237.50	159.95	Dacor 3360-Digital Console	379.95	299.95
Seatec Military	169.95	129.95	Dacor 3357-0 Analog Console with bottom trimmer	200.00	199.95

TEKNA UNDERWATER SCOOTER	List	SALE	POLE SPEARS	List	SALE
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Scooter Case	139.95	99.95	Sea Horse 7' 2-piece Gauge	39.95	29.50

BOOTS	List	SALE	REGULATORS	List	SALE
Deep Sea Ladies Zip	\$34.95	\$23.95	U.S. Divers 1022-60	\$292.00	\$149.95
Lycra Push Zip	49.95	29.95	Pro Air Supreme	248.00	184.95
Lycra Nylon Zip	45.00	25.00	U.S. Divers 1074-00	170.00	127.95
Deep Sea Surf Sox	16.95	12.95	U.S. Divers 1067-00	275.00	224.95

SPEAR GUNS	List	SALE	DIVE SKINS	List	SALE
Mares California	\$227.00	\$164.95	Lycra Dive Skins	\$59.95	\$44.95
Mares	208.00	149.95			
Frontierman	188.00	119.95			
Mares Snub Nose	129.95	87.50			
JBL 4038 38 Special	116.50	87.50			
JBL 4020 Explorer	69.95	\$2.50			
JBL 07 Carbine	52.50	39.95			
JBL 06 Mini Carbine	46.50	34.95			

FINN	List	SALE	EQUIPMENT BAGS	List	SALE
Churchill Surf Fins	\$41.00	\$33.50	Seahorse Cordura	\$69.95	\$32.50
U.S. Divers Rocket Fins	45.00	34.50	Dacor Padded Cordura	69.95	\$4.95
Tekna Spectra	49.95	39.95	Hippo 31164	124.95	89.95
SeaQuest Piana	40.00	28.50	Tekna T-3515	84.95	69.95
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SeaQuest Power	75.00	\$2.50			
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MARKET

(Continued from page 1)

reasons, Russell's letter stands out. For one thing: "There are probably only two dozen [of all the newsletters] that have any real impetus or force," Russell says. "There are probably ten of us that really make good money." Of those top-earning Wall Street scribes, Russell has survived the longest. Throughout the last twenty-eight years, he has lived through two divorces, a heart attack, open-heart surgery, bull markets and bear markets, and crazy, fickle investors — and he's never missed a single issue. Yesterday he mailed out his 965th consecutive missive.

His seems the ultimate success story, too good to be true. Imagine this: twenty-eight and a half years ago, he placed a small advertisement in *Burrow's* newspaper, and within a few months, people had sent him something like \$25,000 — a lot of money back in 1959 — in order to receive the fledgling newsletter. That was only the beginning. By the mid-Seventies, Russell had built his circulation up to more than 5000 subscribers, and he says that figure has remained relatively constant over the years. So figure it out. If today Russell has 5000 subscribers each paying \$225 per year, that means he's collecting at least \$1,125,000 per year.

According to one authority, the rule of thumb in the investment-letter industry is that half or even three-quarters of gross revenues can be profit. So Russell is probably netting between \$500,000 and \$750,000 a year in exchange for regularly producing a few pages of his opinion.

In the flesh, nothing about Russell contradicts the suggestion that he is a man to envy. He's sixty-two years old, but a stranger would have trouble guess-

"Nothing interests me less than gambling. To me, it's at best excitement, at worst a disease."

ing that. He carries only a hint of a paunch, and his face has a tanned, healthy glow, betraying nothing of the fact that he underwent a quintuple bypass operation only last July. He tends to dress in casual slacks and sport shirts, and he greets visitors with an easygoing grin. His home lies on a street heavily scented with the blossoms of well-tended gardens. And inside, where Russell does some writing, an air of serenity is enhanced by well-placed original art works and an expanse of pristine, cream-colored carpeting. This place seems more than 3000 miles away from the hurly-burly of Wall Street, far too relaxed an environment to enable any man to make so much money within it.

But there is more than meets the eye. The next time you happen to wake up and glance at your clock at 3:30 a.m., think of this: Russell is at that moment starting his day. In one of his January newsletters this year, Russell elaborated on this routine. A lot of his readers, he

reasoned, probably wondered: "How does that jerk spend his day? Doesn't he get tired, just lolling around the beach at La Jolla?" So to "dispel any misconceptions," Russell offered them this summary. After rising at 3:30,

I shave. I put some deodorant on (for Face this young third wife), then I go to the front door and pick up the *New York Times*, the *Wall Street Journal* and *USA Today* (amazingly, they're all delivered very EARLY and here I read these three papers thoroughly until about 5 AM. Then I go out and jog (with a radio in my car) for about 20 minutes. Believe it or not: I like running in the dark. When I return, I pick up the *San Diego Union* and the *LA Times*, and I read these while I have breakfast. At around 6 AM I wake up Face (lately she's been surprising me by waking up herself), and we turn on Financial News Network. Face and I get to the office (a small suite of rooms on Silverado Street in central La Jolla) at 7 AM, and I start thinking or writing (hopefully, both). I read *Investor's Daily* and the *Christian Science Monitor* and I look through the mail, read letters, investment material, and then back to writing. My office is a block away from Hutton, so I'll usually walk over there about 10 AM (I PM, NYC time) and check the market. Next, it's back to work until around

mid-day. Then we go home, have a low-calorie lunch, and it's back to serious reading. I go through the advisory services, the magazines, reports, etc.

At 3 p.m. I get the market closing, and I do my daily charts. I'm pretty tired by now, so I grab a half-hour nap. At 4 PM my two youngest kids come home from school. Paula, my ex-wife, lives about 5 minutes away, so I run over there to see Lauren, age 6, and Ryan who is 9. They have a lot of energy, and I pretend I do too. By 5 or 5:30 I'm tucked.

At this point, Russell digresses, discussing how well he gets along with both his ex-wives and lecturing his readers about his belief that resentment is "the WORST of all emotions. Resentment never ends. It's the building of emotions... Resentment is guaranteed to POISON your life (by the way, that could be better advice than all the investment advice I could ever give you)." Back to his day, he concludes: By 9 PM I'm kind of tired. Around 9 PM Face and I either have some dinner (we're both early eaters), we might take a walk around town, and then head home. At home I try to relax, talk to Face, read, maybe watch a VCR movie (I've given up going to movie theaters, the VCR approach is so much easier), and then by 9 PM we're both in z-z-z land.

Russell says he peruses the whole of all those daily newspapers, not just the financial sections. Why so many newspapers? "For some reason, I find I have to read about five or six papers to get a real feeling of what's going on. If I had to read one paper, I'd read the *New York Times*. But no paper can cover it all. I find it amazing how you can get items and tidbits out of one. Like the *Christian Science Monitor* will do a piece that wouldn't appear any place else. Or *USA Today* often has an interesting little piece.... If you're lucky, you can get a feel for the whole picture, if you keep it up and read all the papers."

And more, Russell also reads a fair number of nonfiction general-interest

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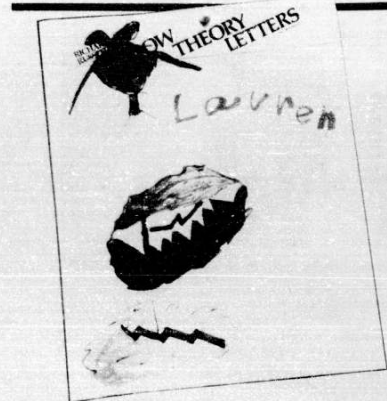
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MARKET

(Continued from page 26)

books (which he commonly reviews in his newsletters). He pores over want ads and fashion publications. He trades with most of the other leading investment newsletters, a dozen or so of which he studies in depth (the rest he just skims). A good fifty or so general-interest magazines are delivered to the Russell residence.

Dow Theory Letters, February 25, 1987: "Lesser known magazines I recommend are (1) *Interview*, a rather chic monthly published by Andy Warhol. Excellent interviews with in-the-news people. NYC 'chit chat,' very astute. (2) *Manhattan*, Inc., the new 'Tippies' bible. In-depth stories about the movers and shakers, particularly those from Gotham. Glitzy and fascinating. (3) *New York* magazine, a must if you like art, food, movies, theatre, and if you want to know what's going on in the nation's culture capital. At least one top article in each issue. (4) *American Heritage*. Fine historical articles in each issue, great photos, superb writing. A must for history buffs."

He reads so much that he confesses he has come to dislike traveling. "I'm always afraid that I'll be out of touch with the market. I have all these things to read, and I get this feeling I'm getting out of touch." Recently he and Faye did take off for three days in New Orleans and six days in New York. On his return, Russell grouched that one of the things about the New York stay that frustrated him was his inability to get newspapers early enough to suit his taste. In New York, "You have to wait until the newspapers arrive at seven o'clock, and half the time they still don't have the papers." He can get more information in San Diego, he declared with some satisfaction.

It wasn't always that way. When he first moved here in 1961, communications with the East were far more primitive. Russell says neither the *New York Times* nor the *Wall Street Journal* was delivered here in those days; he received both in the mail three to five days late. Purely personal reasons had prompted the move. His second daughter, Nicole, was autistic

and suffered constant colds in New York's winters. Desperate to move her to a kinder climate, Russell, a cactus buff, was used to ordering cactus specimens from growers located in San Diego and thus knew that the weather here was warm. Those were the days when common wisdom said "you had to be in New York on Wall Street to write a market letter," Russell says. So the move was a somewhat daring one.

Russell had been born and bred in New York City, into a family to whom the world of high finance more than once had brought tragedy. One of his grandfathers blew his brains out when the stock market collapse of 1902 took most of his money. Russell's father, managed New York City real estate, but his half-uncle, Irving, invested heavily in the stock market, and when the crash of 1929 cut his income in half, he jumped to his death out a hotel window, leaving left "a good sum of money" to his nephew.

When Russell took control of that money at the age of twenty-one, he had little interest in "managing" it. Just discharged from the Army Air Force (where he had served as a bombardier during World War II), Russell instead dithered about becoming a novelist. He got a degree in English literature from New York University, then worked for an advertising agency before settling into a job as a textile designer, work that he says he enjoyed. Only gradually did his interest in the stock market awaken.

"At that time, in the middle Forties, Wall Street was a dead issue," Russell recalls. "Nobody was interested at all in stocks." Russell's curiosity about stocks only bloomed when he began dating a young woman whose family was steeped in the stock market; her father and brothers owned seats on the New York Stock Exchange, and an uncle owned a seat on what is now the American Stock Exchange. Russell became close friends with the oldest brother, and it wasn't long before I was totally absorbed with the market." He took a flyer on stock in a promising new



At work in the office

automobile company called Kaiser-Frazer — "and it promptly collapsed." Russell says that's part of what drove him to begin studying the stock market; he wanted to know why he had made such a horrendous mistake. He also had grown troubled by what he perceived to be a lack of insight into "what really made the market tick." Today Russell says, "Nothing interests me less than gambling. I never gamble. I don't play cards. I've gone to Vegas without spending a quarter in a slot machine. I think it's stupid. To me gambling is at best excitement, at worst a disease." And right from the beginning, he never could believe that investing in the stock market ought to be like tossing a coin. There was a logic to the market, he felt with certainty. Surely diligent humans should be able to discern the logic, to crack "the puzzle of what the market is saying today and what it might be saying about tomorrow."

Dow Theory Letters, May 20, 1987: "So in my further efforts to understand the market, I began searching through the books at New York's great main library on 42nd Street. The 42nd Street library boasts a huge economics section with a selection of stock market books second to none. Day after day I would sit in the economics section, sifting through their catalogue, ordering book after book pertaining to the stock market. Nothing, no book that I read, satisfied me as to how the market worked. In frustration, I kept calling for more and more books. I felt that somewhere there had to be an answer. Then one day I came across a volume entitled, 'Dow Theory Comment' by Robert Rhea. I dove into that volume, and the more I read, the more fascinated I became. The library had collected the complete series of Rhea's reports written during the fascinating and difficult period of 1932 to 1939. I read and reread those reports. And I was amazed. Here, for the first time, I discovered market writing that seemed to make sense. Robert Rhea, marvel of marvels, really knew how the stock market worked. Rhea's comments were brilliant, and best of all, I could check what he wrote in his advisory with what actually occurred in the market weeks and months later."

I became more than fascinated. I became obsessed. I read Rhea's work over and over again. I memorized sections of his letters. I typed hundreds of his market comments on 3-by-5-inch index cards. Then I cross-filed the cards. If I wanted to know about non-confirmations of dual volume or secondary reactions, I had dozens of Rhea's comments throughout the years all indexed. I read through the Rhea papers so often that the pages became ragged. I grew dizzy from studying Rhea's Dow Theory observations. At one point, I started to believe that I was the reincarnation of Rhea himself.

What was this marvelous Rosetta stone that Russell had chanced upon? Originally developed by *Wall Street Journal* founder Charles Dow, the theory posited that stock prices tend to move in broad trends, rather than willy-nilly. ("Bull markets" are those times when most stock prices are rising, while "bear markets" mean general declines.) To help prove his theory, Dow in 1885 took an average of fourteen of the leading stocks of his day, thus getting a daily numerical indicator that could be charted over time to reveal the underlying trend. By 1897 Dow had refined his thinking and developed separate indicators for rail stock and industrial stock prices (today's Transportation and Industrial Averages), and Dow began studying the interaction of the two indicators, plus daily trading volume. Knowing whether the market is primarily in a bull or bear trend is crucial, Dow theorists believe, since in a bull market you can pick stocks almost at random and make money, while in a bear market investors should shun stocks. The hard part, of course, is pinpointing the precise transition from one to another. Since 1974, for instance, the stock market has generally climbed upward, but there are always zig-zags in even the most bullish market. So if the market goes down today, is that just another zig? Or is it the first of many plunges downward?

Dow's successor's came to believe that careful study of the numbers could reveal the answer to that million-dollar question.

The Dowists' reverence for market numbers and their graphical representations (in charts) places them in the investing philosophy known as "technical analysis." Varying schools of technical analysts may look at different numbers or may interpret the numbers differently, but the theme uniting all "technicians" is their belief that you make money on the stock market by looking at past patterns of stock prices. That's in contrast to the other major investing philosophy, one in which "fundamentalists" assert that sophisticated investors must study the financial data underlying the companies that issue stock — such things as earnings, cash flow, net worth, assets, and the companies' prospects for future growth.

In the late 1950s, fundamentalists ruled the day, and Russell felt so frustrated by what he saw as the so-called experts' ignorance that he began writing a market letter based on the Dow Theory for his friends. Soon people he didn't know began asking him for copies, and he started charging something — he thinks it was fifteen dollars — to cover the cost of the postage. When he had perhaps forty or fifty subscribers, maybe twenty of whom he didn't know, he was contacted by the editor of *Baron's* (the influential financial newsletter), who asked Russell to write a column about the Dow Theory. Russell obliged — and placed the ad for his newsletter in the same issue that carried his essay.

Despite all the money that poured in, Russell says, it took him about six months to believe he could develop a serious business out of his newsletter. Independent investment letters had appeared as early as the 1890s. But



He and Richard Russell

from the Thirties into the early Fifties, the public generally gave a cold shoulder to the stock market, and Russell says even in 1958 very little was really being written about the market. In retrospect, it was a wonderful time to start a market letter. Widespread interest in stocks was just beginning to perk up, and the public was hungry to know more. "Desktop publishing," then in the earliest days of its infancy, was the perfect vehicle for conveying alternative opinion and analysis.

So every ten days, Russell would crank out four pages of instruction and exhortation: "rereading the market," refining the Dow Theory. "In the old days," he explains, "when the theory was first used, they didn't have the daily advances and declines, the daily new highs and lows. The Unity Average didn't come into being until 1929. So as new material and new devices have come in, I've been able to use them, just to back up the basics." As Russell settled into San Diego — and the rhythm of life as a financial expert —

he also took his first tentative steps in a radical direction. Other men had quickly followed Russell into the financial newsletter business, among them such legendary figures as James Dines, Joe Granville, and Harry Schultze, and the growing brotherhood adhered to a literary style characterized by its very impersonal, institutional tone. Personal commentary was "almost forbidden," Russell recalls. Yet he found himself wanting to know more about the personal side of his fellow letter-writers, and contact with his subscribers increasingly made him feel they wanted to know more about him. So Russell started allowing them glimpses of his personal life, cautiously at first, but with ever-increasing confidence.

Today Russell's letters (now six pages, biweekly) are stylistically unique. Very striking is their conversational tone, a tone Russell says he struggled for years to master. In contrast to the spiritless, jargon-choked prose to be found in so many investment newsletters, Russell's breezy offerings read like the kind of correspondence once commonly exchanged between literate, opinionated friends with wide interests. Russell still begins every issue by talking about what's happening in the stock market. Over the years, he also has added commentary about the dizzying array of other investment vehicles now available, everything from commodity futures to foreign stocks.

Yeah, believe it or not, Big Mac is also Mr. Big Land. But compared to the US government, McDonald's is a piker. Look at these figures. The government owns the following percentages of land in these states: Alaska 45% government owned, Arizona 44%, California 47%, Hawaii 98%, Idaho 63%, Montana 29%, Nevada 85%, New Mexico 33%, Oregon 49%, Utah 63%, Washington 29%, Wyoming 49%. AMAZING STATISTIC: DEPT. 75% of NYC's 15,000 restaurants go broke every five years. 30% of all the white families in the US are single parent families. An astounding 60% of all black families are single-parent families. Male alcoholics outnumber female alcoholics 7 to 1....

Sometimes he lectures his readers about basic investment principles. Sometimes he bluntly assesses current politicians.

Dow Theory Letters, October 22, 1986: "How did Congress get away with doing literally nothing on the near-crisis problem of the federal deficit? Easy, they got the nation looking in another direction, and the direction was the 'national drug problem.'"

Dow Theory Letters, March 23, 1987: "I don't trust Reagan's intelligence or analytical ability... What [the public] sees is a well-meaning, hardworking, aging president, a man who is careless, lazy, and anything but a searcher. And every so often he tosses in something completely off the wall. In December he outlined the attractions of the business of raising water buffalo. In January he painted a word picture of a scene he witnessed in Harlem: he also in 1942 involving the great jazz pianist Thelonious Monk. Earlier this month, he published an enthusiastic paragraph that aired the opinion of Auguste Nguyen, the cashier at E.F. Hutton's La Jolla office, that Uruguay is one of the world's remaining bargain paradises."

"It's a fun guy to read. He's just a crackpot writer," says Kennedy Gammage, another La Jolla who writes an investment newsletter (with a much smaller circulation). "The *Richland Report*. Some of Russell's fans do praise other things about his work. For instance, San Diego State University business professor Bill Nye asserts that Russell "knows more about the history of the stock market than any man alive." Geraldine Weiss of La Jolla, who writes the successful *Investment Quality Trends* newsletter and has known Russell since more than twenty years, cites his honesty. "You do get the impression that he is expressing a sincere opinion, if not always a popular one," she says. But the one thing everyone seems to agree on is that Russell's writing ability is one of his major assets. "People sort of think of his newsletter as an old friend," says Mark Hulbert. "They want to curl up in an armchair and read it."

Hulbert, however, isn't one of Russell's biggest fans. He is in fact a formidable critic. The *Investment* of this industry, Hulbert in 1980 started the *Hulbert Financial Digest*, an institution whose primary function has been to rate the quality of the investment advisory letters' advice. By 1985 Hulbert had a reputation for monitoring the gurus' performances more thoroughly than anyone else had ever succeeded in doing — and his circulation was up to 14,000. Among those who haven't stacked up well in his appraisals is Russell.

Hulbert's basic method has been to build model portfolios based on the recommendations of each newsletter and then to check on how much money the portfolios actually make (or lose). For any adviser to "beat the market,"

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that adviser's portfolio must increase in value by more than the increase in the Dow Jones Industrials and their reinvested dividends. By that measure, Russell's performance has been dismal. According to Hulbert's figures, if you started in June of 1980 with, say, \$5,000, and followed Russell's advice, five years later you would have had \$6,020. In contrast, if you spent the same money on the thirty Dow Jones Industrials, you would have ended with \$10,040. Russell's overall gain (as

Hulbert calculated it) was just 20.4 percent, whereas the ten hottest newsletter writers racked up gains ranging from 27.9 to 92.6 percent. (Russell wasn't the worst, though; the *Holt Investment Advisory* was down 28.8 percent, and the *Granville Market Letter* scored a miserable -45.3 percent.)

In a recent phone interview, Hulbert did express some discomfort with his own ratings of Russell, and he added that as of the beginning of this year, he decided to stop rating Russell's performance altogether. The problem, Hulbert says, is that Russell rarely offers clear, specific investment advice the way many of his competitors do.

"We also have a 'clarity rating,'" Hulbert says, adding that out of about one hundred newsletters studied, "we rate him lowest in clarity." Practically, that has meant that Hulbert has had to do a lot more guessing as to exactly which stocks should be included in Russell's "portfolio" than in those of advisers who precisely spell out which stocks to buy or sell, and when.

A shadow of irritation passes over Russell's features when the subject of Hulbert arises. He asserts that Hulbert has been applying to *Dow Theory Letters* a criterion that simply isn't fair.

Hulbert's business revolves around checking on the investment advisers' portfolios, but although Russell does at times recommend buying specific stocks, he says he consciously has steered away from recommending specific portfolios. "One of the reasons I've stayed in business this long is that I don't do what these other guys try to do, which is lists of stocks to buy, and so forth. Any brokerage house can do that for you," Russell says. "I've just found that over the years, these guys who provide the portfolios don't do well. They do well in the bull market, but the old saying is, 'There are no geniuses in the market; there are only geniuses for a while.'"

Besides, Russell adds, he thinks knowing which stock to buy is not difficult. "I think that the market's overdue. If the market's right, it's really no problem picking stocks. You can buy a good mutual fund. There's an old adage in Wall Street that says, 'Don't tell me what to buy; tell me when to buy it.'"

Hulbert also has evaluated market timing of various market newsletters, and by this measure Russell appears to have done better, chalking up a gain of about fifty percent over a five-year period. But Russell stresses that the majority of his subscribers tend to be very

sophisticated investors who don't want to follow anyone's directives blindly. "They're not looking for hot tips. They're looking for appraisals of the market. Their problem is not, 'What stock do I buy?' They're looking for ideas, perspective. They want to check their own concepts against mine. A guy may subscribe and disagree with my whole market forecast, but he's interested and he tests his own opinions against mine." The best Russell can offer, he says, is to tell his readers what the market probably will do, based on all the cumulative years of study and insight provided by the Dow Theory.

There are those — namely, the brotherhood of business professors — who blantly say that a "technical" theory such as Russell's can't even do that. Finance professor Bill Nye at San Diego State, who deeply respects Russell and believes that technical analysis can work "handsomely," is one of a tiny minority. Most academics think technical analysis such as the Dow Theory "is a pig in a poke." Dye concedes, "There really is no solid theoretical framework for technical analysis." Dye's colleague Robert Hutchins asserts, "Hutchins says business professors furthermore have conducted one rigorous study after another, trying to confirm that charting past stock market activity can help one to beat the market, all with no success. Hutchins says the academic community looks slightly more favorably upon fundamental analysis (picking stocks based on a study of individual firms) — but not much more favorably. He says most academic studies instead show that investors do best of all by simply throwing darts at the Wall Street Journal — that is, by picking them at random."

Thomas Warschauer, an associate dean in SDSU's College of Business

Administration, elaborates that business professors don't deny the existence of bull and bear markets. They acknowledge that there may even be broad patterns to stock market behavior. The problem, Warschauer says, is that "the patterns are not something that would help you predict the future."

Relatively small shifts in timing can throw everyone off. "Even if there are cycles, they change enough so that you can't use them," Warschauer says. But, "It's very hard to convince an individual that the world is not forecastable." Warschauer says, "It's very appealing to think that the world is more orderly than it really is. We've never been here before. We'll never be here again. Tomorrow's a new day. And that bothers a lot of people."

Dow Theory Letters, December 31, 1986. Some people claim that the market is a "random walk," and that no amount of study and

no system can make sense of Wall Street. In my opinion, I know they're wrong. The market possesses a logic as surely as plants grow and as surely as the sun rises.

Russell thinks the academics' hostility toward technical analysis resembles the hostility between orthodox medicine and psychology. Psychology isn't scientific enough for the doctors, he says. "They don't care if the fact is that in many cases it works. They're interested in scientific proof, and there is no proof, say, that psychoanalysis works." Using the Dow Theory "is very much like surgery," he continues. "Just from experience, we know that if the guy has an inflamed appendix, we cut it out. Technical analysis is really a matter of trial and error. We know that when certain patterns appear forty or fifty or sixty percent of the time, it'll do this or that. It's a cause-effect thing. There's no scientific proof for it."

He doesn't pretend that he's never made mistakes. Russell says probably the worst one in thirty years was during the bear market of 1962. Stock prices hit bottom toward the end of that year, and Russell claims his Dow Theory indicators told him that the worst was over. "But I had preconceived notions we should go into a major bear market worse than the '62 collapse. I just thought it should go lower, and the market thought differently." For about a year, he stayed bearish, "fighting the market" and missing out on profits as stock prices rose.

He says that incident taught him his lesson, and in 1966 he correctly called the bull market top. By the late Sixties, he began telling his subscribers to buy gold, and he says people made fortunes on that recommendation. But his most famous call occurred in 1974, a year

when the Dow had sunk below 600, "and many on Wall Street... were on the verge of real panic," writes Peter Brimelow in his 1986 book on investment newsletters, *The Wall Street Gurus*. "Conspicuously" keeping his head amid all this was Richard Russell of the *Dow Theory Letters*. "Brimelow writes, 'Russell had been unbelievably bearish since 1966, and many people were beginning to think he had got stuck in that position. But on December 20, 1974, he put out a special issue announcing that, although on December 6 the Dow Industrials had broken through the previous low made in October and reached 577.6, the Dow Transportation Average had not made a new low and therefore had not confirmed the bearish primary trend. The odds were better than fifty-fifty, Russell concluded, that the bear market was

(continued on page 16)



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MARKET

(Continued from page 2)

over. This turned out to be one of the outstanding calls of recent market history. The market rebounded fiercely in early 1978. On January 27 both the Dow Industrial and Transportation Averages surpassed the highs they had made in November, and Russell announced a Dow Theory confirmation of the bullish primary trend. "Within months the Dow was over 800."

Russell is proud of that forecast, but he doesn't particularly exploit it to sell more newsletters. His sales approach is remarkably subdued, in fact, in this industry that has developed junk mail promotions into an exclamatory art form. (One sales letter currently making the rounds, for instance, touts its newsletter writer as "the man who has made more money for more people than any investment adviser in history.") When you call Russell's office and ask for subscription information, you

receive only a sample issue and a purem only for sending back your money. In person, and in his newsletters, Russell's style is more laden with caveats than come-ons.

Dow Theory Letters. December 31, 1986. What I prefer to offer is PROBABILITIES. And I'll let you in on a secret that I learned the hard way: anyone who offers more than probabilities when the stock market is concerned is either a charlatan or an egomaniac.

But maybe, after all, that's the secret of the craftiest fortunetellers: to look ahead and artfully describe not one vision of the future but some of the many possibilities. Then, later, people can look back and say, yes, he told us about that. Russell has learned the uses of ambiguity, and he says as much. "If they want answers, I'm the wrong guy," he declares. "The older you get in this business, the more you realize you can't provide the answers all the time. Sometimes I just say what the problems are. Like right now, it's so complex, there isn't anybody alive who knows exactly what we're headed into."

The current stock market provides a

good example. For months Russell has been frankly nervous about it, for months he's been saying it looks like Dow's classic "third stage" of a bull market, the stage just before a collapse. So he's been urging his readers to sell their stocks. He's urging them to buy gold. Yet as of early this week, his Dow Theory indicators still had not shown the onset of a bear market, and Russell has acknowledged that the Dow Jones Industrials could climb from the 2300 range to 3000. Maybe to 3500. He says he hopes that will happen. He just doesn't want to bet on it. "It does not look good."

He says he hopes the current bull market is a precursor to a global boom. Russell has heard inspiration all scenarios, and in December he outlined one for his readers: Stunning breakthroughs in computer technology make natural resources less important. Low American taxes attract the best brains in the world, as well as entrepreneurs and investors. That pressure forces other countries to cut their taxes too, and world productivity soars. It's

all "certainly plausible," Russell declared in this issue.

But more commonly in recent months, he's offered his readers grim fare. Last October he dabbled in science fiction, with a look at a 1995 reunion of today's stock market gurus (himself included), all reminiscing about what had precipitated the Great Disaster. In November he offered a list of seven nightmarish financial disasters. One day recently, sitting in his living room, Russell continued on the same bleak note. "The country is basically sort of bankrupt now," he said. "We're a banana republic now. There's just no easy way out, unfortunately. The whole country is over its head in debt. Up to now the easy way has been to sell the debt [that is, to sell treasury bonds to foreign investors, principally Japanese]. But we're coming to the end of the road there. Ultimately, you've got to take the pain. We've been putting it off for decades, by borrowing. But we can't put it off forever, because the pain could take the form of 'all-out inflation,'" though Russell thinks a

worldwide deflation/depression is more likely. "When this thing happens, everybody's going to get hurt. The winner's going to be the one that gets hurt the least."

That's one reason he thinks it's useless to talk about escaping the coming financial disaster. He revealed another reason in one of his issues last August. Russell reprinted a letter he had received on his birthday from Harry Schultz, editor of the *International Harry Schultz Letter* and confirmed prophet of doom. It was the kind of warning to send chills down anyone's spine. "I'm coming to the opinion the whole scene will disintegrate before too long," Schultz warned.

Deflation, depression, credit crash, banks closing, runaway AIDS plague, US exchange controls, Orwellian New 5-bills, earthquakes (California flattened), RK moves to Monte Carlo? So, it's out of the USSR or West is at mercy of USSR, Big Brother supremacy over the individual. I fear a gross new scene, where we all live... A New Dark Age looms.

Didn't Russell want to join him (and

several other newsletter writers) in Monte Carlo? Schultz implied: Russell then reprinted his answer.

Sure I'd like to join you, but it could only be for a few weeks. Then it would be back to the USA for me. Harry, I know you've been saying for years that the US is heading for major trouble. And I'm not going to argue with you, because I'm afraid you could be very right. And Monte Carlo sounds fabulous, and what's more I've got the wherewithal now to pack up and move to Monte Carlo and well... as to where there we'd probably have the time of our lives, but I can't do it. And I'll tell you why in a single sentence: my heart... it's rooted here in the US. Harry, if Monte Carlo was paradise itself (and it may well be) I still couldn't leave. My roots are too deep. Harry, they go down into half the states of the union.

Russell then spent more than a single-spaced page telling Schultz (and Russell's readers) about those roots, about the great-great-grandfather who served as an officer in George Washington's army ("He was a Jew, which makes me a kind of a rare bird, a Jewish Son of the American Revolution"), about the great-great-grandfather killed in the Civil War, about his grand-

father and his father and his hapless uncle Irving. He talked about his mother (a best-selling author who lives now in La Jolla), and about each of his ex-wives and all his children, and his current wife Fay, and Russell concluded, "I can't pack up and leave the US... Harry, I know you probably disagree with me, but the US is where the 'Freedom Buck' stops. If this country can't survive one way or another, then I don't know how I'm going to survive or my family is going to survive either. I'm a football fan, and they don't play football in Monte Carlo. That's one thing that worries me about moving. The other is that my family has had too much blood spilled on American soil... This is where my heart is, Harry, and if the ship is going down I guess I'm going to go with it. In the meantime, I'm writing my head off as usual, trying to do some good, and trying to get a few ideas across."

Although Russell didn't write about it in that letter, there's another reason he's not about to retire... to Monte

Carlo or elsewhere. He's addicted to being a financial guru. He's addicted to reading all those newspapers, to sifting through all that information, to trying to master the endlessly challenging puzzle of the market. Russell says he's often wondered how many man-hours are applied to the stock market every week. "It's unbelievable! Millions of hours, trying to figure this thing out. When a million people are out trying to dig into the same thing, it becomes very, very difficult. You're really fighting the best minds in the country." But it's a fight with the power to hold a man, to make his pulse race even after thirty years.

You could see that one recent morning when Russell and his wife walked over to the E.F. Hutton office across Herschel Street from the Dow Theory letters' head office. As usual, the Russell's broker was out of town, but Fay casually took command of the computer terminal sitting on his desk. Younger than Russell's eldest daughter, Fay is a quiet,

(Continued on page 10)

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I was a little over a year and a half ago. I left my old, faithful, beat-up Karmann Ghia stowed in a garage in La Mesa and left for Antarctica. Why Antarctica? The adventure, I suppose. The money. The travel. Why not? I wasn't leaving forever. Barring nuclear holocaust, San Diego would be here when I got back.

Of course, I thought about San Diego a lot while I was gone. It was hard not to, especially during the austral winter, those long, lonely, sunless months with temperatures low enough to quick-freeze fish steaks. I thought about the beaches in particular: the PB boardwalk, La Jolla Shores, Black's. I sat in my room listening to the wind howl outside and imagined myself in Seagrove Park at Fifteenth Street in Del Mar, spooning up a frozen yogurt and watching the surfers while the sun warmed my face. I missed it all, missed being able to jump in the ocean and lie in the sun afterwards, missed Balboa Park, Mission Bay, Diego's, Alfonso's, margaritas, chips and salsa.

San Diego is more than just a unique place, I remember thinking. It's a state of mind, a lifestyle, all those cliché terms that are constantly thrown at us. It's an entity unto itself, an oasis on the North American continent, separated by the grace of God and Camp Pendleton from the bloated, foul-breathed goliath to the north.

San Diego, I realized, is a city-beach-ocean complex. Take San Diego and transplant it, all the buildings, parks, and roads, to Illinois or Oklahoma. It becomes just another city in the heartland. Nothing to distinguish it, no special ambience to call its own. But here, nestled in the southwest corner of the nation, hips next to Mexico, shoulders reclining on the Cuyamaca mountains, feel lolling in the waves, here is San Diego. Here is the wide-open feeling, the easy mood, the small-town atmosphere.

Of all of it, I became convinced that the beaches are what give San Diego this mood. The ocean calms the mind, puts things into perspective. Standing at sunset and watching the colors develop over that vast wilderness on our doorstep helps to slow the rush. The beach life—relaxed, separated by desert, mountain, and attitude from the rest of the country. Our own misty little fiefdom.

Even the roads feel open, less clogged, the drivers more courteous, the pace slower. Who wants to rush when spring rains are rolling hills a lush golden

The Native

BY JIM MASTRO



yellow? Only in San Diego, I remember thinking, growing more homesick by the day. I left Antarctica in the middle of October and headed north. I'll admit I didn't pine for home sweet San Diego nearly as much while I was lying on the beach in Australia or while I was traveling through the South Pacific. But the feeling hit me again hard when I boarded the plane in Fiji, bound for L.A. Home at last. There's no place like home, says Dorothy, and the omniscient "they" repeat it constantly.

They also say you can never go back. Re-entering society after a year of isolation is not easy. The masses of people can be overwhelming, and the pace seems absurdly frantic. The trick is to take it slow. A little at a time. I broke the old Karmann Ghia out of mothballs and went for leisurely drives. Or tried to, at least. I found it was no longer possible to take a leisurely drive in San Diego. Something had happened. Something had changed.

Before I left, it had been my practice to cruise an even sixty on the freeways. It may have been pushing CHP tolerance a bit, but as long as I wasn't passing too many cars, I figured I was safe. The rearview mirror was my best friend. I hit I-4 and went and fell into the old mold. Big joke. I was the slowest guy on the road. I thought my speedometer had gone rusty from disuse. Grannies were passing me! Winnebago! I tried to keep pace, but the old Ghia wasn't up to it. I gave up at seventy, and I was still being left in the dust.

That was only the first shock. I fought my way to Highway 5 and headed north to live my Seagrove Park winter fantasy. Just past Gilman Drive I almost drove off the road into the bushes. Where once lay an ocean of scrub and wildflowers, there was now a sea of rooftops in escrow. The sign said La Jolla Colony, but I couldn't decide whether they were houses or mushrooms. How did they get there so fast?

I found no solace in Del Mar,

TWO VIEWS OF SAN DIEGO

just a parking lot. The whole quaint little oceanfront village was a mass of Detroit's finest. La Jolla was worse, perpetual automotive gridlock.

The list goes on. I've been home for a little over four months now, and I still haven't gotten used to it. Everyone drives faster, but it still takes twice as long to get anywhere as it did a year and a half ago. For the first couple of months, I couldn't understand why I was always late for appointments. Rush "hour" now lasts from 3:00 to 5:30, and people are on the roads at 5:30 in the morning racing to work. 5:30! I used to see rabbits on the road at 5:30.

If I don't see them now, perhaps it's because they've been sent packing. The Developer Demon is loose and hungry. Vast stretches of the tablelands in Mira Mesa are turning white under the bulldozer's blade. The road to Poway is being attacked on both sides. Everywhere a seemingly endless plain of condominiums stings the eye. It is as though every major developer in the nation has descended on San Diego County. Everything is up for grabs. No stopping until every square inch in the area is covered. Scrubland is out, condominiums are in. Wildlife is passé, shopping centers are the wave of the future. The San Diego "lifestyle" resumped and set in concrete. The "broad interpretation" of land use I still can't believe what I'm seeing.

I wondered for a while if it were all my imagination, if perhaps I had invented an idealized fantasy concept of San Diego in the icy darkness. So I made a few calls. According to the County

As we glided to a stop at the red light, a gray Mercedes SL sports coupe slid next to our Ford Escort. The beach music blaring from the Mercedes drowned our evening news. We turned to look. She sat there drumming on her gleaming tank, a California blonde with straggled hair, orange skin, white acrylic sunglasses. She turned, however briefly, and gave us a look that revealed nothing more than a consummate, self-confident vacuity. The light turned, she ran her fingers through her hair, shook her mane, and accelerated into the sunset. It was an experience that would be repeated. Sometimes the cars would be Preludes or Mustangs, sometimes the girls would be more or less beautiful, but we knew that we had arrived, refugees from North Carolina in Southern California.

The view of America from an airplane window consists of 1000 miles of farmland, 1000 miles of desert, and 500 miles of Los Angeles. As we landed, I took smug comfort in my prejudices. California—by which we mean Southern California—is a state of mind as much as a place. The land of fruits and nuts where growth is measured not by inches and feet but by human potential. Cuisine means goat cheese and avocado slices arranged on a plate like a Japanese rock garden. Where everybody is from somewhere else, where people celebrate their rootlessness, where conspicuous consumption establishes one's social standing, the trendy mocks tradition, where cocaine is as plentiful as avocados. For those who seek salvation, the spiritual supermarkets are stacked with goods from akido to Zen.

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The Tourist

BY LEONARD ROGOFF



Even James Worthy in the official NBA magazine explained that he hadn't gotten "into" the California lifestyle. Back home in Gastonia, North Carolina, he wasn't accustomed to seeing fourteen-year-olds with dyed hair smoking joints on street corners. His values were different.

Of course, everyone tells us that's Los Angeles. San Diego, where we were headed, is different. The promotional literature presents a more appealing picture. Sailboats silhouetted in a golden sunset. An unspoiled rocky coast. A home on the hillside with sweeping views of sea and snow-peaked mountains. There's theater at the Globe, the Spanish baroque museums of Balboa Park, and the playgrounds of La Jolla and Tijuana. Mexico is only a short trolley-ride away. You can ski or surf, roam the desert or climb a mountain. "You'll love it," I heard time and again. How I dream of returning to San Diego, a young saleswoman told me at Eno Traders in Durham.

I heard other voices. Dissent that San Diego was the land of the living dead, where half the people were in the navy, the other half retired (not to mention those retired from the navy). One friend, who extolled the climate and the theater, did hold one reservation, the possibility of "sudden, unexpected death." He related a gruesome story of a schoolgirl who came home to find her mother murdered.

Where else can you see a Rolls-Royce parked on the street with a For Sale sign and phone number in its window? A friend told us about some out-of-towners who tried to insure their car, a virtual wreck, and were given an astronomical estimate. "It's not your car," the insurance agent sniffed, "it's what you might hit."

The weather is "perfect"; everyone says that. Out here they're downright smug about it. Crisp mornings, balmy afternoons. Warm winters and cool summers make San Diego a year-round resort. A waitress at a local café greeted an unexpected shower—not a images gruff or defiant, but

San Diego? The only people who seem to have any organic relation to this place are the surfers, who at least taste the brine and feel the wind, for most others, their commitment to the place follows the vagaries of the real-estate market.

The stereotypes are true. Muscled, golden boys play volleyball on the beach and ride mopeds with surfboards under their arms. Sylvester Stallone look-alikes cruise in vintage Bentley convertibles. We recently espied a two-tone Rolls-Royce with a personalized license plate that read MIDAS. Some local high school kids, attempting to decorate their gym with a peace symbol for a "Sixties" party, wound up embellishing the place with a Mercedes-Benz emblem.

I recalled the Joad family in *Grapes of Wrath*. On the wall of their Dust Bowl shack, they kept a calendar picture of a farm house in a California orange orchard that promised a new life. They wound up in an abandoned freight car. That freight car's probably a condominium now, renting for \$500.

With a horribly inflated real-estate market, the available housing is in one of these endless projects that creep across the landscape like the Blob in a Japanese horror movie. These subdivisions carry names like Hacienda Vista Villa Estates or El Condo Grande Rancheros. One even had a phony stream cascading whitewater past your doorstep. And these look-alike homes command prices that would drive Michael Jordan to a mortgage broker. Rents and real estate run double and triple what you'd pay in Raleigh, Durham, or Chapel Hill. The idea of actually owning land, a couple of wooded acres, let's say, is simply beyond the capability of any but the lucky toity—but there are plenty of those around.

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Native

(Continued from page 30)

Department of Planning and Land Use and the San Diego Association of Governments, 63,667 people moved to San Diego County in 1985. There were even more in 1986, but those exact figures aren't out yet. The year 1985 also saw a net gain of 34,222 housing units. That is fifteen percent more than 1984, and three times more than 1983.

Statistics publishers R.L. Polk & Co. gave me the skinny on cars. In 1985 there were 86,221 new car registrations in San Diego County. In 1986, 90,365. So between the time I left, in August of '85, and the time I returned, in December of '86, roughly 100,000 people, 55,000 homes, and 135,000 cars were added to San Diego.

To say it's not the same place is to exaggerate understatement. But the thing that confounds me most is

the speed with which these changes occurred. A mere sixteen months has completely transformed the town in which I was born and in which I have spent most of my adult life. Where did it go, our "unique San Diego lifestyle," that elusive commodity so enthusiastically touted by all the TV news anchors? Methinks it is in somebody's pocket, on its way to a Swiss bank.

Trying to make some sense of it all, weighing the rush of impressions and emotions, I've realized something very disturbing. There's been another change in San Diego during the months I was away. A sea change. A change more fundamental than even the glut of cars or the amber waves of condensation. It's a change in mood. I believe our coveted small-town atmosphere is finally gone.

I see this mood change most clearly reflected in the way people drive. It's been said that you can tell the mood of a city by its drivers. L.A. drivers have either a keyed-up, too-much-coffee-and-sugar wildness in their eyes, or else a look of depressed resignation,

aware that they are confined to automotive purgatory. New York-New Jersey drivers have an intense stare, a dog-eat-dog predatory grimace. The old "I'm getting where I'm going and nothing's going to stop me from getting there faster than anyone else and if you get in my way you're dead meat" kind of look.

I used to consider San Diego roads relatively sane, compared to L.A. Now the freeway is full of lunatics. Everyone's trying to go faster than the next guy. People used to glance at the scenery now and again, take in the pleasure of 163 through Balboa Park, or enjoy the spring wildflower bloom along Highway 5 through La Jolla. Now they stare intently straight ahead, glaring at the road, which is their enemy. They seem greedier, more competitive. They drive more aggressively. They're less friendly, less courteous. The lifestyle is different. San Diego seems to have finally entered the rat race.

Perhaps there are advantages to all this growth and change. The economy seems to be booming. And even though the symphony just died, the arts in general seem to be

getting more attention. Maybe it takes a certain level of population and hustle and bustle for a city to get "culture." Is it worth it? Four months I've been back, and I'm still disoriented. Almost every day I run into some new construction, road, or stop light. I've been reluctant to drive into North County for fear of what I'd see. Did it take leaving and coming back to notice these changes? Like planning an acre and coming back to a huge oak twenty years later. Only this tree's been fed growth hormones.

I know San Diego is still orders of magnitude better than anywhere else, in terms of what it offers. But where will it end? Perhaps the explosive, unbridled, unregulated head-over-heels development will finally come to a halt when there is no longer any open space on which to build, when the sewers all back up, when there is no more water. Do I sound upset? I feel as though I've gone away on vacation and returned to find that my home has been burgled. Worse, the burglar is still here, stuffing his bag of loot and thumbing his nose at me.

Tourist

(Continued from page 32)

Carolina monsoon, mind you, just a drizzle — with the awe of a Hawaiian contemplating her first snow. She nearly dropped our tostadas.

Perfect weather means no weather at all. Every day is wonderful, but no day is memorable. I don't mean to sound romantic about shoveling a car from under a snow drift or sliding backwards down Glendale Avenue, but, gosh, if Keats had lived in San Diego, there would be no "To Autumn," and Virgil would have settled for *One Brown*. (Of course, had Keats lived in San Diego, he might have lived into his golden years, but then Shelley would never have written "Adonais.")

Recreation is the prime cultural value out here. As well it should be. The beaches are gorgeous with dramatic cliffs, and the lush, tropical foliage ensures a constant show of flowers. (Unfortunately, the beach in front of our home is closed right now due to a pollution

alert. Besides illegal aliens, Tijuana is the source of a steady flow of pollution.) Purched, Biblical mountains rise as high as the Smokies on the way to the south and east. There's nude hang-gliding at a nearby beach, and surfing and skiing are always minutes away.

All this fun in the sun means that one's body is inordinately on display, and that has spawned a perpetual-youth industry. Good looks carry a premium value. Plastic surgeons advertise their services from wrinkle removal to tummy-tucks. One's body isn't really much different from one's car; there's a penchant for the latest and most exotic model. If it gets old, the dealers will restore it. Maybe it works; in three months, we have yet to see a funeral home or a cemetery.

The food, too, carries through the California promise of making it new. Tomato and parmesan omelets, sardines served with apple slices. We ate at a vegetarian restaurant so self-righteous that it didn't even serve beer. A cover story in *California* magazine begins — really folks, this is no parody —

"The primal California eating experience. A gestalt, if you will, of food and place combined with the quality of light and air and, of course, the vibes of the people around you." (Walter, I'd like an order of gestalt, please, medium rare, hold the goat cheese.) The real pleasures of local eating are the storefront ethnic restaurants — Japanese, Mexican, Vietnamese, Arabic — but these are best found in the seedier neighborhoods, like El Cajon Boulevard, sandwiched between the topless joints, hot-sheet motels, and auto supply shops.

The wisdom that is commonly repeated is that San Diego is not Los Angeles. This is said mostly in regard to the traffic, but that's really no recommendation at all, like saying the homeless problem here isn't as bad as Calcutta's. The freeways inspire rage even when the traffic is moving. Discourtesy is the rule of the road. The freeways force you through canyons, jump mountains, here leapfrog yet another freeway, there swoop downward to the bay. A fascism of pavement, contemptuous of whatever terrain nature ill-advisedly

placed in the way. The freeways' defenders praise them as convenient — "Really, you can get any place in no time at all." I keep hearing, Mussolini, as we all know, kept the trains running on time. It's the journey, not the arrival, that matters.

Tourism in San Diego is another industry, and there are the traps of Seaport Village and Old Town. The former is a totally boutique "reconstruction" of a fishing port landscaped along the lines of a miniature golf course. Here one may sip oversized piña colodas while watching the sun set over the harbor. Old town contains several buildings dating from the early 1800s, but they have been so successfully restored that they look as though they were built only yesterday. The bazaar offers genuine Mexican handicrafts, Guatemalan fabrics, and the best that Taiwan has to offer.

A caddy downtown, the Gaslamp district, shows promise of character, though gentrification threatens it. The El Financiero, a vertical downtown mall, is a festive, Fellini-esque stage set of arches and balustrades.

(Continued on page 24)

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Tourist

(Continued from page 23)

promenades and grand staircases. Architectural critics disdain such places, but people love them, though Horton Plaza has attracted among its well-heeled shoppers a Fellini-esque cast of vandals, pigeon lovers, and sailors on leave.

Northwards are the upscale, picturesque communities of La Jolla and Del Mar with their fashionable main streets, where it's easier to buy a muffin than a muffler. La Jolla, the waterhole of the rich and glamorous in Hollywood's heyday, has succumbed to overdevelopment but still retains some dramatic cliffs and beaches. Torrey Pines State Park is a haven to man and beast — and endangered flora as well. It's one place that man in his wisdom has left alone.

The celebrated San Diego Zoo is

located near downtown, in Balboa Park. Set on a hillside, it offers an exotic respite with its tropical landscaping and fiberglass rock faces. The animals, however, walk leithargically in circles or curl into corners. The tour guide cracks jokes about the gorilla's ugly mug and offers the bear a cookie if only it will blow her a kiss. The San Diego Wild Animal Park in the foothills north of town is not a conventional caged lock-up for animals, but a natural habitat — in human terms, the kind of prison where they send Rangan appointees.

One popular distraction is whale watching. The California grey whale undertakes a yearly migration from the chilly northern waters to the balmy sea of Mexico. Off San Diego's coast, they pause for their rites of mating and birthing. Tour boats packed with sightseers pursue them. It's a kind of cetacean voyeurism, a naturalist's Puffy-second Street. While kids stuff chili dogs in their faces and

the seasick heave their breakfasts overboard, a tanned crew of surfers — the ads promised guided tours by marine biologists — play Ahab. A brief plume of mist is sighted. The tour boats circle closer. Two whales barely surface and then sink downward. The boats stay discreetly behind, since the whine of their engines will distract the whales off course. The whale boats, however, draw a flotilla of Sunday sailors from San Diego's enormous pleasure fleet, and lunches and cabin cruisers crisscross every which way. The whales suddenly emerge a half mile from where they were expected. The boats give chase. Despite the surface comedy, the whales are, as they say in California, awesome. Two rise and dive in harmony, flipping their tails on the way down. Such size, such grace. One suspects in the whales' quiet dignity a sensible contempt for the harassing oceanists.

Am I unfair to San Diego? Of

course, of course. The posturing of the Easterner, with his vaunted culture, does make the locals a tad defensive. To demonstrate their coyness, San Diego's civic boosters are constantly promoting the museums, the theater, and the opera, though the symphony just went out of business. (Hey, things aren't so bad. Doc Watson and the Red Clay Ramblers have been in town lately.) On any frozen day in Raleigh, you'd rather be here on the beach watching the porpoises gambol in the surf than stuffing more logs in your wood stove. But there's more to life, folks, than scenery and climate. We've met several San Diegans contemplating moves to North Carolina; this is no place to raise kids, they tell us. You'll find paradise out here, genuine and ersatz, but it will cost you.

Country roads, take me home. □
This article first appeared in Spectator magazine, published in Raleigh, North Carolina.



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The Bad Good Play



Shen Teh in dual roles

JONATHAN SAVILLE

The San Diego State Drama Department has offered some strikingly good theater this past season, but their recent production of Brecht's *Good Woman of Setzuan* did not fall under that category. The problems of this staging, under the direction of Margaret McKernon, were manifold, but at the center of most of them was the peculiarly ambiguous style demanded by Brecht's plays, a style requiring much more experience and much subtler intuition than most of the student actors could bring to it. In fact, the most interesting aspect of this

production was its demonstration of the extraordinary difficulties inherent in Brecht's idiosyncratic theatrical manner.

The *Good Woman of Setzuan* ("Good Person" is a more accurate, if less idiomatic, translation) is, as the playwright himself indicates, a "parable play." Its story of a generous, tender-hearted woman attempting to survive in a society made up of self-centered exploiters is ultimately a Marxist fable about the difficulty of maintaining humane values in a capitalist society. Brecht's ingenious device for communicating this vision of a morally dislocated society is to split his chief character into two antithetical personae.

The former prostitute Shen Teh cannot make a go of her little tobacco shop because she is a soft, gentle person whom everyone takes advantage of, but in the role of her fictitious cousin, Mr. Shui Ta, she can assume the stance of toughness and coldness necessary for survival in a world of economic competition. The two identities conflict with each other, illustrating the moral dilemma of capitalism as Brecht sees it: the economic system demands, and rewards only those persons who fight against their natural instincts toward kindness, solidarity, mutuality, and "goodness." Capitalism, by its very nature, condemns the "good" person to failure.

This, at least, is the ideological message the playwright conscientiously wished to convey, the sociopolitical meaning of the parable. In actuality (and the same thing is true of all the masterpieces of Brecht's greatest period), numerous elements in the play go far beyond their function of illustrating a Marxist thesis. The gods who give Shen Teh the money to acquire her shop are supposedly in the play as a satire on religious beliefs, but the humorous fairy-tale quality of these figures is independent of their ideological role. Shen Teh/Shui Ta may embody a thesis about capitalist morality, but she is also a woman of engaging charm, her imperfections of her cousin carries with it the fun of all stage disguises; and her masochistic love affair with the selfish and designing Yang Sun has a purely human pathos, in spite of Brecht's attempts to use it as a commentary on the problems of employment and unemployment in a capitalist economy. Again and again, minor characters whose profession or character type is supposed to convey some idea about social conditions under capitalism take on a vigorous, independent life, engaging the audience's attention not with their "meaning" but with their theatrical presence. This contradiction is deeply rooted in Brecht's own complex character, and it pervades his dramaturgy. He intends to instruct the audience, to bring them to an awareness of the abuses they suffer under capitalism, and to encourage them to change the

system. To accomplish these aims, he invents the style of "alienation," according to which the actors must constantly let the audience know that the ideological message is what counts in the play. Neither the actors nor the audience is supposed to undergo that inner emotional identification with the fictional characters that is the goal of realistic theater and acting of the Stanislavskian school. Yet Brecht's own intuitive sense of humanity continually transcends his ideology; in spite of himself, he creates characters whose energy and pathos are so great that both the actors and the audience almost inevitably empathize with them in a nonrational, emotive way in principle precluded by the theory of alienation. The dilemma created by this self-contradictory dramaturgical method is built into all the major plays of this great modern playwright: *Mother Courage*, *Pandora*, *Galileo*, *The Caucasian Chalk Circle*, and of course *The Good Woman of Setzuan*.

It is a dilemma that cannot be avoided when these plays are brought to the stage, and the way it is confronted establishes any production's possibilities of success. Some productions, of the politically activist sort, underline the alienated style and the ideological message at the expense of the play's humanity and playfulness. Other productions (most American productions are of this sort) emphasize the realistic and sentimental elements at the expense of the ideology, so that audiences come out of the theater thinking that *Mother Courage* is a touching family drama, *Chalk Circle* is basically a love story, and *Good Woman* is chiefly about the personal problems of a prostitute with a heart of gold. It is only a very rare production that gives full weight to both sets of elements and so achieves a realization of all the playwright's intentions, both conscious and unconscious — the intentions of the committed Marxist, the intentions of the sympathetic observer of human affairs, and the intentions of the consummate man of the theater. The director must be as subtle and inventive as Brecht himself. The designers must

balance the abstract and the concrete, the severely structural and the warmly colorful. And above all, the actors must project extremely strong characteristics that seem at once real and artificial, vividly present and disinterestedly illustrative. There is no acting style more demanding than this.

It is therefore hardly surprising that San Diego State's student actors, with some minor exceptions, failed to master a difficult style that has confounded actors of far greater experience. On the one hand overacting, and on the other failing to create a centered character, they seemed neither real nor forceful, and it was im-

possible to feel engaged by them on either the personal or the ideological level. Only Jeff Wolf somehow managed (through intuition, sheer talent, or an understanding of Brecht found nowhere else in the production) to toe the subtle Brechtian line, with his discrete, ebullient, and artfully stylized characterization of the barber, Mr. Shui Fu — but this is a very minor role and scarcely enough to sustain a very long evening.

The length of the play was an obtrusive fact of this production, principally because the quintessentially Brechtian theatrical fullness of each moment was so nobly absent. The direction made little commitment

to either of the possible extremes of interpretation. The alienation effect was attempted by the announcement of each scene, but precious little ideological instruction went on; few people in the audience can have been aware that *Good Woman* is, in any sense, a Marxist play, or have gotten the political point of Brecht's numerous illustrative incidents. At the same time, there was a general atmosphere of sluggishness and emptiness in the action and the stage pictures, without the rich and vital density of life, character, movement, and society that is pervasively suggested by the script and that is essential if the audience is to respond emotionally and im-

aginatively to what is happening on stage. Imagination, indeed, was in short supply throughout, with no memorable inventions of staging to re-create the freshness of the playwright's vision.

One must admire the courage of the sincere theatrical artists who participated in the production, while sadly deploring the results, perhaps unavoidable in such circumstances. It is doubtless useful to encounter proof that *The Good Woman of Setzuan* is an extremely hard play to produce well. But it would be unfortunate if the State production convinced its audiences that *Good Woman* is a bad play and hence impossible to produce well. □

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Just Us Crickets



JOHN D'AGOSTINO

A major reason why the late Buddy Holly is held in such high esteem by other songwriters and recording artists is because while the legendary Fifties rock and roller is credited with having originated a definable style, his music is notable for its interpretive malleability. A partial list of the pop artists who have recorded memorable versions of Holly's tunes include the Beatles ("Words of Love"), the Rolling Stones ("True Love Ways"), Peter and Gordon ("True Love Ways"), James Taylor ("Everyday"), Blind Faith ("Well All Right"), and self-appointed Holly tribute artist Linda Ronstadt ("That'll Be the Day," "It's So Easy," "It Doesn't Matter Anymore"). The fact that those songs were readily adaptable to the distinctive styles of their interpreters attests not only to Holly's

creative versatility but also to his influence on much of the pop and rock that came after him. But it also reflects rather nicely on the input of his back-up band, the Crickets, two of whose original members were on board when the band played the Belly Up Tavern last week.

Now middle-age men with more hair on their chins than on their heads, the touring version of the Crickets includes originals Jerry Allison (vocalist) and Joe B. Maclin (bass), guitarist/vocalist Gordon Paine, and recent addition Rick Durrett on keyboards. Especially in the case of Allison, who co-wrote many of the tunes generally credited to Holly, the public's relative ignorance of the Crickets' participation in molding the "Buddy Holly sound" is an egregious slight. Equally important as songwriting credits were the Crickets' instrumental contributions; in a music largely identified by its creaky, clacking rhythms, bassist Maclin's steady

throb, Allison's imaginative, locomotive drumming, and sometime second-guitarist Niki Sullivan's accentuating strumming were integral to the sound that since has been attributed to Holly alone.

If their rightful claim to a share of the Holly legacy weren't sufficient justification for their touring and playing his songs, then the fact that the Crickets have been a separate entity since they split from Holly in late 1958 would make up the difference. Thanks to the efforts of Holly's producer and eventual manager, Norman Petty (who maddened the attributive waters by including his name in the songwriting credits of tunes he had little to do with), some of Holly's music was released under his name and some under the group name. When Holly made the separation official by going solo, the Crickets carried on under their own banner, with Allison the one constant in an ever-changing line-up. Except for occasional periods of inactivity, they've been busy ever since.

At the Belly Up, it didn't take long for the current personnel to answer any questions as to authenticity or motives. Opening with zesty renditions of two Little Richard classics — "Slippin' and Slidin'" and "Keep a Knockin'" — the Crickets set the pace for an evening of high-energy rock and roll that might have surprised the younger members of the audience. Perhaps unwittingly, they also provided a demonstration of how much the Crickets influenced Holly's sound. Instead of playing those opening tunes in Richard's heavy-handed manner, the band gave them what we've come to think of as the Holly treatment — complete with shuffling guitar rhythms and hiccupping vocals by Paine. That Holly's style was derived from a form of "country-hop" popular in his native Texas in the early Fifties was underscored when keyboardist Durrett played a "fiddle" solo in the middle of "Keep a Knockin'"; using the sampled violin sound stored in his Emulator Enigma synthesizer.

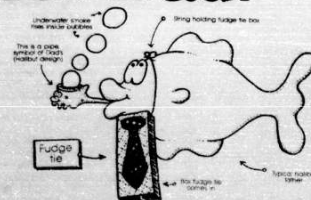
With the crowd primed and ready to dance, the Crickets plowed through a series of Holly chestnuts. Before they'd finished the first of two sets, they'd performed "Oh, Boy!," "Rave On," "Maybe Baby," "Everyday," "Well All Right," "That'll Be the Day," and a particularly forceful "Peggy Sue," which prominently featured Allison's familiar, galloping snare-drum part.

Qualitatively, Paine proved himself a more than adequate substitute for the long-lamented Holly, who with fellow Fifties rockers Richie Valens ("La Bamba") and the Big Bopper ("Cherry Lee") died in a 1959 airplane crash in an Iowa corn field while on tour. Paine — whose voice even sounds like Holly's — perfectly reproduced the Lubbock Legend's signature vocal style ("a-hey-heh") and played some racy, charming rhythm guitar. The grit and occasional ferocity of the band's playing belied not only their age (paucity, gray-bearded Allison will be forty-eight this August) but also their appearance. With their neatly cropped hair and polyester shirts, from men Paine and Maclin might have looked like vacationing dentists, but they performed like the Texas-fried rockers they are.

In addition to Holly-fied readings of Billy Joe Royal's "Down in the Boondocks," Chuck Berry's "Brown-eyed Handsome Man," and Eddie Cochran's "Summertime Blues," the Crickets performed several of their own compositions that are not associated with Holly. These included Allison's "More Than I Can Say" — a tune covered by Bobby Vee and more successfully by Leo Sayer — and a couple of songs from the band's upcoming album. Paine's easy "Rockin' Socks" was driven by Fifties-style horn parts played by Durrett on the Emu, while Allison's "Holly Would (Whenever He Could)" relied with enough conviction to overcome its title's unfortunate play on words.

Ironically, the Crickets' new album will be produced this summer in England by long-time Holly fanatic Phil McCartney, who a few years ago purchased for millions of dollars the rights to the entire Holly song catalogue. Judging from the verve the Crickets brought to their readings of some pretty dated material, and considering both the quality of the newly pressed tunes and McCartney's expertise on all things Holly, the Crickets opus could provide much-desired and long-overdue recognition for musicians who were two-thirds of the famous Holly sound. And if the enthusiastic reception given the band by a modest but demonstrative Belly Up audience is any indication, there is at least one place peckers of support for the record in all the places visited by the hard-rock quartet.

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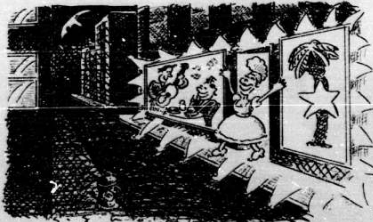
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Street Of The Star



ELEANOR WIDMER

The Restaurant: Tropical Star
The Location: 644 Fifth Avenue (between
 Martin Luther King Way and G Street)
Type of Food: Latin American and
 Caribbean
Price Range: Dinners with soup or salad,
 \$5.00 to \$9.00
Hours: Closed Sunday. Open Monday
 through Saturday, 7:30 a.m. to
 10:00 p.m.

The Restaurant: Red Sea Restaurant
The Location: 477 University Avenue
Type of Food: Ethiopian
Price Range: Dinner entrees, \$4.50 to
 \$6.95
Hours: Open daily, 9:00 a.m. to midnight

Many years ago, a waitress who saw me
 eat the body of a lobster while rejecting its

claws whispered some words of advice that
 have resounded in my mind ever since.
 "The sweetest meat," she intoned, "is
 found in the tightest place." This pithy
 phrase is applicable not only to lobsters but
 to restaurants as well. Sometimes you will
 find the most satisfying meals in unsus-
 pected quarters.

Two new ones have surfaced recently that
 aren't in the classic neighborhoods but
 which will provide you with very good
 meals at astonishingly low prices. Especial-
 ly interesting for those who seek out the
 unusual, these restaurants prepare ethnic
 dishes that you aren't likely to come upon
 too often. During the summer months,
 when it's light out until 8:00 p.m., it's
 easier to try the places that seemed like too
 much effort when the days were short. If
 you arrive as early as possible, you can
 have a leisurely meal and still be on your
 way before dark.

The first of these is called Tropical Star,
 and it's located in the Gaslamp Quarter on
 Fifth Avenue between G Street and
 Martin Luther King Way. Admittedly this large,
 clean, tastefully decorated dining room is
 surrounded by some raunchy movie
 theaters, but you're there to eat, not to see
 porn flicks. This end of Fifth Avenue has
 a big-city feeling to it. Several of the old
 houses still bear old-fashioned fire escapes.
 Standing on one of them was a solitary man
 who peered down into the street, while
 behind him the somewhat stark lights of his
 apartment revealed high ceilings, intricate
 woodwork, and the look of artist's
 quarters. The garish neon of the movie
 houses with their tawdry girlie shows con-
 trasted sharply with the contemplative man
 on the fire escape. The scene could have
 leaped out of an Edward Hopper painting.
 And there, freshly constructed from what
 was once an arcade, was Tropical Star,
 which advertises itself as serving Latin
 American and Caribbean cuisine and
 whose owners are full of exalted hopes for
 its future.

The room itself has been painted in
 colors of tropical seas, pale blue-green in-
 terspersed with bands that are reminiscent
 of coral sand. The booths and tables are
 new, the table coverings and napkins lively
 and attractive. At the far end is an open
 kitchen, where you can see the chef-owner
 at work. To one side is a grocery section,
 where you can buy Latin American
 specialties, particularly those from Puerto
 Rico. The couple who own Tropical Star
 are from Puerto Rico and Colombia,
 respectively, on weekends, a musician
 plays a Colombian harp whose sounds
 combine a classical guitar with a harp.
 Tropical Star is attempting to be more than
 a storefront restaurant. I hope it succeeds.

Except for Sunday, the restaurant is open
 every day and serves breakfast, lunch,
 and dinner, all at low prices. The most ex-
 pensive breakfast is \$3.99 and offers two eggs,
 carne asada, and arepas (corn flour griddle
 cakes). For the same price at lunch, you
 may have arroz con pollo (rice with

chicken) with Puerto Rican-style beans or
 roast pork with white rice and beans. Don't
 forget when served beans to pour them over
 the entrée. South American-style, rather
 than eat them separately as we do for
 barbecue.

Most of the dinner entrees, which arrive
 with soup or salad, cost about \$6.00. The
 most expensive item, New York steak and
 large shrimp, is \$9.00, but it's best to order
 the ethnic specialties. Most dishes list the
 country of origin, and you will find offerings
 from Puerto Rico, Venezuela, and
 Colombia, as well as some from Spain.

As in so many ethnic restaurants, the ap-
 petizers are as tempting as the entrees
 and shouldn't be overlooked. Try an
alcopurra, or a croquette made of grated
 banana and filled with spicy beef: a
 Colombian-style *empanada* prepared from
 cornmeal and stuffed with beef and
 potatoes; a *papa rellena*, or deep-fried
 potato and beef dumpling; and a variety of
 fried tropical fruits of which the green
 plantains are the least interesting and the
 yuca has the taste closest to a sweet potato.

All of these cost \$1.50, except the *papa
 rellena* (my favorite), which is \$1.75.
 Soup or salad come with the entrees.
 Select soup or salad. We had beef
 vegetable soup made from scratch, which
 was wonderful. Of the several entrees we
 tried, only the fish in garlic sauce can be
 dismised with. Although the fish was
 fresh, it arrived with its edges curled. It
 appeared unappetizing and was too salty for
 any of us to eat (\$6.00). However, the
 chicken with rice and beans (\$5.00) is a
 great buy as well as flavorful, and so is the
 roast pork with rice (\$5.50). The Colum-
 bian combination plate, consisting of strips
 of beef, rice and beans, fried plantain, and
 a griddle cake, is filling, fresh, and offers
 a large amount of food (\$6.00). The
 Venezuelan combination is similar except
 that the seasoned beef is shredded rather
 than in strips.

One of the unique dishes is a Puerto
 Rican tamale prepared from grated green
 bananas. The outside is somewhat

gelatinous, but it's filled with spicy pork.
 This is a good dish to share — a little bit
 is interesting, and it's not like a Mexican
 tamale (\$6.00). We concluded our meal
 with a first-rate flan (\$1.25).

The enjoyable Colombian music pro-
 vided a nice background to a fine eve-
 ning. Our bill with appetizers, entrees with
 soup, one beer (the beer came from Mex-
 ico and Central and South America), one
 coffee, and tip came to \$11.00 each. The
 owners used to operate the San Juan
 Restaurant, which was cramped and on a
 sorry street in East San Diego. My friends
 and I hope that Tropical Star flourishes
 downtown.

The second good ethnic restaurant is an
 Ethiopian one called Red Sea Restaurant.
 Its greatest drawback is the location at one
 of our city's grimmer streets, in the 4300
 block on University Avenue. Unlike
 downtown, which has a vitality all its own,
 Red Sea fronts a bleak street, and the in-
 terior is a large, square room with few
 decorations. There's a television set in one

corner that plays a noisy video of Ethiopian
 scenes and music, but the place is not par-
 ticularly festive. However, this is compensa-
 ted for by the loving owners, the swift
 service, the authenticity of the food, and
 the tiny prices.

All entrees are served on top of injera,
 a soft, pancake-like bread that is spongy.
 Additional injera is served to be used to
 pick up your food. Almost everyone at Red
 Sea used fingers and bread rather than
 utensils. My escort, who tended to be a
 slow eater, seemed to take forever to finish
 his plateful when he used injera to scoop
 up his food, so finally he asked for a fork.
 Traditionally in Ethiopia, you not only eat
 with your fingers, you eat the underlying
 injera itself. That is, you eat your bread
 "plate." But don't hesitate to ask for a fork
 straight off. Unlike some restaurants in
 which you are supposed to eat with your
 fingers, no hot water is brought to the table
 for cleaning purposes.

The menu offers several lamb dishes, but
 no lamb is served. Beef is substituted for

all dishes described as having lamb. The
 owner will explain that his reason for not
 using American lamb is because it's too
 fatty. Actually, in a house whose highest
 entrée is \$6.95 and most entrees cost \$3.50,
 lamb is too costly. But there are plenty of
 other dishes that are well prepared whose
 cost is minimal.

We began with the one and only ap-
 petizer, *sambusa*, a deep-fried pastry shell
 that's stuffed with either meat or lentils.
 Try one of each, as you can easily eat
 several without strain (\$1.00 each). For my
 entrée, I had the Red Sea special. This con-
 sists of a huge platter that holds a large
 round of injera on top of which were cubes
 of beef (in place of lamb) that had been
 sautéed, beef stew, chicken in sauce (mild
 or spicy), a hard-boiled egg, cabbage,
 green beans, potatoes, carrots, and puréed
 lentils. All of these were interesting and
 good tasting. The beef cubes were tough,
 or as it is euphemistically said, "chewy."
 But you can hardly expect filet mignon at
 those prices. Keep in mind that if you order

lamb, you'll get beef, and unless the beef
 is stewed, you'll have to do a lot of chew-
 ing. I enjoyed the chicken and the lentils
 the most — the vegetables tend to be over-
 cooked. This large amount of food costs
 \$6.95.

My friend had a combination vegetable
 plate with lentils and the aforementioned
 vegetables. Out of generosity, some beef
 stew was placed on the injera. If you are
 a strict vegetarian, be sure to say so. The
 combination vegetarian platter costs \$4.50.

Quite a few large parties were at Red Sea
 the night we were there. It's one of those
 offbeat places that you can't discover unless
 you're directed there. Red Sea is not for
 people who prize ambience over cuisine.
 If you are a food adventurer, like Ethiopian
 specialties, and have no qualms about a
 storefront in East San Diego, then Red Sea
 is a good find. It serves breakfasts of in-
 jera bread and chicken soup and stays open
 nightly until midnight. Our dinner for two
 on a Saturday night came to \$13.00 without
 tip. That's living it up! □

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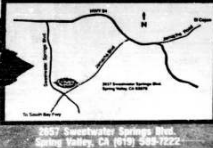
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So Many Grains of Sand



DUNCAN SHEPHERD

The line between what happened off screen in the course of production and what happens on screen in a walk-on role, even though perfectly equal to the task, would be found to be overlaid and hazy in relation to the over-present and indispensable cinematographer, the mood-setting musical composer, whomsoever *Alvin*, to continue the example, could be said to be over-produced; so could *Raiders of the Lost Ark*; so could *E.T.* *Star Trek* (the original one) couldn't — or rather, shouldn't, but was anyway. To be told (as we repeatedly were) that the dollars sunk into *Star Trek* were not altogether visible on screen ought to have been a reason to rejoice: whose idea of a good time is it to gaze at forty millions? To say, on the other hand, that every penny of the *Raiders* budget was visible on screen is to hand out a very backhanded compliment at best, a compliment from a book-

keeper to a businessman. Only a snob is impressed by the mere expenditure of money. But only another sort of snob, perhaps not so vulgar a sort, is revulsed by mere money. And conversely no movie deserves any head start or bonus points or other type of critical charity just for being cheap — a quality that becomes commendable only as it becomes unnoticeable. *Down of the Dead* and *Assault on Precinct 13* are movies whose cheapness ceases to matter; *The Return of the Seven* and *Hollywood Shuffle* keep their respective palms pleadingly out in front of them. Hollywood, not always above making over appeals to vulgar snobbery, has at times even encouraged the audience's approach to film evaluation, with its cast-of-thousands, five-years-in-the-making sort of hoaxes — but that was mainly when movies were trying to put on high heels to set themselves apart from television's penny-lenders. Times have changed, and you don't hear that sort of thing so much anymore. It is now television, with its fourteen-hour (or four-hour) miniseries, million-dollar commercial spots, etc., that has gotten numerically snobby. Movie-makers, like owners of baseball teams, are attempting to "hold the line."

To know that a movie went over budget or over schedule is unrelated to the very real problem of overproduction, or is at a wider point in the boundary line: it has no confirmable reference-point on screen, just as, for example, no contemporary reader of *Madame Bovary* will care (except as a matter of incidental interest) how many pieces of paper Flaubert wadded up in his quest for *more pages* or how many amendments he made to the printer's proofs. The belief that art shouldn't be too much trouble, for either the artist or the consumer, is the hallmark of the dilettante on the one hand and the dilettante on the other. It recalls Kerouac's boast that he never stooped to re-writing, which in turn recalls Capote's retort that that isn't writing, it's typing.

The foregoing reflections have been occasioned, as anyone with an ear to the ground or nose to the wind (or vice versa) will have guessed, by the long-overdue arrival last week of *John*. It isn't that the movie is so substantial as to warrant such an elaborate preamble, but rather so in-substantial as to need some shoring up. And while the above remarks might seem to be laying the groundwork for an impassioned defense of the movie, all they really ask is a reduction of the charges against it.

Fifty years from now it won't matter a whit what it cost or how long the release was held up or what had to be re-shot or whatever. Even five years from now it won't. And I find myself in complete agreement with Warren Beatty, its producer as well as its star, that it shouldn't matter even now, as long as the customer isn't being asked to pay a commensurately higher ticket price. It's really nobody's business — and "business" is very much the word — but the people who must hope that these ordinary ticket dollars will eventually pile up higher than those extraordinary production dollars. Nobody's business, that is, unless and until it can be shown that one box-office bomb of nuclear dimensions could wipe out the entire industry. In that regard we should all have been able to sleep a little more soundly since the detonations of *Heaven's Gate* and *Hound the Duck*.

John, meanwhile, will set no works on fire in any sense. A contentiously conventional comedy, and to all appearances a properly modest one, it updates the old "Road to" formula with Dustin Hoffman more or less in the Bing Crosby role only, in the Bob Hope one (outfit, glibble), but without well enough defined characters to be more than "more or less." And the natural chemistry between the two, or rather the lack of any, offers no clear alternative. They both are put forth as independently struggling songwriters who have decided to team up to struggle together, and the shuffled time-sequence of the first part of the film — wherein it is explained how they first came together, found an agent, and set off (to a Middle East hot spot and into the thick of political shenanigans) as singers of their own material — is rather more biographically thorough than Hope and Crosby ever found the need for. Natural chemistry can cut a lot of corners, and no amount of job résumés, personal references, and letters of introduction can make up for the lack of it.

It is in this first section that the mechanics of re-editing and re-shooting are most apt to be aroused, although without a glance at the original shooting script the viewer would have no way of knowing. Simply, it looks a mess — and what apparently was hoped to produce some easy and early laughs produces instead such unpleasant tightening of the jaw-jings. The problem, there, is that Hoffman and Beatty as singers — even as reluctant singers — would rather be songwriters — are too howlingly awful, not awful in the right sort of way, but awful in the way of people who

couldn't be good if they tried and are trying instead to be worse than they are, rather than awful in the way of people who similarly couldn't be good but at least try to camouflage the fact with sophisticated shick — awful, that is, in the way of Burt Bacharach or Marvin Hamlisch. (It could be argued, on the other hand, that Hope and Crosby — well, Crosby, anyway — were too good as singers to pass as second-rate barnstorming vaudevillians. But this problem, if it ever was one, has been diminished by the march of time, so that the difference between a first-rate and a second-rate vaudevilian has been unmasked by generalized optimism.) The interpolated sketches of Hoffman and Beatty at a private plane, functioning around some *Flaubertian parables*, are much better, and help to relieve some of the business in the jaw. And the persistent habit of each of them to transform their immediate emotions and situations into song lyrics (invariably short-winded rhymes, as if free verse were a synonym for oxygen deprivation) comes close to authentic comedy of character.

Wilder-director Elaine May, who has something of a reputation as a script-doctor on other people's films (on Beatty's *Heaven's Gate*, for instance), certainly coughs up plenty of amusing ideas, most often in the form of marginal doodles. The scene with the impatient vaudevillians, whom we get to know more intimately than any other values we've known in movies, is a fine comic set piece, and Hoffman's impromptu as a multilingual Barber auctioneer is funny too, although chiefly in the xenophobic sense that any foreign tongue is apt to sound "funny." And May gets almost as much mileage out of the noises of a camel as was got in a *Private Function* from the noises of a pig: she is unmistakably following the same route. Bumbling secret service men, too, are always good for a laugh, or anyway are always believed to be, and when one of them is played by Charles Grodin (who worked well with May in *The Heartbreak Kid*), the belief is bound to be affirmed. The cynical sneer in the direction of the CIA (coined to a lenient

simper towards Leftist insurrectionists: Beatty was also the creator of *Beds*, after all) is only more straw of convention on the proverbial camel's back. All that conventionality, that totally professional air of going-through-the-motions and of grinding-it-out and of taking-the-money-and-running, is not in itself apt to flatten out any normal, healthy hump: it is too unerringly light in touch for that. What produces the spinal strain is the underlying assumption that once you sign up two stars of the magnitude of Hoffman and Beatty, you can't miss. It's the assumption that a movie (to say nothing of its profits) can be made before it's made: the paper movie. But besides magnitude, there's the above-mentioned matter of specific chemical composition.

Hoffman, to be fair, carries more than his share of the load, but this is just another way of saying that he's not the best match for Beatty, who, in exactly as many years on earth, appears not to have learned a fraction of what Hoffman knows about acting. He obviously has learned a lot about van-

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BY JONATHAN SAVILLE

SCANDINAVIAN SOUNDS

Curiously, the La Jolla Civic-University Orchestra is now the principal symphony orchestra in San Diego. If one wants to hear symphonic works performed with anything like professional skill, there is nowhere else in town to go. This is in one sense an unfortunate circumstance, for a major city needs and deserves a major professional orchestra, and for the time being, at least (and who knows how long into the future?), the stupid mismanagement of the San Diego Symphony board and the self-destructive stubbornness of the musicians' union have deprived us of that. On the other hand, it is surely advantageous for the La Jolla Civic-University Orchestra that some patron of symphonic music who otherwise have been accustomed to ignoring the orchestra has been forced by their desperation to attend the concerts in UCSD's Mandeville Auditorium and so to experience at first hand the remarkable virtues of a musical organization many might under other circumstances disdain as

merely amateur.

Of course, amateur it is, in the meaning that the musicians are no paid for their work and that the rehearsals and concerts are part-time, subsidiary activities for most of them. But there is no lack of professional training and professional experience among these musicians, a great many of whom are evidently at a high level of skill. There is no completely satisfactory substitute for an organization of fully professional, seasoned musicians, committed to their orchestral work as their principal occupation and working with each other week after week in a long, varied season. But if one must content oneself with something less, one could do a lot worse than with the La Jolla Civic. This is a remarkably disciplined organization. Particularly amazing is the quality of the string sections, always the weakest in an orchestra that is not fully professional or not full time. At last week's concert, there were undeniably some lapses in intonation and unusually among the string players, but much less than one might have feared; and never enough to interfere with the predominant impression that these were excellent string

players, well trained, well rehearsed, enthusiastic, and conscientious. The other sections of the orchestra gave evidence of comparable excellence, both among the individual musicians and in the ensemble. Conductor Thomas Nee presides over an orchestra that, given the right program, can offer concerts of authentic musical worthiness.

The program last week consisted of three twentieth-century works with Scandinavian associations, two still belonging to the late romantic styles of the first years of the century and one resolutely "modern." The more traditional pieces were the Sibelius Violin Concerto and Carl Nielsen's Second Symphony, *The Four Temperaments*. The contemporary piece was the Variations for Orchestra by UCSD composer Robert Erickson, who, while hailing from Michigan, is of Scandinavian ancestry (as his name suggests). This work offered a nice occasion for the orchestra musicians to prove themselves, for its texture is extraordinarily transparent, consisting for the most part of utterances by soloists or small instrumental groups in which the contribution of the individual musicians is laid bare. The order of this music

is in fact its coloristic and textural effects, which are of great interest, and Nee and his players were exemplary in their realization of these aspects of the complex score. Like much contemporary music, the Erickson Variations are problematic in structure, at least in the sense that even an attentive listener has trouble in discerning the structural principles linking the successive sonorous events.

The title of the piece suggests something simple and conventional, arousing expectations that are steadily disappointed by a form far freer than ordinary sets of variations on a fixed theme. The Nielsen symphony is a witty, impassioned, dramatic work, the structure of whose four movements is never in doubt, for it combines traditional symphonic forms with illustrative tone-poem devices referring to the four temperaments (choleric, phlegmatic, melancholy, and sanguine) of the subtitle. The Sibelius concerto, the most familiar work on the program, while expressing a temperament of its own quite different from any of Nielsen's, also makes use of the customary classical structures as modified by the experience of late-nineteenth-

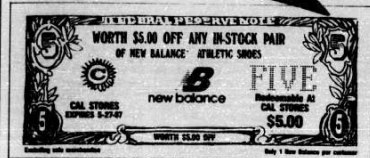
century romanticism. Both works require powerful, shapely, expressive orchestral playing, and while the ultimate degrees of power, shapeliness, and expressiveness (as well as accuracy) were not to be found in last week's performances, there was enough of all these qualities to sustain the musical argument in a lucid and (usually) absorbing way, as well as to provide a considerable amount of the sensual pleasure occasioned by the composer's rich melodic and harmonic language and sophisticated orchestration.

These traits of the Sibelius concerto were brought out with even greater intensity by violin soloist Zina Schiff, a wonderful musician who has been too long absent from San Diego musical life. Playing a violin of gloriously lush resonance, Miss Schiff displayed the Heifetz-like fire and control that have always been characteristic of her playing. Her temperamental unity with the composer's dark, brooding lyricism and soaring romantic imagination was total. In the third movement, in particular, the violinist's brilliantly explosive virtuosity brought a vivid excitement to the performance, an excitement echoed in the orchestra's truly exhilarating playing.

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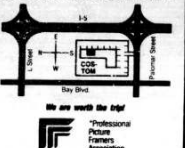
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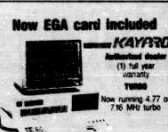
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CITY LIGHTS

CHECK IT OUT

(continued from page 4)
are "telling, of course you're going to be very popular." Magness isn't the first to challenge a public library's incursion into the video business. Chula Vista city councilman David Malcolm has protested the spending of \$33,000 yearly on "audio-visual" materials for his city's library because seventy-five percent of that money goes to tape purchases. "Seeing Bob Derek run naked down the beach in 80 is not what Andrew Carnegie had in mind when he helped set up the nation's public library system," says Malcolm. Though the hometown *Star-News* has strongly supported the library's cassette program, Malcolm says his four-year anti-cassette campaign recently won a major victory when the city librarian agreed to "carefully" purchase only the purchase of any new R-rated commercial videos. ■

Commissioner Arthur Brody unabashedly supports the unrestricted purchase of new cassettes. "We serve the whole community, and we should make available what the public wants," says Brody, who recalls how he was "shocked" to learn that current library guidelines prohibit librarians from buying comedies, thrillers, and other new releases. "We should use the same criteria as we do for books: what the professional librarian thinks the public wants to see and what's in good taste." Brody also says an executive of the Video Library rental stores told him the library's venture into cassette rentals posed no problem to free enterprise.

Magness hopes to restate his anti-video argument to the full city council when it hears the issue perhaps this summer. If he can't persuade the council to prohibit using matching funds to buy cassettes, he argues that the library should at least accept the *Escandalo* city library's policy of charging borrowers fifty

cents for four-day use of the tapes. (Escandalo puts that revenue into an "insurance" fund to buy replacement tapes.) Magness isn't the first to challenge a public library's incursion into the video business. Chula Vista city councilman David Malcolm has protested the spending of \$33,000 yearly on "audio-visual" materials for his city's library because seventy-five percent of that money goes to tape purchases. "Seeing Bob Derek run naked down the beach in 80 is not what Andrew Carnegie had in mind when he helped set up the nation's public library system," says Malcolm. Though the hometown *Star-News* has strongly supported the library's cassette program, Malcolm says his four-year anti-cassette campaign recently won a major victory when the city librarian agreed to "carefully" purchase only the purchase of any new R-rated commercial videos. ■

WALNUT FINISH

city center opens. "I'm hoping that [Walnut Properties] will see that by allowing good movies, it will be able to survive," said Williamson. "Other than that, I just wish [Walnut Properties] good luck and hope maybe they go broke between now and then." Council member Lucy Chavez, who lives just blocks away from the theater, said she hopes public pressure on the theater's owners might have some effect — public pressure that has yet to materialize. "This is one of those situations where it's a private business, and under the law, they are entitled to do their business," said Chavez. Nonetheless, she characterized as "unfortunate" the location of an X-rated theater "in an area of *Oceanside* that we are trying so hard to upgrade." The city council has asked the

city attorney to pursue the law in an effort to discourage anyone to put the *Star* out of business before the civic center opens. But virtually every city official quizzed about the situation shared the skeptical view of city manager Suzanne Foucault. "It could be that the *Star* will be showing those kinds of movies right across the street from the new library," she said. "It's frustrating. I think legally that, under the First Amendment of the Constitution and a very well developed set of case law, there is very little that the city can do." ■

TRIBAL HAVES

(continued from page 5)
gaming operations were benefiting the tribes, and it reaffirmed the reservations' status as sovereign, governable primarily by tribal councils. Rudy Corona, the San Diego-based deputy attorney general who led the state's effort to gain regulatory control over reservation gaming, has argued that the reservations will become "little Las Vegas," and the opening of the card room at Sycuan seems to bear him out. Corona recently helped prosecute Stewart Siegel, the manager of the Barona Indian reservation's bingo palace, who was convicted of rigging the games and skimming thousands of dollars in bingo money. Corona says tribal members at Barona have also been complaining about not seeing the improvements gambling promised, but there's nobody the Indians can turn to, other than the tribal councils. "There's no way to force compliance with regulatory controls," Corona explains. "How much money is being made? Where's it going? Where'd it come from? There's no uniform bookkeeping system. The tribal councils all have these grand plans, but somehow the money gets drained off." Hank Murphy, the tribe's

treasurer, refused to answer questions raised by some of the reservation residents about the handling of the bingo and card room revenues. "Those people can go to hell," he snapped. "We're not running a welfare operation here, this is a business. If they want money, they can go to work."

Anna Sandoval, the tribal chairwoman, says the tribal council members are given to the tribe council members every month. She declined to provide any figures from last month's report. "People got their electricity and their phone bills paid," she explains. "And we have a trust fund for everybody for when they pass away." Sandoval is one of about thirty-five Indians who own the property on which the bingo hall stands. She says most of the gambling profits have gone toward paying for the 27,000-square-foot bingo palace and to pay lawyers representing the tribe in various lawsuits related to the bingo hall. And there was the expensive court case brought last year by the county after a sheriff's report noted \$300,000 worth of illegal gaming devices. Sandoval says she hopes to get construction started on fourteen houses for the tribal members in July, and she's weary of the complaints from some tribal members.

"How many times did they use the tribal hall?" she asks. "Maybe two times a year. It was just sitting there empty most of the time. The card room is something we're just trying out. If it doesn't work out, at least we'll get another [tribal hall] addition out of it." ■

MEANS BUSINESS

(continued from page 5)
platform. "When I read the platform, I knew I was a Libertarian and had been all my life," he said. "I may be the only Libertarian who agrees with the whole platform." His reading convinced him he is a

"cultural Libertarian." He doesn't emphasize economics, and he acknowledges that the Libertarian movement is modest. But Indians all along have believed in many of the things Libertarians espouse, he claimed. "We know that each individual is the center of the universe."

In 1969 I joined the fight for freedom on a full-time basis. The American Indian Movement, which he headed with Banks, quickly gained headlines, and "we were invited to set up an office at the United Nations." Interrupted by groans from the audience, Means said, "I know that's not a Libertarian institution, but we deal with reality." Fred Schnabel, former San Diego councilman, laughed loudly.

Means said he and his Indian co-workers were unfairly stigmatized as left-wing. "The left only came around when they needed martyrs. When we wouldn't be martyrs, they abandoned us." Actually, he said, Indians have much in common with Libertarians. "There is only one difference — Libertarians talk a lot more than we do. But when I realized my pigmentation didn't stop me, the Committee agent, from becoming a Libertarian Party candidate, I knew this was the place for me." He said, "I may not look like the contemporary candidate, but I look American. You won't mistake me for a Swede or Italian."

Means said his main task is to devise a strategy to get the Libertarian movement "recognition" the way the civil rights, anti-war, and feminist movements got it. If he wins the party's nomination at its September convention in Seattle (his only opponent is former Republican congressman Ron Paul of Texas), Means plans to stage a "moral campaign."

When a rally is set up in a

Mexican neighborhood, the music will be Mexican." In a Caribbean neighborhood it will be reggae, in a black neighborhood, jazz.

"I don't talk Libertarian," said Means. "I talk American. I don't say noninterventionist. I say don't interfere with people." He claimed "people are turned off by the current parties. They don't want to vote for the civil of two lessers." Libertarians "shouldn't be debating socialism any longer" because that ideology has been talked to death. "Freedom is a simple word. You don't need to know foreign policy."

Not all his listeners were so sure. One asked him what he would do about the wars in Afghanistan, Angola, and Mozambique. Means sidestepped the question and argued that the Soviet Union's overpopulation was caused by the American attitude toward the early Bolsheviks. The solution to international terrorism, he said, is to open trade with Cuba, Nicaragua, and other Marxist countries.

"Free trade is the only way to combat Marxist-Leninism." "If you're elected president, what will you do to help the Indians?" he was asked. "I'll paint that house [in Washington] red," he said to chuckles.

If he loses the nomination, he will campaign for Ron Paul? "No, I'll work to make a Libertarian society on the reservation. We can do it within two years. But whatever happens in September, you're stuck with me for the rest of my natural life."

A young man seated near the podium inquired. "Will you be able to work with the motorcycle community, who in the 1960s, were like the Indians in the 1880s?" The inquirer noted that soon all bikers may be forced to wear helmets and compared the restriction to the Indians being sent to reservations. Means said Indians have not always had an easy time with the likes of the Hell's Angels, and then he pointed to another raised hand. "Who should we Libertarians support in Northern Ireland?" Means' face went blank for a few seconds. Then it lit up as he said, "The Irish!" "Before I commit my vote to you," asked a woman, referring to the Gary Hart scandal, "do you have any girlfriends in Miami?"

"Do Charlocks count?" asked Means. ■

LETTERS

(continued from page 3)
On a more positive note, I guess I am thankful to Miss Means for demonstrating through Mr. Owens what damage a vengeful, scornful, hateful God can do to one man and his ministry of misdeeds. It must be awful to think of God as that great workmaster in the sky, looking down at all of us, noting daily. To think of a God and to pray to one who hurls horrific diseases down on often too is just painful.

I am deeply perplexed over one particular aspect of Owens's "Hinter of the Nineties" mentality.

If Owens is so concretely sure that gay, abortion seekers, pornography fans, et cetera, will be persecuted by God in the 1990s, are like the Indians in the 1880s? The inquirer noted that soon all bikers may be forced to wear helmets and compared the restriction to the Indians being sent to reservations. Means said Indians have not always had an easy time with the likes of the Hell's Angels, and then he pointed to another raised hand. "Who should we Libertarians support in Northern Ireland?" Means' face went blank for a few seconds. Then it lit up as he said, "The Irish!" "Before I commit my vote to you," asked a woman, referring to the Gary Hart scandal, "do you have any girlfriends in Miami?"

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I have just finished reading Judith Moore's article "The Bible Tells Me So" (May 14). It is an objective, extremely well-written piece of journalism. Thanks for a quality effort.

John Calen

San Diego

I wonder if Dorman Owens follows the Bible word for word, what he feels about the slaughtered animals he eats for

dinner every night. (The first commandment: Thou shalt not kill.) And I wonder if his wife is really happy in the article he didn't mention her happiness, just his and his wife's. It is my assumption that she is either dumb or unhappy, and in either case, my heart goes out to her for having to put up with Mr. Owens for thirty-four years. Personally, I find Mr. Owens

quite misguided. How can he be sure he is hearing God's voice and not the Devil's? I wonder if he has ever thought about that. I find that in his having homosexuality and homosexuals, he is actually flouting his own tendencies and feels he must fight it head-on from within that he is not homosexual himself.

His ego won't allow him to love women as equals. His ego could not stand for women to be in any other position outside of servant to men, I suppose because it's more practical for him that way. And because he does not see women as equals, I can understand his opposition to abortion. After all, as far as he's concerned, women's bodies are just vehicles from which his and other men's superior sperm can produce another human.

And pornography I won't even touch. Suffice it to say that he is probably a very lonely lover and has major sexual repression. Karen White

San Diego

enlightenment posted on a placard somewhere. Prejudice like that takes an entire lifetime to get over! No doubt, their enlightenment is being used for another lifetime when they return as Unitarians, Catholics, atheists, liberals — and homosexuals.

Uniqued

Normal Heights

At first, I was going to write a letter venting my anger at the ignorance and lack of Christian love and compassion in Dorman Owens. But the more I thought about it, the more I thought, why? See, Dorman Owens is like one of those geeky little kids in grade school. You know, one of those kids who would do just about anything to make you mad. Then, when you finally would get mad, he'd sit and say, "I know you are, but what am I?" You would have two choices for response: you could walk away, frustrated, or you could kick his ass right in the pants.

Dorman Owens and his ilk thrive on creating that kind of tension in people. That's about the only kicks they have left, seeing as their rigid, unbending religion has outlawed just about everything else. You can't even argue with these people, because they're stuck in this mind-set that only allows them to persecute Scripture (as interpreted by them, of course).

So, the next time I see Dorman Owens or someone like him, I'm just going to smile patiently and shine them on. That, I assure you, will cost their day faster than anything else. Carol Cateagan

San Diego

of those innocent people is worth more than 500,000 homosexuals. I wonder what the good Reverend thinks of the Bible. He or she interprets the Bible a he or she sees fit. Cult leaders, independent of manmade religions, do it all the time.

I feel inspired by the American traditional value for religious tolerance. "Live and let live" is a slogan for Americans to proudly champion. Rev. Owens's followers have demonstrated their blatant disrespect for other people's beliefs. And make no mistake: America was founded on religious liberty — not on Rev. Owens's willful delusion that America is a theocracy. (Fundamentalism) "Christian nation."

I think that Neal Matthews deserves commendation for writing an article that is sure to advance Bill Thomas's Condemnation Program and for so lucidly illustrating to the public the lunatic arguments that Bill has had to endure during his battle to save the Condemnation Program.

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Section 2 Events, Theater, Music, Film



Fuchsia variety 'Sensation'

Never So Fuchsia

It is disgraceful that the organizers of the extravagant fuchsia activities over the Memorial Day weekend have ignored me. By rights, I should have been one of the exhibitors in the plant show in Carlsbad organized by local members of the National Fuchsia Society, where some 5000 fuchsias (hanging baskets, fuchsia trees, bonsai) will be exhibited and for sale, along with 1500 roses from the North County Rose Society and cactus and succulents from the Carlsbad Garden Club. I have been growing fuchsias for years. But when some members of the Fuchsia Society came to inspect the fuchsias in my

garden, those narrow-minded bigots turned up their noses at my plants, insisting that they were stunted, sick, or dead—which is hardly a legitimate reason for excluding me from the show! Everyone knows that San Diego County is one of the fuchsia-growing centers of the world and that there are eight professional growers and hybridizers in our area. There is even a thirteen-year-old boy here who is quite well known for his hybrids. Yet no one honors me!

It is the same history that has made the 1500-member Fuchsia Society refuse to let me give a seminar at their annual convention, even though fuchsia specialists will be speaking on every aspect of fuchsia cultivation. Since they won't let me talk at the convention, I'm taking this opportunity to give you the benefit of my fuchsia wisdom.

First of all, the most important things are to water fuchsias as little as possible and to confine your growing efforts to desert areas. Never mind the conventional wisdom that says fuchsias, being tropical flowers native to Central and South America, flourish best in damp, rainy, mild climates and shady environments and that they need all the watering they can get. Treat fuchsias like that and you will find the bushes growing lushly and getting covered all over with big white, red, pink, purple, and orange flowers—a spectacular effect that in my opinion is horribly ostentatious. I am stingy with water and am rewarded year after year with emaciated plants that look like bundles of dry sticks, a subtle effect that vulgaritans like those

(continued on page 14, col. 3)

The Passion Of Ayn Rand

Some of us suspected that Ayn Rand had fallen in love with Nathaniel Branden, suspected that he had rejected her and she had retaliated by denouncing him. Some of us argued that was nonsense, we thought Rand must have discovered Branden expounding some heinous heresy. I was a seventeen-year-old college student in 1970 when I heard about "the Split" (two years after it happened). I had little hope of learning what really had happened until last year, when I got my hands on Barbara Branden's new book.

Called *The Passion of Ayn Rand*, it tells the whole gruesome story of Rand and Nathaniel Branden's tortured love affair, but it also illuminates so much more about this woman who enthralled so many of us. It reminded me of why I loved Ayn Rand's writing so much, and it explained the flaws in Rand that crippled her work, that inhibited her life.

Few human beings knew Ayn Rand better than Barbara Branden. In 1950, Barbara was a philosophy student at UCLA when she met the diminutive, Russian-born woman who so masterfully used fiction to express her anticollectivist, "Objectivist" philosophy. Both Barbara and

(continued on page 15, col. 3)



Barbara Branden

Indian Dance

Before North America was appropriated by Europeans, did American Indians ever have psychic visions of the future? Among the thousands of Indians who once lived in the large village where interstates 5 and 605 converge in Serrano Valley, was there one who ever caught a clairvoyant glimpse of the brick-and-steel buildings that would one day displace the grass huts? Did the Indians of Coyamoc catch sight of the loud silver birds winging quickly across the sky of the future? I prefer to believe that some Indians did have such visions and kept quiet about them. If one had accurately predicted to his tribe what would become of the Indian people and what would replace them, surely he would have been considered insane.

Endless years will continue being shed for the plight of this continent's native peoples, and I won't add to the deluge here. I only wish to point out that the cacophony that befell the Indians has never stopped for them. You can see it and feel it when they talk to white people; reservation Indians harbor a bitterness that is implacable, perfect. The ones that I've talked to have been invariably polite, but behind

the smile, an often unconscious pride seethes. And this pride will forever divide the Indian from the rest of us.

And yet, it is still possible for us continental interlopers to feel a kind of weird kinship with Indians, something more than the intimacy of former enemies. We can't quite identify with them, for who among us has lost more than they? But conversely, who has not felt the irresistible rhythm of their drums, their chants, their dances, the call of the wild within all of us that they understood?

Our own music and dance have become just further extensions of our mercantile existences, cut off from their original ceremonial source. But Indian music and dance can serve as a reminder of that source, that gut-level impulse to rejoice in nature. We may have beaten the Indians, but that doesn't mean we still can't join them in keeping alive a part of ourselves that is irreducible, that cannot be performed better by computer.

A big Indian powwow is being held this Memorial Day weekend at the Lakeside Rodeo Grounds. Indian dance troupes from all over the country will compete for Southern California championship titles in ceremonial dances whose form has remained essentially the same for thousands of years. War dances and various other

(continued on page 16, col. 4)

Just Try It

The largest unrecorded food fight in recent history occurred in Pittsburgh in November of 1962, when a college kitchen staff served Polish sausage to an assemblage of mostly East Coast co-eds of mostly non-Polish heritage. The evening began quietly enough with the several hundred students sweating their usual ration of Salisbury steak, mashed potatoes, and ice cream. But when confronted with fat, suspicious-looking meat tubes and some clearly subversive red cabbage, suddenly there were 100 voices with a single question, "What is this stuff?" It was one of those odd moments when a crowd is galvanized by something so clearly unacceptable that it thinks and acts as one being.

A hapless cook was summoned to the dining room to explain why the administration was trying to

(continued on page 16, col. 4)



Photomontage by David Green

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR, P.O. Box 80863, San Diego, CA 92138.**

Lupine Ridge is the destination for this week's Los Peñasquitos guided hike. For this four-hour trek, remember to bring water and a snack and wear sturdy shoes. Meet the other hikers, Saturday, May 23, 8 a.m., the parking area at Los Peñasquitos.

Canyon Preserve, Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Mira Mesa. Free. Rain cancels. 271-6710.

Bird Walk, the Audubon Society's weekly bird search heads for San Clemente Canyon this Saturday. Bring your own binoculars, and you'll be likely to see some of the flashier local residents, like Bullock's orioles and western tangers, along with western flycatchers, various warblers and wrens. The hike assembles at 8 a.m., Saturday, May 23, in the gravel parking area on the east side of Genesee Avenue, south of Highway 52 (Marian Bear Park). Bring water. Free. 531-0615.

Wilderness Bird Hike, beginners are welcome to join the three-hour guided bird-spotting hike at Wilderness Gardens Preserve. Bring binoculars, or call the ranger station to reserve a pair. The event is scheduled for

Saturday, May 23, 8:30 a.m.,
assembling at the parking lot of
the preserve, 14209 Highway 76,
Pala (forty-five miles north of
San Diego on Highway 15, ten
miles east on Highway 76). For
reservations, admission
information, and other details,
call 742-1631 (message phone).

The Chaparral Ecosystem, including plant and animal life, plus local geologic features, are explained in guided nature hikes every Sunday through June in the Audubon Society's Silverwood Sanctuary. These hikes leave at 10 a.m. and 1:30 p.m. Self-guided tours with a description sheet are available all day on Sundays from 9 a.m. to 4 p.m. Admission and tickets are free. Silverwood is located five and one-half miles east of Lakeside on Wildcat Canyon Road. Take the Maple View exit from Route 67. Go north on Ashwood Street (which becomes Wildcat Canyon Road). 531-0615.

Agaves, or century plants (*Agave americana*), have been sending up their asparagus-like flower stalks all over the San Diego area in the past three weeks. They rise at the rate of one foot a day in warm weather. This week, big clusters of yellow and green flowers should appear on the tops of the plants. Forty to fifty

Spring Wildflowers may have largely dried up in most areas of San Diego County. But in the cooler coastal enclaves such as Cabrillo National Monument and Torres Pines State Reserve, several kinds remain. Look for paintbrush, purple nightshade, creosote, sea fig, popcorn flower, and red monkey flower, among others.


Oleander (*Nerium oleander*), now beginning to bloom in gardens and along roadsides in the

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7:30 p.m., Mathes Center, 247
South Kalmia Street, Escondido.
Free. 743-3322.

"Let the Healing Process Begin," SDSU's Black Repertory Total Theatrical Experience is celebrating its ten years as a "living museum" of black American heritage, culture, literature, and history expressed in dance, mime, and movement. The troupe of student performers is drawn from outside the performing-arts curriculum; the dance celebration each spring caps a semester of study of black American culture. In the past, various students have won Emmy awards and Emmy nominations, been invited to appear at a festival in Milan, Italy, and to perform before such groups as the NAACP and the Urban League. This year's performance interprets spiritual and festive aspects of Caribbean-American culture and is scheduled for tonight.

Thursday, May 21, through
Saturday, May 23, 8 p.m., Main
Stage Theatre, Dramatic Arts
Building, SDSU. Tickets will be
available at the door, on all

"Dance '87" is the name for this year's City College student performance presented by Terry Plante. There will be a mix of jazz, modern, and ballet in three performances, tonight, Thursday, May 21, through Saturday, May 23, 8 p.m., with a Friday matinee at 2 p.m., City College Theater, C Street at Fourteenth Street, downtown. For more information call 295-3956.

School Recital, the California Ballet School presents their all-school recital, Friday, May 22, 8 p.m., East Coast Center for Arts Center, 210 East Main Street, El Cajon. 560-5676.

Swing Dance Convention, the San Diego Swing Dance Club is

conversion of dance workshops, competitions, exhibitions, and open dancing to live and recorded music. Events get underway Friday, May 22, 6:30 p.m. with Argentine tango instruction followed by open dancing and exhibitions to recorded music, at 8 p.m. Workshops run from 9:30 a.m. to 3 p.m., Saturday, May 23. Single-trip holders are admitted to an evening of dancing, dance exhibitions, and competitions to live music that begins at 8 p.m. Tickets are held at the Vacation Village Hotel, Mission Bay. For convention-triplet and single-triplet information, call 583 597.

Jazz Dance Concert, the Jasi Unlimited Dance Company and the Rob Mullins Trio will perform an evening of original music and choreography. Patricia Reardon and Melissa Nunn have selected compositions from the Jasi Unlimited Dance Concert for their original dance

works. The Rob Mullins Trio has appeared at several Colorado jazz festivals and with the Denver Jazz Orchestra. This year, a special music collaboration is offered twice, Friday, May 22, and Saturday, May 23, 8 p.m., Lyceum Theater, Civic Plaza, downtown. For program information, call 455-5465. For tickets call the box office at 278-TIXES or TicketMaster (278-TIXES).

Polka, bring brands, bring the kids. It's a family-oriented evening of dancing to music by the Polka Kings. The Polka show-band from Riverside. The dance is Saturday, May 23, 8 p.m., American Legion Hall, 455 Westmont Avenue, East San Diego.

Nicaragua Benefit, two bands, including the local reggae act the Rainbow Warriors, will play for a UCSD Progressive Students Association fundraiser for medical supplies for Nicaragua.

Saturday, May 23, 8 p.m., Ché
Cafe, UCSD. 534-2016.

"Mephisto" is one of two films to be screened this week in the ongoing series sponsored by the Committee for World Democracy. Klaus Miazia Brandauer stars in this story of a German actor who sacrifices personal principles to further his career when the Nazis come to power. The 1983 propaganda film, directed by Istvan Szabo, won an Oscar as best foreign film. Leni Riefenstahl's *Triumph of the Will* is a chilling Nazi propaganda film celebrating the 1934 Nuremberg rallies. These films are scheduled to be shown Friday, May 22, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 534-3362.

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READER'S GUIDE

change was reproduced by the BBC and Time-Life. It screens four times this weekend.

"Whipped" is the fourth film in a weekly series of six. On Premiering mysteries stars Lee Farris and Gene Tormey. Tormey becomes the unwitting accomplice to his brother Farris in this 1950 film, which screens Wednesday, May 27, 7:30 p.m., Sherwood Auditorium, La Jolla. \$4.45-\$5.95.

"Cinema Mexico" Mexico is the story of a province with healing powers who faces his own battle with death. This 1960 film was directed by Roberto Gavaldon. Tormey is a table told without dialogue, relying on sounds and visual effects. Screens Wednesday, May 27, 7:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. \$36.45-\$50.

"The Costa Rican Rain Forest" is explored in a National Geographic film to be shown Wednesday, May 27, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. \$36.45-\$50.

"The Ploughman's Lunch" Richard Gere's 1981 film made in England deals with aspects of the abuse of psychiatry, freedom, seduction, and desire. Tim Curry and Jonathan Price star. It will be shown Wednesday, May 27, 8 p.m., Mandeville Auditorium, UCSD. Tickets are available at the door. \$34-\$50.

"Atonement" T. C. Sullivan's director for composers by graduate music students features a work by doctoral candidate Lisa Kamenchuk, tonight, Thursday, May 21, 8 p.m., Mandeville Auditorium, UCSD. \$34-\$50.

Bassoon Recital David Sengul accompanied in various works by the La Jolla Woodwind Quintet. The La Jolla Woodwind Quintet and percussionist Jean A. Jankovic. Recital, Tuesday, May 21, 8 p.m., Mandeville Auditorium, UCSD. Tickets are available at the door. \$34-\$50.

Band Competition The San Diego County Youth Band and the National City Central Celebration Committee are sponsoring a

Unusual Works for Guitar have been composed specifically for the guitar, some are transcriptions. All are rarely heard. Alexander Duni performs. Johann Kasper Menn's Schubert's Lieder and Gioacchino Rossini's Nocturne. Henry Curtis's Dances, composed for Duni, will be performed. Soprano Patricia Martin joins Duni in Britten's Folk Song Arrangement. The concert is scheduled for Friday, May 22, 8 p.m., room B210, Mandeville Center, UCSD. Seating is limited. \$34-\$50. Free.

Band Competition The San Diego County Youth Band and the National City Central Celebration Committee are sponsoring a

Music

"Atonement" T. C. Sullivan's director for composers by graduate music students features a work by doctoral candidate Lisa Kamenchuk, tonight, Thursday, May 21, 8 p.m., Mandeville Auditorium, UCSD. \$34-\$50.

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24 Humphrey's Noon 6-midnight	25 Rusty Pelican Fatburger 5-10 pm	26 Anthony's Harborside Fatburger 5-11 pm	27 Bahia Hotel (See below) 6-midnight	28 Invader Cruises MVP 6 & 8:45 pm	29 San Diego Hilton Fatburger 5-8 pm
31 Humphrey's Carlos Angeles 6-midnight	1 Rusty Pelican 5-10 pm	2 Anthony's Harborside 5-11 pm	3 Bahia Hotel New Shoes 6-midnight		

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Classical Guitar Recital, Fred Benderson is joined by pianist Paula Cain in a performance and discussion of the works of Antonio Lamo and Luigi Boccherini. Saturday, May 23, 8 p.m., Wards and Music, 1820 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Broadway Melodies, Cecil Lytle and a jazz ensemble join the La Jolla Civic University Symphony Chorus and director David Chase in a program of show tunes. The program includes the music of George Gershwin, Cole Porter, Jerome Kern, Leonard Bernstein, and Andrew Lloyd Webber. Saturday, May 23, 8 p.m., and Sunday, May 24, 1 p.m., Mandeville Auditorium, UCSD. For information and reservations, call 534-4637.

Organ Recital, the weekly concert at the "Spireckle" Organ Pavilion, Balboa Park, features civic organist Robert Brumby, who performs at 2 p.m., Sunday, May 24. The program includes works by Greg, Franck, Reger, and patriotic music in honor of Memorial Day. Free.

Just Quarter, Peter Sprague makes another local appearance this week, in North County this time. Sunday, May 24, 2 p.m., the center green courtyard, Carlsbad Inn, Elm Street and Carlsbad Boulevard, Carlsbad. Free. \$34-\$50.

"Musicians in the Making" the winners of the San Diego Music Teachers' Association competition will perform Sunday, May 24, 1:30 p.m., Jewish Community Center, 4079 Fifth Fourth Street, East San Diego. Free. \$53-300-\$29.

San Diego Swiss Singers are a member choir of the United Swiss Singing Societies of the Pacific Coast. Their director is Andre Bellefeuille. The concert is scheduled for Sunday, May 24, 7:30 p.m., the San Diego Swiss Club, 2001 Main Street, Chula Vista. There will be dancing to the music of the Stan More Polka Band with refreshments available following the concert. For ticket information, call 423-0376.

Vocal Recital, Eden Morris's senior honors recital includes baroque and contemporary vocal music. She is joined by soprano Carol Plantamura and a trio of musicians. Sunday, May 24, 8 p.m., Mandeville Recital Hall, UCSD. Free. \$34-\$50.

Gospel, UCSD's 16-voice gospel choir, directed by Glenn R. Jones, will offer a concert of traditional and contemporary spirituals. Tuesday, May 26, 8 p.m., Mandeville Auditorium. Free. \$34-\$50.

Band Concert, James Jorgensen conducts the Palomar College Concert Band in a varied program of music. Wednesday, May 27, 7 p.m., music room D-10, Palomar College, San Marcos. \$44-\$56.

Performers' Forum Concert, this event in the week-long UCSD Undergraduate Arts Festival features works by the finalists in the John Stewart Composition Contest and by such established composers as Poulenc, Mozart,

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Co-headlines Appearing May 26-31
JOHN MULROONEY
Has appeared on Star Search and Comedy Tonight, plus performed with Billy Crystal and musician David Carbon.

JEFF CESARIO
Has appeared on Late Night and Comedy Tonight and has performed with Bob Arno and the group The Comedians.

COME HAVE BRUNCH AT THE IMPROV
Saturday, May 23
9:00 am - 1:00 pm

During the Live Radio Broadcast Show of KJGB FM
Berger & Prescott
From 9:00 am - noon
During the show a lucky person from the audience will win a 1987 Honda Scooter, courtesy of Honda of El Cajon.
Comics • Magic • Jugglers and more!
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READER'S GUIDE

This year's event matches the brain power of teams from Torrey Pines, Monte Vista, Castle Park, and Coronado high schools. Playoffs begin at 5 p.m., today, Thursday, May 21, and the finals should get under way about 7 p.m., in the Aztec Center Council Chambers, SDSU. Free. 292-3850.

Southern California Championship Powwow. This event hasn't been held in San Diego since 1983. It's back this year with championship dancers from across the United States and Canada participating for big prize money. They will be assembled at the Lakeland Rodeo Grounds for Sat., May 21, and the finals will be held Sunday, May 22, through Monday, May 23. Grand entries begin at 7 p.m. Grand entries on the remaining days begin at noon, and competitors and demonstrators run each evening until 11 p.m. There are crafts and food for sale. Proceeds from the

event benefit the San Diego Indian Human Resource Center Emergency Assistance Fund. 281-5964. (See the article on page one of this section for more information.)

Wood Carvers' Show. The California Carvers' Guild is holding its eleventh annual San Diego show. Sixty carvers from around the state will be working during the two-day event. There will be a joint exhibition of carving, a whittling contest, and displays of carving tools and information on local sources for wood and wood. The event will be held Sunday, May 23, and Sunday, May 24, 10 a.m. to 5 p.m., at the Conference Building, Balboa Park. Free.

Fuchsia Show. Five thousand domestic and imported fuchsia plants will be exhibited in conjunction with the annual meeting of the National Fuchsia Society. The plant exhibit (and sale) will be held Saturday, May 23, 10 a.m. to 6 p.m., Sunday, May 24, 11 a.m. to 6 p.m., and Monday, May 25, 10 a.m. to 6 p.m., at the California State Fairgrounds, 1500 S. River St., Carlsbad. Viewing is free. Also displayed in the mall will be large five tables of roses from the North County Rose Society and cactus, succulents, and mixed potted plants from the Carlsbad Garden Club. The weekend events at the National Fuchsia Society convention are open to the public. The meeting begins Friday, May 22, and runs through Sunday, May 24. For San Diego Anderson's, 880 Palomar Airport Road, Carlsbad. 728-9995. (See the article on page one of this section for more information.)

"Women on Wings." Brown Field is the site of the first international gathering of women in aviation. The air show features the Chautauque State, a women's parachute team, aerobics demonstrations, demonstrations of military formation flying skills, and an air race. Men's parachute and aerobics teams will also perform. In conjunction with the air show is a conference of speakers who will outline the career opportunities for women in various fields of aviation, both civilian and military. Among the speakers are Sheila Scott, the first woman to fly solo over the North Pole, three women members of the U.S. military, Kathy Sullivan, the first woman astronaut to walk in space, and Jeanne Yeager, the Voyager co-pilot. The event is scheduled for Saturday, May 23, through Monday, May 25, from 9 a.m. to 6 p.m., at Brown Field on Otis Mesa. For conference ticket information, call 902-5245.

Psychic Fair and Metaphysical Conference. The local Alexander Institute sponsors lectures and psychic readings. The topics include holistic health, past lives, and astrology. Twenty-five psychic practitioners (most of whom are women) provide readings (at a fee). Lectures are free. The fair is Saturday, May 23, and Sunday, May 24, 10 a.m. to 8 p.m., each day, at the Way Menorah Building in Balboa Park, at Park Boulevard and Zoo Place. 287-8029.

Valley Center Western Days. The town celebrates its thirty-seventh annual event with live music, food, games, and other family activities. It gets under way Saturday, May 23, 10 a.m., with a parade of bands, antique autos, equestrians, and clowns. Other events are held at the town Community Hall, Valley Center. 749-1339.

Yarnell's back again for the eighteenth year. The Greek Festival of the St. Speragos Greek Orthodox Church. There's lots of food, music, food, dancing, food, and general Greek-style good times. Saturday, May 23, and Sunday, May 24, 11 a.m. to 10 p.m., at the church at 3655 Park Boulevard in the Balboa Park area. 297-4165.

Psychic Fair. Past lives, auras, and spirit guides are among the psychic readings available for a fee. Saturday, May 23, 11 a.m. to 4 p.m., the Berkeley Psychic Institute, 3117 Nimrod Boulevard, Loma Portal. 224-1297.

Historic Home Tours. Five special homes will be open for tours to benefit the Escondido Historical Society. The Whitford-Ting House (1910), the Alexander Street House (1894), the Elmer House (1900), the Bundy-Corley House (1891), and the Howell House (1893). The homes are open Saturday, May 23, 1 p.m. to 4 p.m. For ticket information and details, call 743-6207 weekdays before noon.

Charles Lindbergh's flight across the Atlantic. There will be a showing of original footage, a slide show, and an exhibit of the original "nose cone" of his plane, which will be donated to the Smithsonian Institution. There is the original builder of the Spirit of St. Louis will be on hand, including famous aviator "Wrong Way" Corrigan, along with many people connected to San Diego's long aviation history. The event will be held Saturday, May 23, 1 p.m., in the auditorium of Pacific Beach Middle School, 4640 Ingraham Street, Pacific Beach. For additional information, call 272-6655.

Charet Performance. New York performance artist Karen Foley will host Fun Chow-Lay Cabaret, an evening evening of performances by Rhonda Jones, Tony Labi, Ellen Ramer, Bernie Peier Phillips, Jo Ann Reeves, and Delbert Winch. This

Museum is sponsoring a day of music, food, and a chance to take one-and-a-half-hour ride on the historic San Diego and Arizona Railway. Proceeds benefit the museum. Tickets for the train ride are limited. For reservations call Tickeron (565-9949) or 268-9686. Ride is scheduled to leave Sunday, May 24, 11 a.m., 1 p.m., and 3 p.m. The event will be held at the Pacific Southwest Railway Museum Corral on Sheridan Road in Campos.

TO LOCAL EVENTS

CALL INTERNATIONAL CONFERENCE AND psychic fair

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SATURDAY, MAY 23 AND SUNDAY, MAY 24

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SAN DIEGO PADRES

BASEBALL CLUB
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- May 24, 1:05 pm
- vs Philadelphia May 25, 6:05 pm
- May 26, 27, 7:05 pm
- vs New York May 29, 30, 7:05 pm
- May 31, 1:05 pm

PADRES SPECIAL EVENTS

- Famous Children's 13th Birthday
- 1000 Day Show XI
- Big Night
- Baseball 10th Day
- Towel Night

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283-SEAT San Diego
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SPECIAL EVENTS

- African Juku Music With King Sunny Ade May 27, 8 pm North Park Theatre
- Reggae Dance Party With In Komae May 29, 8 pm, Wobash Hall
- Indian Music With Akot Dargupia June 6, 7 pm, College Baptist Church

San Diego Stadium • SDSU Aztec Center • UCSD University Health Center • 52nd Street Island Station
Inland: West County • 881 Gambelville City
North County: Fashion Valley • University Town Center Parkway Plaza • Coronado Shopping Center • College Green
North County Fair • Balboa Sports • Balboa Kearney Mesa
Call Mart Sports Clubs Vets • The Grubbing Corral

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Advance tickets available at San Diego Harbor Excursion and all TicketMaster locations. 278-TIXS.

READER'S GUIDE

For Kids

"The Wizard of Oz," students of the Children's Creative Performing Arts Academy of San Diego offer a production of this perennial favorite, Friday, May 22, and Saturday, May 23, 7 p.m., and Sunday, May 24, 2 p.m., at the school at 4431 Mt. Herbert Avenue, Claremont 279-4744.

Magician Craig Stone entertains children Saturday, May 23, 10:30 a.m. Children's Room, San Diego Public Library, 820 E Street, downtown, Free, 696-3827.

Puppets, the Marie Hitchcock Marionettes perform this weekend, Saturday, May 23, and Sunday, May 24, 11 a.m., 1 p.m., and 2 p.m., Marie Hitchcock Puppet Theater, Balboa Park 469-7125.

"Spring Tales from the Enchanted Garden," the Spinning Wheel Puppets are featured in an hour-long program of songs, songs, and puppet music, Wednesday, May 27, 7 p.m., The Wicked School, 3720 Abilene Avenue, East San Diego, 281-7680.

Magician Dick Dale performs in a special comedy and magic show designed especially to honor the North County Special Olympics. The performance is sponsored by the Kiwanis Club of Rancho and will be held Saturday, May 23, 2 p.m., at the practice football field at Rancho High School.

Puppets and Mime from Mexico, a company of puppets from Ensenada, Grupo Titeretes, will make their first U.S. appearance Saturday, May 23, and Sunday, May 24, 1 p.m., Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park 235-6135.

"The Puffed-Up Dragon" is the story of a voracious dragon told on film with paper cut-out animation. It will be shown this week during preschool, story time, Wednesday, May 27, 10 a.m., National City Public Library, 202 East Twelfth Street, National City. Free 338-4282.

Museums

"A Passport to Balboa Park," during International Museum Week, which ends Monday, May 25, discount tickets to all

Balboa Park museums can be purchased at the information Center at the House of Hagiwara, or at the various museums. 232-7251.

San Diego Museum of Art, "Perspectives: Angles in African Art," is a show of 2000 years of art and artifacts from Africa, selected by ten curators. Each concept selected ten works to be included in the show. November James Ballester, Smithsonian curator Ivan Karp, and art collector David Rockefeller are among the Americans in curators. Artists and museum staff members from Nigeria, the Ivory Coast, and Senegal are also represented. The exhibit includes sculpture, ceramics from daily life, ceremonial artifacts, religious objects, archaeological artifacts, and twentieth-century sculpture. This special exhibit opens Saturday, May 23, and runs through August 16. The show was organized by the Center for African Art in New York. The museum is located on the Prado in Balboa Park. Hours are 10 a.m. to 6:30 p.m., Tuesday through Sunday. 232-7931.

Centro Cultural Tijuana, "The People of the Sun" screens daily in English at 2 p.m. The *Drum Is Alive* is shown at 4 p.m. daily. A

permanently exhibit of artifacts representing all phases of Mexican culture is on view in the Centro Cultural Tijuana. The 751 pieces include Mayan and Aztec artifacts, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 5 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Heros y Mama Zita Rio Tijuana. For information call 1-706-684-1111 or 1-706-684-1112.

Mingei Museum of Folk Art, women's art from Japan and the Western Pacific, is a show titled "The Earth Shaker," is on exhibit through July 15 at the Mingei International Museum of World Folk Art, University Towne Center, 4475 La Jolla Village Drive, La Jolla. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5320.

The Museum of Man has a number of exhibits open concurrently. The paintings of Raul Anguiano are displayed through June 7. Anguiano was born in Mexico in 1915, and his work has been exhibited worldwide. He is best known for his social commentary and his depictions of the Mexican Indian. "Surrealism to Science: The Electric Collection," comprises selected pieces from the museum's core collection that come from patterns and collections in the community. These displayed include words and alphabet from Egypt, Peruvian pre-Columbian pottery, Mexican costumes from Oaxaca, sculptures and archery paraphernalia, and other archaeological and archeological items. The exhibit runs through February 14, 1988. The museum is also featuring an exhibit of the material culture of the Plains Indians. The artifacts date from the second half of the Nineteenth Century. This display will remain on view through October 5. Also exhibited are samples of the art and science of forensic anthropology. The display illustrates how a face is reconstructed from the clues found on a skull. This will be on view through January 4, 1988. The Museum of Man is located at 1350 El Prado, Balboa Park 239-2021.

Natural History Museum, "On the Edge: Threatened Endangered... Extinct," is an exhibit that studies disappearing plant and animal life, continues

through 1988 at the Natural History Museum, Balboa Park. The Museum is open daily, 10 a.m. to 4 p.m. Call 232-1821 for more information.

Ruben H. Fleet Space Theater and Science Center, the 3-D Outlines film, "We Are Born of Stars" is the feature presentation. This eleven-minute, black-and-white film is the first to be produced for projection on a domed screen. The 3-D effects are created with computer-generated graphics. Scheduled to run through the summer, *We Are Born of Stars*, *Dimensions*, and *Shadows* show daily at 11:40 a.m. (except Mondays), 1 p.m., 2 p.m., 3 p.m., 4 p.m., 5 p.m., and 6 p.m., with an added 10:30 a.m. show Saturdays and Sunday. *Rainbow War* is shown at 10 a.m. (except Mondays), 11:30 a.m., 1 p.m., 2:30 p.m., 4 p.m., 5 p.m., 7 p.m., and 9 p.m. *Late Out Loud*, a live jazz concert, plays at 6 p.m. Saturday and Sunday. "Laertian" is a festival of the most popular Laertian shows. The program changes weekly. *Dark Side of the Moon*, to music of Pink Floyd, opens Friday, May 22, and closes next Friday, May 28. Shows are nightly at 9:15 p.m., with a 10:15 p.m. show added Friday and Saturday. The theater and science center is located on Park Boulevard in Balboa Park. For information call 238-1213.

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LOCAL EVENTS

through 1988 at the Natural History Museum, Balboa Park. The Museum is open daily, 10 a.m. to 4 p.m. Call 232-1821 for more information.

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Tempo, an invitational show of ceramic and glass objects by contemporary artists will be on view through July 5. Thirteen of the thirty-three North American artists in the show are from San Diego County. Running concurrently is a show of paper, glass, painted wood, and mixed-media pieces by fiber artist David Zapf. The show is called "In the Caras Kingdom." The opening reception is scheduled for Friday, May 22, 6:30 p.m. to 9 p.m. Reservations are required. These exhibits are at the International Gallery, 641 G Street, downtown.

Galleries

Reception and Benefit, the Pink and Pearl Gallery is sponsoring a reception for Roy Schneider in honor of the publication of his chapbook, *I Know What You Look Like Naked*. Proceeds benefit the

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WILDERNESS WEEKEND

ATTENTION CAMPERS:

The San Diego County Party Society offers another campsite in its WILDERNESS WEEKEND series.

DATE: June 5 & 6 and 7 **TIME:** Lake Morona County Park

This campsite is designed to introduce you to the Lake Environment. The lake is the only place where you will find the same, freshwater ecology. Fish biology, boat fishing and recreation and San Diego's resources. This weekend will also include a set of specially designed children's programs.

REGISTRATION: 500-3600 Deadline: Tuesday, June 2, 1987 5:00 p.m.

SAN DIEGO COUNTY PARTY SOCIETY

231-8255. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m., and Sunday, 10:30 a.m. to 5:30 p.m. Hours are noon to 4 p.m. Monday, Thursday, and Sunday; and 10 a.m. to 4 p.m. Tuesday and Wednesday. 265-5171.

"Amphibious" is the name of a series of underwater photographs by A. Waid. Each of the twenty-by-thirty-six prints is of a female fern taken underwater at night with a single light source. The figures have no reference to setting and appear Amalike. Waid's photographs, and paintings and constructions by Ming Murray go on display at an artists' reception, Saturday, May 23, 7 p.m. to 9 p.m., Quilt Gallery, 664 North Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 239-4592.

"The Sun and the Moon," Ursula Maria Abramovic, an artist who has collaborated on their visual and performance works for the last ten years. An exhibition of their large-format Polaroid photography and three video installations will be on display through today, Thursday, May 21. The Polaroids explore the life-size figure; the installations are commentaries on the relationships between individuals and the culture and world around them. The video

were shot in Thailand, Italy, and China. The Polaroids and the installation can be viewed in the main gallery, Sunday, May 21, 10 a.m. to 5 p.m. Thursday through Saturday, 232-5880 or 233-2021.

Paintings and Works on Paper, recent works by Renee Perrepolis are exhibited in the main gallery. In the small gallery is a group exhibit that includes Wick Alexander, Janet Colding, and Lili Pirmann, through May 30. Pary Aande Gallery, 660 North Avenue, downtown. 231-9142. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

Two New Works by Margaret Honda and Deborah Small will be displayed through May 30. Artomatic, an art vending machine by Honda, dispenses slides by San Diego artists for a modest fee. Any parallels between the machine and the art market are not accidental. Small's *The Right To Can Change* Anything is a mixed-media installation that juxtaposes

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KENNY ROGERS June 23	AL JARREAU June 23	GEORGE BENSON June 27
DAVID SANBORN August 25	PAT METHENY August 25	ANITA BAKER August 17
MIAMI SOUND MACHINE July 20	ROSEANNE BARR July 20	PETER, PHIL & MARY September 18
OSYR August 8	CHUCK MARGULIES June 12	HANK WILLIAMS JR. July 26
PHILLIPS August 7	SPYRO August 15	WYMAN August 15

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SEE THE EXPLOSIVE CONCLUSIONS TO MONDAY NIGHT'S GAME.

Every ballgame should have an ending as spectacular as Monday night's when the Padres take on the Phillies. To celebrate Memorial Day, there will be a dynamic fireworks display. So come to the game and cheer the Padres on. One way or the other, we guarantee you'll see sparks fly.

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THIS MONDAY, 6:05 PM • PADRES VS. PHILLIES

READER'S GUIDE TO LOCAL EVENTS

Instructions for tying a necktie with historical art of social criticism. Both works can be seen at Studio 852 Eighth Avenue, downtown. Regular gallery hours are Friday and Saturday, noon to 4 p.m. 235-8466.

Paintings by New York artist Kevin Lerner are on view through May 30. Natalie Bush Gallery, 808 E Street, downtown. The gallery hours are Wednesday through Saturday, 1 p.m. through 5 p.m. 544-0233.

"The Residual," twenty-nine artists working locally are represented in this inaugural show. The new, larger gallery space has paintings, multimedia sculpture, and small installations by Manny Farber, Patricia Patterson, Wick Alexander,

David Avalos, Margaret Honda, Chip Lord, and many others. The show runs through May 30 at Installation, 930 E Street, downtown. 232-0915. Gallery hours are 11 a.m. to 4 p.m.

"Feminist Photographs," this collection of "public" photographs by women includes posters, post cards, broadsheets, periodicals, and other printed material. The subjects of the reproductions are selected issues that relate to women's lives in a unique way, including the visual representation of women in the media, political images, health care, and employment and economic issues. The collection was assembled in conjunction with a 1986 conference at New York's Hunter College on

"Women, Culture, and Public Media." The exhibition will be on display through May 30 at Installation, 930 E Street, downtown. 232-0915. Gallery hours are 11 a.m. to 4 p.m.

"Different Views," the paintings of Los Angeles artist James Griffith and Suzanne Dodd are on exhibit through May 30. Dodd's environmental abstracts include painted wood horizon lines. Griffith combines representational painting and monotype techniques. Their works are displayed at Vardan Gallery (formerly Paris Green), 7825 Fay Avenue, La Jolla. 456-1737. The gallery is open Tuesday through Saturday.

"Masters of the Street: Part III," the work of Ernesto Busan, Max Tate, Roger Singh, and others will be on display through May 31. There are 110 color images in this show, which highlights the spontaneous and vigorous technique of the "street photographer." Museum of Photography Arts, Balboa Park. Gallery hours are 10 a.m. to 5 p.m. daily, except Thursday, when the gallery closes at 9 p.m. 239-5262.

American Art of the Eighties, the "Stranger Family Collection"

of Contemporary American Art includes the work of twenty-seven well-known New York artists and will be on display through May 31. Included in this exhibit of works, destined for permanent display in Australia, are paintings and photographs by David Salle, Keith Haring, Robert Rauschenberg, Robert Longo, William Wegman, Keith Haring, Robert Rauschenberg, Jenny Holzer, and Barbara Kruger. The collection can be seen at the La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla, from 10 a.m. to 5 p.m. Tuesday through Sunday. The gallery is open until 9 p.m. Wednesday. 454-1541.

"The Reason for the Neutron Bomb," 50,000 tickets each, one representing a Soviet tank, glued to a large gray rectangle, topped with wooden mannequins to the diameter of the tanks, a Chris Burden's visualization of the political/military situation in Europe. This installation piece is on exhibit in the Moore Gallery, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. The exhibit continues through May 454-1541.

Paintings and Mark's recent works of Los Angeles artist Barbara Strasen explore the

human-animal nature within each person. Widely exhibited for the past twenty years, Strasen's art draws heavily from anthropology, sociology, psychology, and philosophy. "Perception as a Mirror" will be on view through June 9, the Gallery Street, 724 Broadway, downtown. 233-9103. Hours are Monday through Saturday, 10 a.m. to 6 p.m.

Art Tables, the work of Jesus Dominguez will be on view through June 13. Dominguez's architectural table designs are executed in granite, marble, and glass. Gallery Eight, 7664 Grand Avenue, La Jolla. 454-0781.

"The Situated Image," the exhibit comprises film, video, and slide installations by several well-known artists selected by curator Chip Lord in representing diverse approaches in the same form. The show includes the work of Jace Delaney, Juan Downey, Gary Hill, Tony Labov, Michael Namark, Anita Thacher, and David Wilson. San Francisco Contemporary Art, 1000 Market Street, San Francisco. The exhibit continues through May 454-1541.

"Clay and More," the sculptural works of seven artists who combine a variety of materials into their clay pieces, will be exhibited through June 20. Among the artists included in the show are Bill Albrecht, Aurora Chabot, and Beverly Sato. Also on display is contemporary

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READER'S GUIDE

poetry by Leche Lepp, Randy Long, and others. Wm Gardner Gallery, 515 Fourth Avenue, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 231-2366.

"911," this installation by the Border Art Workshop is an ominous piece representing "a house gone wrong." The environment simulates a common room setting that incorporates oddly angled walls and floors, a ceiling fan that sounds like a helicopter, and other surprising elements. A small back room in the gallery is the artist's interpretation of the cardboard shacks found along the border and includes commentary on the media's view of this controversial area. The

environmental installation will be on display through June 28, Parameters 8, 721 Eighth Street, downtown. Gallery hours are daily from 11 a.m. to 5 p.m. 454-3541.

Photo Series, the work of Erika Soderberg, "Displayed Termination - Lobby Cards," looks at the language of "government," particularly the words and phrases selected by the military to construct a veneer of acceptability over questionable actions. This is done using the movie theater lobby card as the visual image. The show runs through June 30 at Anika's Gallery, 2400 Kerner Boulevard, downtown. Gallery hours are 10 a.m. to 5 p.m., Wednesday through Saturday. 231-6632.

Fuchsia

(Continued from page 1)
"successful" fuchsia growers cannot appreciate. They are interested in nothing but hybridizing all sorts of varieties in colors and shapes (they have produced 500 varieties in the western U.S.), and to pursue this aim, they engage in all sorts of disgusting practices. They prune the bushes, pick off the old flowers, and don't allow the berries to form, just because the berries reduce flower production! In the other hand, am known for the production of fuchsia berries,

even if I don't get any flowers to speak of.

If you want to hear the so-called "experts," however, I suppose you will want to attend the convention of the National Fuchsia Society from Friday, May 22, through Sunday, May 24, at the San Diego Convention Center, 1000 La Jolla Village Drive, San Diego. (I ask you, 851 Palomar Airport Road in Carlsbad. If you go, you can register for the whole convention or for single days, starting at 10:00 a.m. on Friday. You can take tours of local fuchsia gardens (not including names). And you can listen to seminars on growing fuchsias and begonia (Friday at 1:30 p.m.), on

fuchsia pests (Friday at 3:00 p.m.), on new hybrid shade plants (Saturday at 10:30 a.m.), on fuchsia hybridizing (Saturday at 1:30 p.m.), with Annabelle Stubbs, who runs North County's famous Stubbs Nursery, or on fuchsia lore and memorabilia (Sunday at 9:00 a.m.). No doubt you will also want to visit the plant show at Plaza Camino Real shopping center in Carlsbad, Saturday from 10:00 a.m. to 6:00 p.m., Sunday from 11:00 a.m. to 6:00 p.m., and Monday, May 25, Memorial Day, from 10:00 a.m. to 6:00 p.m. For more

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information about all these fuchsia love-ins, you can call 278-9495. But neither at the convention nor at the flower show will you be able to see a single fuchsia grown by...

— Violet Rosenbloom

The Passion

(Continued from page 1)
Nathaniel Branden had read Rand's novels. We the Living and the phenomenally successful *The Fountainhead*. They were spellbound by the coherence of Rand's thought and by her vision of human life as the joyful triumph of creativity and achievement over brutality, poverty, and suffering. Young, intellectually brilliant, and devoted to Rand, the Brandens soon ranked among her closest friends and eventually evolved into much more; they became the prince and princess of Objectivism, the heirs apparent to Rand's growing intellectual empire. Shortly after Rand published *Atlas Shrugged*, her magnum opus, the Brandens began running a national institute dedicated to propagating Rand's philosophy; they began producing a newsletter and then magazine called *The Objectivist*. And then came "the Split."

That tumultuous breakup shattered all their relationships. For years, Barbara (divorced from Nathaniel) had no contact with Rand, but in 1981, the two women effected a tentative reconciliation. Rand died just a few months later, and by then, Barbara had come once again to feel that "in the life of Ayn Rand, I had seen something I had never seen before nor ever heard or read of. Ayn had begun life with a single passionate goal — to create her ideal world and her ideal man. And at the end of her life — despite the pain and the losses, despite illness and anguish and death — it was done."

A spirit of sympathy pervades Branden's book about Rand. Though she once worshipped her, then later was torn apart by Rand's love affair with her husband, Branden also observed the novelist of ideas clearly enough to be able to make sense of some of the mysteries of Rand's life: how could this prophetic of individualism eventually grow so personally inflexible, so closed-minded, so intolerant of dissent against her preaching? How could this woman who celebrated human sexuality as a means of expressing one's highest values so loathe her relationships with the most important men in her own life?

Barbara Branden will be discussing these and other questions relating to Rand at 8 p.m. Tuesday, May 26, at Pea Soup Andersen's Restaurant, 851 Palomar Airport Road, Carlsbad, at a meeting of the Libertarian Party. An optional dinner precedes the lecture. For

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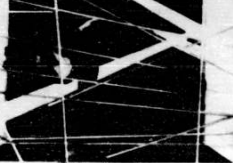
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The House of Pacific Relations is holding its eighth annual ethnic food fair Sunday, May 24, 10:00 a.m. to 5:00 p.m. on the lawn at the international center southwest of the Speechless Organ Pavilion in Balboa Park. Typical ethnic treats from twenty-four countries as diverse as Ireland and Portugal will be available. And, yes, the 30 even risk serving lobster, the spicy Polish sausage that launched the food fair. Admission to the fair area is free. For more information, call 466-7654.

SANS SOUCI
REGIO
BAMBI
LES GIRLS

reservations and other information, call 433-7252 or 276-7166. — Jeannette De Wyse

Try It

(continued from page 1) poison the student body with this — this foreign food. Of course, no explanation would have sufficed. The first sausage was buried at the cook, who quickly retreated into the kitchen. The ensuing Polish sausage riot was the final word on that — that foreign food and any other culinary adventures the school may have been planning. The next evening, it was back to the comfort of Salisbury steak, mashed potatoes, and ladylike dinnerware department. For at least two years before the food riot and two years following, there was not so much as an open-oil cube carted off to a spoon or one hamburger party along sidewalk across the dining hall, except for the day they tried to serve Polish sausage to that assembly of boiled-beef eaters. The connection is undeniable.

This is a true story. Journalist and food historian Waverly Root has referred to America as a real culinary melting pot. Nonetheless, our eating habits are influenced far too heavily by the English forebears for us to readily accept much on our way of gastronomic escapades. If your taste buds haven't permanently retreated in the face of the recent sushi scare, you might try sampling two events this weekend that will help you sneak up on foreign food in a friendly, nonthreatening atmosphere.

St. Spyridon Church is sponsoring its eighteenth Greek Festival, commencing Sunday, May 23, and continuing Sunday, May 24, from 11:00 a.m. to 10:00 p.m. both days. As veterans of past St. Spyridon festivals will confirm, food plays a central role in the weekend's events. And most Americans who are comforted by the fact that desserts are among the specialties of Greek cuisine — lots of honey-walnut, walnut-stuffed, flaky pastries. The festival also features continuous music, dancing, and general good times. The church is located at 3655 Park Boulevard, between Balboa Park and Robinson Avenue, in North Park (297-4165). It is, in fact, within walking distance of food event number two.

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— Linda Nevin

Dance

(continued from page 1) ceremonial dances will be displayed by men and women who follow the national powwow circuit. Some of the biggest names in Indian dancing will be performing. There will also be arts and crafts booths and food available. Proceeds from the event will benefit the



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San Diego Indian Human Resources Center Emergency Assistance Fund. Performances run from 7:00 p.m. to 11:00 p.m. Friday, May 22, and continue Saturday, Sunday, and Monday, May 23, through May 25, noon to 11:00 p.m. The Lakeside Rodeo Grounds are at Highway 67 at the Maplevue exit. For more information, call 281-5964. — Neal Matthews

ARISE AND OLD LACE
For one week only, Joseph Neuwirth's famed Brewster sisters are coming to San Diego in an "old lace" production presented by Elletta Harris. At B Productions, James A. Neiderlander, and Burton Kaiser. Joan Stapleton (who recently played the role in seven months on Broadway) and Marion Rose are the Brewster sisters, as eager to fool men out of their loveletters. Cary Sandy (idolized in 1970's *What's in the Name*) is the theater critic-cum-protagonist, Larry Strachan is the husband of the Brewster sisters, and Jonathan Frid is the husband of the Brewster sisters. Brian Turner has directed the production. (Sm.)

San Diego Civic Theatre
Wednesday, May 27, through May 31, Wednesday through Saturday at 8:00 p.m. *Nation's*, Wednesday, Saturday, and Sunday at 2:00 p.m. The information call 236-6510.

BETRAYAL
This fascinating drama begins with a simple conversation between a man and a woman in a restaurant. Jerry and Emma are ex-lovers, and on the surface the scene is placid enough. But *Betrayal* is not a simple play, and the surface soon gives way to a riveting drama. The things that men and women do for love are not always the things that men and women do for love. The play traces their affair backwards, from its flash in 1977 to its start in 1955 (the concluding with a happy beginning). And it is as much about the friendship between Jerry and Emma's husband Robert as it is the affair itself. As this deftly plotted mystery romance moves back in time, the tale takes on a different shade of meaning with each new scene. *Betrayal* is currently playing at the Marin's Theatre, a small space played with skill and sound production. There are particularly intense scenes that Jerry and Emma's husband, Robert, is particularly intense because they sense from a very young age that Jerry and Emma's affair is not just a simple affair. Directed by Richard Muller, the cast demonstrates a fine sensitivity to the rhythms and nuances of the text. As Robert, Emma's husband, actor Gregory Dean improves with youth (his older Robert of the early scenes beams in and out of focus). Laura Jordan's Emma and Mark Robertson's Jerry are both nicely done, and as we watch their affair develop, the question of who actually betrayed whom branches out. But it's a riveting backwash to its mythic behavior in (Sm.) Marin's Theatre, through Sunday, June 7, Thursday through Saturday, 7:30 p.m. to 10:30 p.m.

THE DRIVING ROOM
The San Diego Playhouse presents the drama by Argy Gurney (author of *Another Country*) that takes a non-traditional look at a vanishing institution: the driving room. It's a mosaic of interrelated scenes, with the cast changing roles. The play is a mosaic of interrelated scenes, with the cast changing roles. The play is a mosaic of interrelated scenes, with the cast changing roles. (Sm.)

LOW PRICED PREVIEWS 5 DAYS ONLY
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SAN DIEGO REPERTORY THEATRE

READER'S GUIDE TO THE THEATRE

Theater listings are compiled by Jeff Smith, contributing to the Jeff Smith and Jonathan Smith. Information is accurate according to material given us, but it is always better to phone the theater for any last minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

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Discounts available for seniors, students, military personnel & groups
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SAN DIEGO REPERTORY THEATRE

THE FOREIGNER
The Fine Hills Lodge Dinner Theatre has extended its San Diego premiere run of Larry Shust's dramatic comedy for the second time. In the play, an English soldier persuades his very beautiful friend to pin him on a special-duty assignment in a small Georgia town. Left alone in a run-down, shabby lodge, the shy friend proceeds to manhandle him as a foreigner — with results that are both funny and dramatic. Scott Kinney has directed the production. Cast members are: Jim Norton, Tony Bonworth, Alice Green, Bob Durnith, Sue Arneson, John Langham, and Amy Romano (Sm.)

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BETRAYAL
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LOW PRICED PREVIEWS 5 DAYS ONLY
An original adaptation of Charles Dickens's *Bleak*
by Stephen Jeffers
PREVIEWS MAY 22-27
Fri., Sat. & Sun. at 8 p.m.
at 7 p.m. Sat. & 2 p.m. Sun.
Tickets: \$2
Discounts available for seniors, students, military personnel & groups
235-8025
also available at Arts Fest
SAN DIEGO REPERTORY THEATRE

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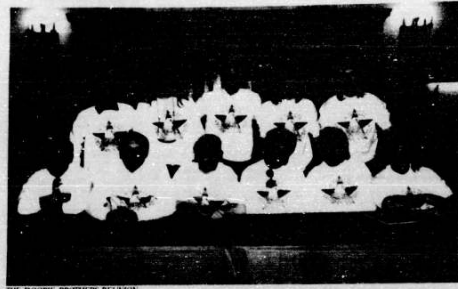
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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 98803, San Diego, CA 92108.

BY JOHN D'AGOSTINO

The odds against making it big in the music biz even once are so great that it would seem pure folly for a band blessed with success to change course completely to challenge fate a second time by tampering with a musical formula that had paid huge dividends. Ten years ago, the Doobie Brothers not only survived but benefited from so bold a move when they abandoned the guitar-oriented, bar-boogie sound of their lame-duck leader, Tom Johnston, and embraced the keyboard-based, white-stool groove of newcomer Michael McDonald. Despite the fact that the Doobies already had scored with such McDonald funkisms as "Baker's Do" and "It Keeps You Runnin'" by the time guitarist/vocalist Johnston's chronic stomach disorder forced him to leave the band in 1977, McDonald's ascendancy dictated a stylistic about-face that cost the band many of its longtime fans and could have proved disastrous. Instead, the Doobies found a new audience and went on to their greatest success on the strength of 1978's multiple-platinum, *Minute by Minute*.



THE DOOBIE BROTHERS REUNION

album, which featured McDonald's burly tenor throughout as well as one of the Seventies' most spectacularly popular singles, McDonald's "What a Fool Believes." Flashed with greater fame and fortune than ever before and poised to become perhaps the major act of the Eighties, the Doobies did what any shrewd rock band would do faced with the same set of favorable circumstances: they released one last album and broke up. In truth, the very factor that had enabled the

Doobies not merely to switch horses in midstream but actually to dismount and change streams, was the seed of their demise. Long before their "Farwell Tour" in 1982, McDonald's emergence as the band's leader, main songwriter, lead vocalist, spokesman, and resident sex symbol had made his departure an inevitability. In deference to the other members of the band, McDonald at the time insisted that the Doobies had been a creative democracy and that their break-up was the result of the usual tensions caused when

several musicians find themselves tagging in different directions. Also offered as a reason for the split was the need for a prolonged hiatus after several years spent on the rehearsing/recording/touring treadmill. A simpler, more factual explanation for the Doobies' disbanding is that once Keith Knudsen, John McFee, Tiran Porter, Patrick Simmons, Cornelius Bumpus, Andy Newman, and Chet McCracken had become little more than expensive sidemen for McDonald, there no longer was a reason for them to exist.

as a band. In their second incarnation, the Doobies had become so identified with McDonald's gospel-inflected honky-funk, which in turn made McDonald such a hot industry item, that all attempts to portray him as merely an equal partner in the firm appeared ludicrous. Ironically, the superstardom that was predicted for McDonald never really materialized following the Doobies' disbanding. Certainly he's been successful. His two excellent solo albums, his hit single from the film *Running Scared*, and his collaborations with the likes of Kenny Loggins, James Ingram, and Patti LaBelle have evidenced that he still has the touch and also have precluded his being completely forgotten. But McDonald's visibility has been nowhere near what it was when he was with the Doobies, and it is only slightly more than that of the man he had effectively replaced in the band. Johnston, who could be heard cultivating a few sour grapes once the McDonald-led Doobies shot through the roof, has released his own solo albums to little acclaim and on occasion has since been seen on the club circuit. Similarly, the other Doobies have been involved in various low-profile projects. Now, long after the Doobies' epitaph would appear to have become obscured by dust, the entire clan is assembling for

(Continued on page 22)

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The cultural event of the year

Direct from Nigeria

King Sunny Adé

The King of African Pop Music
Featuring a 28-piece orchestra

Plus
Bollywood Cinema
West African
Savane Troupe

and
Zulu Spear
from South Africa
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Wednesday, May 27
Doors open 8 pm. All ages welcome.
North Park Theatre
2891 University Ave. • Reserved seating only
Choice seats on sale now at usual outlets and **TELESE:** • 283-SEAT
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259-0803 or 481-1041

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OUTDOORS • CHE CAFE PATIO • U.C.S.D. CAMPUS
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THE RED HOT CHILI PEPPERS

THE INCREDIBLE DICKIES • THELONIOUS MONSTER

FRIDAY • JUNE 5 • 8 PM
NORTH PARK THEATRE
2891 UNIVERSITY AVE. • NORTH PARK
ALL SEATS RESERVED • TICKETS AT TICKETMASTER, OFF THE RECORD, LOU'S RECORDS, MERLIN WALL, RECORD HEADLIN, TOWER RECORDS, MAY CO, MAD JACK'S, PLAZA MUSIC SHOPP & FLEET EXCHANGE.

THE DOOBIE BROTHERS

REUNION

THE DOOBIE BROTHERS

JEFF "SKUNK" BAXTER
CORNELIUS BUMPUS
JOHN HARTMAN
MICHAEL HOSSACK
TOM JOHNSTON
KEITH KNUDSEN

BOBBY LAKING
CHET MCCRACKEN
MICHAEL McDONALD
JOHN MCFEE
TIRAN PORTER
PATRICK SIMMONS

SAN DIEGO SPORTS ARENA

THURSDAY MAY 21



DEEP PURPLE

WITH SPECIAL GUEST

BAD CO.

SAN DIEGO SPORTS ARENA

8PM
FRIDAY
MAY 29

Tickets available at **TELESE** including May Co., Mad Jack's, Civic Box Office, Perkins Book Worm and Art's Tix. Also the San Diego Sports Arena Box Office. To charge by phone call (619) 278-1155.

9IX

THIS FRIDAY

PSYCHEDELIC FURS

WITH SPECIAL GUEST
ANDY TAYLOR

8PM
FRIDAY
MAY 22

THIS MONDAY

KENNY ROGERS

WITH SPECIAL GUESTS
RONNIE MILSAP
AND T. GRAHAM BROWN

8PM & 10PM
MONDAY
MAY 25

REGGAE SUNSPASH FESTIVAL

ON SALE NOW

• FREDDIE MCGREGOR & THE STUDIO ONE BAND •
• MUTABARUKA •
• CHALICE •
• CARLENE DAVIS •
• PETER MITCHELL •
• TOM COWAN, MC •

8PM
FRIDAY
JUNE 12

7:30PM
SATURDAY
JUNE 13

GEORGE BENSON

WITH SPECIAL GUEST
KENNY G.

8PM
TUESDAY
JUNE 23

THOMPSON TWINS

WITH SPECIAL GUEST
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8PM
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8:26 HANK WILLIAMS, JR. 8:17 DAVID SANDRIM
8:17 PIVELLO HYMAN and the 8:25 PAT McTHERY GROUP
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FRIDAY IS JAZZ & FASHION

Friday, May 22
JAZZ HAPPY HOUR



HOLLIS GENTRY'S NEON
4:30-7:30 complimentary hors d'oeuvres

Following jazz-watch
FASHION IMAGE SHOW
Quality clothes at tremendous savings

FRIDAY & SATURDAY

Friday & Saturday, May 22 & 23
TOP 40s DANCING IN THE CABARET
(No cover) • \$1.25 Coronas • 8:00 til close

SUNDAY

Sunday, May 24
BUFFET BRUNCH



Over 40 delicious items plus
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Tilly's features the most beautiful 5000 square foot
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Banquets, receptions, parties, dinners, business
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Monday-Friday • 5:00-7:30 pm
Daily drink specials plus
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Sunday, May 31
Fantasy Productions
"The Ultimate in Entertainment" presents
MIAMI VICE NIGHT
5 pm-midnight
Body building competition • Fashion
by "Lionelle" • Dancing till midnight
The show will be videotaped and
photographed live. Casual attire.



2828 Camino del Rio South, Mission Valley 299-2828

Continued from page 20
the kind of fraternal reunion
one would expect to see only
on The Wall. Almost five
years to the day from their last
gig in Berkeley, the Doobies
will mount an abbreviated tour
that will open this week in
San Diego before continuing
on to the Hollywood Bowl,
Las Vegas, Mountain View
(California), Utah, Portland,
and Seattle. What has become
a "Reunion Tour" began as
drummer Knudson's idea for a
single benefit concert in
Los Angeles to assist and focus
attention on the Vietnam
Veterans' Aid Foundation and
its programs. Other charities
that will benefit from the
Doobies' largesse include the
Little Sisters of the Poor
commerciant hospital in
San Pedro and the Stanford
Children's Hospital.

In this era of massive rock-
for-whatever benefit shows, a
reunion gig such as this hardly
is a novelty. What is really
unusual about the Doobies
concert, however, is that it will
feature virtually all members of
the band's various
configurations. Joining the line-
up that bade farewell in 1982
are embeble Doobies Jeff
"Skunk" Baxter, John
Hartman, Michael Hossack,
and Bobby LaKind. Even
Johnston will be on hand, and
his participation boosts the
intrigue factor considerably.

The plan is for the musicians
and vocalists to shuffle on and
off the stage during the two-
hour-plus show, both to avoid
logistical problems and to
enable the performers to cover
material from the entire
Doobies catalogue. The
scheduled finale will bring all
of the musicians onstage at
once. As altruistic and genuine
as the band's motives might be,
one is tempted to speculate as
to whether the event will turn
into a contest between fans of
the Johnston-led, Phase-I
Doobies, which between 1971
and 1977 produced such hits
as "Listen to the Music," "Lonely
Train Running," and "China
Grove"; and those who prefer
the McDonald-led, Phase-II
band responsible for such hits
as "Minute by Minute," "What
a Fool Believes," and "Real
Love." If it comes to that, I'll
put my hands together for the
latter batch. The Doobies
Brothers will perform tonight,
Thursday, at the Sports Arena.
For a complete listing of other
artists in town this week, see
"Concerts" on the following
pages.

CONCERTS

The Doobie Brothers: Sports
Arena, tonight, Thursday, 8 p.m.
224-4176.

Larry Carlton: Humphrey's,
tonight, Thursday, 7 p.m. and
5 p.m., 2243 Shelter Island Drive,
224-9436 or 278-1133.

The Flag: Belly Up Tavern,
tonight, Thursday, 9 p.m., 143
South Camino Avenue, Solana
Beach, 481-9022.

Eddie Harris: Elan's, tonight,
Thursday, through Sunday, May 24,
9 p.m., Summer House Inn, 7953
La Jolla Shores Drive, La Jolla,
459-0541.

Julian Cope: USC Com. steps,
Friday, May 22, noon, USC
campus, La Jolla.

The Psychotic Furs and Andy
Taylor: SEB's Open-Air Theatre,
Friday, May 22, 8 p.m., San Diego
State University campus, 278-1133.

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Street
Jive**

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50s rock and country swing,
Friday & Saturday, 9 pm to 1 am

The Belairs

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GOLDEN HALL

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treasured our clients depend on...

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- We stay open until 3 am
on weekends
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with fresh lemon, Cointreau
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- 12-oz beer \$6.00
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JEFF LOBER BAND
with Roger White/
Michael Arnes
Friday, June 26

DONOVAN
Saturday, June 27

JUDY COLLINS
LEO KOTKE
Thursday, July 2

DAVE BRUBACK
QUARTET
Friday, July 3

LOUIE ANDERSON
ROSEANNE BARR
Saturday, July 4

THE FOUR TOPS
Sunday, July 5

THE EIGHTHOUS
BROTHERS
Friday, July 17

EMMYLOU HARRIS
Wednesday, July 22

THE NYLONS
Live show 8:00 pm
Friday, July 24

HIROSHIMA
Saturday, July 25

CHUCK MANGIONE
Thursday, July 31

GEORGE HOWARD
Friday, August 1

WATSON JENNINGS
Saturday, August 2

SPYRO GYRA
Saturday, August 9

WYNTON MARSALIS
Saturday, August 15

THE CHICK COREA
ELECTRIC BAND
Friday, August 21

GRP '87
LEE RITTENOUR &
DAVE BRUSH
Saturday, August 22

JOAN BAEZ
Sunday, August 23

RICKY SCAGGS
Thursday, August 27

MILES DAVIS
Friday, August 28

CRYSTAL GAYLE
Saturday, August 31

ROY ORBISON
Saturday, September 12

RAY CHARLES
Saturday, September 19

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Sunday, May 25 HOLLIS GENTRY'S NEON
Monday, May 25 AUBREY FAY
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418 Mission Boulevard • Beach, Calif. • 233-7527

JAZZ	Thur. Fri. Sat.  MARK LESSMAN BAND San Diego's finest jazz • Dining 'til 3 am Fri. & Sat.	JAZZ
	Sunday  FATTBURGER Jazz • Jazz • Jazz • Jazz	
JAZZ	Mon. Tues.  NOTICE TO APPEAR Mon. - 8:30 PM Night Tues. - Restaurant Employee Night	ROCK
	Wednesday  BUTTER MILK BLUES BAND Wed. - Mexican Lobster Night \$7.99 • Margaritas \$1.75	
ROCK	<h2>OLD del mar CAFE</h2> <p>214 Mission Avenue • Del Mar • 233-7527</p>	ROCK
	Thur. Fri. Sat.  PRIVATE DOMAIN Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.	
ROCK	Sunday ROADRUNNERS Rock 'n' Roll • Dance • Rock 'n' Roll • Dance	ROCK
	Monday  COUNTRY CASSANOVA Country Western • Country Western • Country Western	
C&W	Tues. Wed.  MARK LESSMAN BAND Wed. - Restaurant Employee Night	C&W
	ROCKOLA	

Dan Crary: Old Time Café, Friday, May 22, 7 p.m. and 9 p.m., 1164 North Highway 101, Los Angeles 436-4100.

Peter Sprague: Words and Music, Friday, May 22, call for time, 3906 Fourth Avenue, Hollywood 298-4011.

Kolonia: The Promenade, Sunday, May 24, 3 p.m., 4150 Mission Boulevard, Mission Beach 459-1404.

Eric Anderson: Old Time Café, Sunday, May 24, 6:30 p.m. and 8:30 p.m., 1164 North Highway 101, Los Angeles 436-4100.

The Wayne Johnson Trio: Bella Via, Sunday, May 24, 8 p.m. and 10 p.m., 2291 Highway 101, Cardiff 942-1108.

Kenny Rogers, Ronnie Milap, and T. Graham Brown: SDSU's Open-Air Theatre, Monday, May 25, 8 p.m., San Diego State University campus 278-TXNS.

Maggie Mayall and the Cadillacs: Belly Up Tavern, Monday, May 25, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Bob Weir and Kingfish: Bacchanal, Tuesday, May 26, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

Bachman-Turner Overdrive: Bacchanal, Wednesday, May 27, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

King Sunny Ade and His 28-Piece Orchestra: and the Diamonds Count West African Dance Troupe: North Park Theatre, Wednesday, May 27, 8 p.m., 2862 University Avenue 259-0803 or 481-1041.

Camper Van Beethoven, Spot 101B, and Carmine's Lunar Activity: UCSD's Old Café, Wednesday, May 27, 8 p.m., UCSD campus, La Jolla.

Chris Isaak and Ryan Hedgecock's Common Ground: Belly Up Tavern, Thursday, May 28, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Deep Purple and Bad Company: Sports Arena, Friday, May 29, 8 p.m., 278-TXNS.

Iai Kamome and Gen-Iration: Club Reggae, Friday, May 29, 8 p.m., Wabash Hall, 3855 Wabash Avenue (805 and University), 259-0803 or 481-1041.

Terry Gibbs: Bella Via, Friday, May 29, and Saturday, May 30, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff 942-1108.

The Bobby Gordon Quartet: Caribbea Cultural Arts Center, Saturday, May 30, 8 p.m., 3557 Monroe Street, Caribbea 436-2058.

Dick Dale: Belly Up Tavern, Saturday, May 30, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Zazuli: The Promenade, Sunday, May 31, 3 p.m., 4150 Mission Boulevard, Mission Beach 459-1404.

Lakeside: Bacchanal, Sunday, May 31, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

World Party: Bacchanal, Monday, June 1, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

The Kinks: Golden Hall, Tuesday, June 2, 8 p.m., 278-TXNS.

The Salinas: Bacchanal, Tuesday, June 2, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

"Jazz Live!" featuring the Grossmont College Jazz Ensembles: San Diego City College Theatre, Tuesday, June 2, 8 p.m., Fourteenth and C streets, downtown 234-1962.

Wang Chung: Bacchanal, Wednesday, June 3, 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022
All tickets available at **rockin' r** and the Bacchanal

THURSDAY, FRIDAY, SATURDAY
MAY 31, 22, 23
CRYSTAL
Every Friday 7:00-9:00 pm
NO COVER—ALL DRINKS \$1.00

MAY 16, SATURDAY NIGHT SPECIAL
Hosted by **CRYSTAL**'s John Leslie
\$1.00 off with **CRYSTAL** card
Join **REFLECTORS** plus **CRYSTAL**
FOR A RECORD RELEASE PARTY!

EVERY THURSDAY FROM 6:00-10:00 PM
AND SATURDAY FROM 5:00-9:00 PM
LADIES CALL FOR RESERVATIONS
BACCHUS DANCERS

SUNDAY, MAY 24
MULTIPLE SCLEROSIS BENEFIT
Hosted by Fred Dean former S.D. Changer
with music by
CRYSTAL • NOT GUILTY INFANTRY
Live music auction. Prizes. All for a great cause!

TUESDAY, MAY 26 **CRYSTAL** PRESENTS
KINGFISH
featuring Grateful Dead Member
BOB WEIR



SUNDAY, MAY 31 9:25 PRESENTS
LAKESIDE

MONDAY, JUNE 1 **CRYSTAL** PRESENTS
WORLD PARTY

TUESDAY, JUNE 2 7:00 PRESENTS
a rising star concert series
THE SAINTS



WEDNESDAY, JUNE 3
EVERYBODY HAVE FUN TONIGHT!
WANG CHUNG

UPCOMING CONCERTS:
DEL FURGO 6/7 • JOHN BUTCHER 6/10
BILLY VERA AND THE BEATERS 6/14
R&B & NAJEE 6/15 • MEAT PUPPETS 6/17
LOST TOY PEOPLE 6/21 • THRASHING DOVES 6/23
SURFARIS 6/24

CRYSTAL T'S



THE SHAKERS
You'll have the time of your life at Crystal T's... where LIVE MUSIC is mixed with the great sounds of Disco.

Coming May 26
IPSO FACTO

TONIGHT!
5:30 'til
9:06 PARTY

- \$1.06 Drink specials
- \$1,000 worth of gift certificates from Diamond Design
- Lots more prizes
- Five hen d'ouvres from Bonacci's
- Q106 DJ will host this monumental event.

BONACCI'S
PIZZA • PASTA

■ Ballroom Dance Night
Tuesday evenings at 7 p.m.

■ Video Trivia Quiz
Match wits with a machine during Happy Hour

■ Bonacci's New Pizza & Pasta Restaurant
Mission Valley's newest Italian restaurant

Join us after work or play for LIVE MUSIC,
cocktails, hors d'oeuvres and great fun!



500 Hotel Circle North
294-9000
Town & Country Hotel

Ian McLagan's Loco: Belly Up Tavern, Wednesday, June 3, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Dynatonics: Belly Up Tavern, Thursday, June 4, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Red Hot Chili Peppers, the Dickies, and Thelma Houston: North Park Theatre, Friday, June 5, 8 p.m., Twenty-ninth Street and University, Astoria.

Big Twist and the Mellow Fellows: Belly Up Tavern, Friday, June 5, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

M.D.C., Final Conflict, Twisted, P.O.W., Instead, a.s.d. Neighborhood Watch: Wabash Hall, Friday, June 5, call for time, 3855 Wabash Avenue, San Diego 605 and University, 735-6236 or 259-4336.

Dan Siegel: Bella Via, Friday, June 5, and Saturday, June 6, 9 p.m. and 10 p.m., 2591 Highway 101, Cardiff 942-1108.

Ronnie Laws: Humphrey's, Saturday, June 6, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 278-TXNS or 224-9438.

"Jazz Live!" featuring Dan Papala and Friends: San Diego City College Theatre, Tuesday, June 9, 8 p.m., Fourteenth and C streets, downtown 234-1962.

The Jon Butcher Act: Bacchanal, Wednesday, June 10, 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

Reggie Sunsplash Festival, featuring Freddie MacGregor and the Studio One Band, Metabarna, Chaffin, Carlene Davis, and Peter Metro: SDSU's Open-Air Theatre, Friday, June 12, 8 p.m., San Diego State University campus 278-TXNS.

Crover Washington, Jr.: Humphrey's, Friday, June 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 278-TXNS or 224-9438.

George Benson and Kenny G: SDSU's Open-Air Theatre, Saturday, June 13, 8 p.m., San Diego State University campus 278-TXNS.

Shadowfax: Humphrey's, Sunday, June 14, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 278-TXNS or 224-9438.

The '87 San Diego Music Festival, featuring Joe Williams, Marlene Shaw, Ella Ruth Piggie, the Joe Marillo Quartet, and Hollis Gentry's Nones: Starlight Bowl, Sunday, June 14, 7:30 p.m., Balboa Park 542-0350.

Billy Vera and the Beaters: Bacchanal, Sunday, June 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 560-8022.

Ronnie Laws with Bobby Keys: Belly Up Tavern, Monday, June 15, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Ruben Blades and Seis del Solar: Humphrey's, Tuesday, June 16, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 278-TXNS or 224-9438.

Atlantic Stars: Del Mar Fairgrounds Grandstand Stage, Thursday, June 18, 7:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

Bonnie Raitt and Lyle Lovett: Humphrey's, Thursday, June 18, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 224-9438 or 278-TXNS.

Night Ranger: Del Mar Fairgrounds Grandstand Stage, Friday, June 19, 7:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

Rumble! Jack Elliott: Old Time Café, Friday, June 19, 7 p.m. and 9 p.m., 1464 North Highway 101, Los Angeles 436-4100.

Rae-D.M.C. and the Beastie Boys: Sports Arena, Friday, June 19, 8 p.m., 278-TXNS.

The Charlie Daniels Band: Del Mar Fairgrounds Grandstand

Belly Up

TONIGHT, Thursday, May 21 10 pm **ROCKIN' R & B**
Close Rock n' Soul All Star Horn Band



THE FLAG
featuring Harvey Brooks, David Foster, Gary Mallabar, Mike Finnigan, Tino Gonsales
Friday, May 22 9:30 pm

Paladins
and guests
Juke Logan's New Blue Flames
with Billy Campbell
Saturday, May 23 9:30 pm

James Horman
and guests
THE WILLIAMS BROTHERS
(Vrs. Andy's nephews)
Sunday, May 24 9:00 pm **ROCKIN' R & B**



JACK MACK AND THE HEART ATTACK
Memorial Day Breeze
Monday, May 25 9:00 pm

Maggie Mayall and the Cadillacs
and Harry D's trip down Memory Lane
Tuesday, May 26 9:30 pm

Talk Back
Rock Beat
Wednesday, May 27 9:00 pm

Savery Brothers
and friends
Thursday, May 28 9:00 pm

Chris Isaak
and guests
NEW R & B
featuring Ryan Hedgecock,
founder of Lone Justice
Friday, May 29 9:00 pm

Rebel Rockers
May 30 **BACK DALL AND THE DEL TONES**
Saturday, May 31 **RAE DILLA**
Wednesday, June 3 **IAN MC LAGANE LOCO**
Thursday, June 4 **RAE FLEETWOOD'S ROCK**
Friday, June 5 **AL RAPONE**
Saturday, June 6 **BOONFILL OF BLUES**
Sunday, June 7 **EDDIE AND THE TIDE**
Monday, June 8 **BLAZE COMBO AND RETUNDI**

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30-8:00 pm • Dinetland Jazz • **CHICAGO 6**
Saturday, 5:00-8:00 pm • Pop Bougie & Jazz • **BLACK NICKEL**
Wednesday, 6:00-8:00 pm • Vintage Jazz & Swing • **TOBACCO ROAD**

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

*Tickets available at:
Belly Up and Off The Record

Whiskey Creek, 14240 Poway Road, Poway 745-7331. Sunday, country. Wednesday through Sunday. Sunday features a jam session beginning at 5:30 p.m., with sing-alongs, guitar, and country music. Monday and Tuesday, call club for information; clogging lessons. Monday and Tuesday, country and western dance lessons, Wednesday and Thursday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-6640. Real to Rock, rock, Thursday through Saturday. Crystal, rock, Sunday through Wednesday.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5008. Oh!

SPIN

THURSDAY, TONIGHT
MEMORIAL EYE ROCK FEST
with **WILLY & THE SUCKERS** and
AMARAY plus **MAX FABLE**

FRIDAY, MAY 22 The legend returns at 10pm - S.D. women's favorite "Rock God of the 80's" -
RICK ELIAS

with some
frankies from L.A. featuring
members from *Barbie & The Magnets*
IN-BETWEEN PEOPLE plus **BURNING BRIDGES** with
the seventh and the debut of **CRUSH BOND** begins at
their show.

TOMORROW May 26th, **THE JOHNSONS**, **THE PUMPS**, **THE CHARMS** and **THE ACCESSORIES**.
May 26th, Dave's from *Touch Subjects* **WILD CATS**, **FAIRFIELD FATS**, **THE RESISTANCE**, **PLAY-
BOY TURNED** and **THE INCALLED** 4 May 26th, **SOXES IN EXILE** return, **NIMBY'S ONE**, **THE**
BOVING EYE MUSIC REPORTERS There, by *The Supreme Squealer*, **Pop-A-Side**, **Hilltopped** had to make
up for *Quadrangle* who knew they belonged. At home, *Fit*, the *10th*, *The Bridge* opened entertaining peo-
ple as far away as *New Jersey*, who had them very much. *The Resistance* began, I spotted four black-jacketed
buddies as *John* like drove more for free admission. They reached the stage pulling out what looked like a
dangerous weapon aiming it at the band, the trigger fired, bubbles pinging off everyone as the signs on the mic
stands read "Hi, I'm Neil" and the other "Hi, I'm Neil". *Langley* with all their members of *The Resistance*.

JERRY HERRERA'S SPIRIT — 1130 BUENOS AVE. 276-3993

Clarico's
Restaurant
presents
The Legendary



EDDIE HARRIS

Jazz Saxophone Great

Wednesday through Sunday 9 pm to 1 am
No cover charge

RANDY PORTER—SOLO PIANO
Monday and Tuesday, 8 pm to 12 midnight

Opening June 3 **HOLLIS GENTRY and NEON**

Opening July 1 **PETER SPRAGUE**

459-0541

Summer House Inn • 7955 La Jolla Shores Drive

Ridge, comedy and music, Tuesday
through Saturday.

Anast's Restaurant, 475
Prospect Street, La Jolla.
454-4288. George Rono, pianist
performing pop, jazz, blues, and
boogie. 7 p.m. Monday through
Saturday.

"Rah! Rah!", at the dock, Bahia
Hotel, 988 West Mission Bay
Drive, Mission Bay 488-0551. The
Rockaways, contemporary music,
for dancing. Friday and Saturday.

Bahia Hotel, 988 West Mission
Bay Drive, Mission Bay 488-0551.
Forecast, jazz and rhythm and
blues, Thursday, True Grit, vintage
rock, Friday through Monday.
Pacific, contemporary, Tuesday,
benefit for Ella Ruth Pugh, with
jazz groups Secreto, Talk of the
Town, Fattburger, and Hollis

Gentry's Neon, 6 p.m. midnight,
Wednesday.

Bar Lounge/San Diego Princess,
1044 West Vacation Village Road
off Ingraham Street, Mission Bay
274-4630. The Rama Lama Rock
and Roll Revue, vintage rock,
Tuesday through Saturday.

Bullfighting, 5046 Newport Avenue,
Ocean Beach, 272-5309. The fact
rock, Thursday, the Vandals, rock,
Friday, Big Medicine, rock,
Saturday through Tuesday, O.E.O.
rock, Wednesday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170.
Tommy Boyles, comedy and music,
Thursday through Saturday; Dana
Garet and John Chaffield, rock,
Tuesday, Bullfighting, rock,
Wednesday.

Carlos Murphy's, 1904 Quivira

Basin, Marina Village, 273-8061.
The Sugar Tits, jazz, Monday; the
Show with Tom Collins, rock,
Tuesday and Wednesday.

Casa de Loma, 1304 Broadway
Street, Ocean Beach, 273-3025.
Jim Moore, contemporary music
performed on guitar. Friday and
Saturday coverage.

Casey's Pub, 714 Garret Avenue,
Pacific Beach, 272-5309. Tim
Price, rock favorites on acoustic
guitar. Friday and Saturday, live
music. Sunday through Thursday,
call club for information.

Che Café, Revolve Campus, UCSD,
Gilman Drive and La Jolla Village
Drive, 534-2311. Camper Van
Beethoven, rock, Carinuous
Lunar Activity, drunken folk music
from hell, and Spot 1079, rock,
8 p.m., Wednesday.

Chuck's Steak House, 1250
Prospect Street, La Jolla,
454-3325. New Shows, jazz,
Wednesday through Saturday; Joe
Marino, jazz, Sunday.

Elario's, 7903 La Jolla Shores
Drive, La Jolla, 459-0541. Eddie
Harris, jazz, Wednesday through
Sunday; Randy Porter, solo jazz
piano, 8-12 p.m., Monday and
Tuesday.

The Halcyon, 4258 West Point
Loma Boulevard, Loma Point,
225-9559. Not Guilty, rock,
Thursday through Saturday; jam
session, a wind-for sound
production hosted by Ruben,
7 p.m., Monday; Fast Talk, rock,
Tuesday; original night featuring
the best of San Diego bands,
Relax, rock, Wednesday.

Heimer's Steak House, 4250
West Point Loma Boulevard, Loma

SATURDAY, MAY 23
THE BENT

with
SLINGSHOT
WILD
and
VAMP

plus the debut of
all-female band
READY OR NOT
featuring members from *Lana*
and *Sony* Girls. Plus one more band
ALAN PARRY at *Liquid Hysteria* opens open promptly.



THIS SUNDAY, MAY 24
MEMORIAL EYE ROCK FEST
with
DIRTY BLONDE

with
ABROGANCE and
GUARDIAN plus from
L.A. on S.D.
BITTON and **MAX FABLE** opens the show open shortly

TUESDAY, MAY 26
SANCTUARY with **FAITH** and **UNDERGROUND**
WEDNESDAY, MAY 27
THE SLURPS and **THE HITTERS** with **THIS** and
BEANS **BIGHEAD**



ROCK, USUAL SUSPECTS, and THE HERBES. June 6th: From *Jamaica* **AL CAMPBELL**, June 13th:
All-girl rockers, from *England*, **PUZZ BOX**.

had been had, a joke was all right. Who were they? *The Hidingman*? *The Strength* followed and got
a good working charm. *Sam*, *Linda* *Slam* thumped them again as *Tim* like talked to around here com-
ments. "People sure like this band. Look at the packed dance floor!" *Winter Hours*, a good rock band from
New York, came and went, just like its name. Set, the 90's. The show I thought more knew about. *Even* *Blue*
que *Holmes* even surprised when she walked in and found all of you. *Bob-A-Moon*, *Prince* *Red* *Just* *It*
The *One* *Secret* *Band* certainly sure and the people knew they were all here to make it public. Thanks *ALB*!

COCKTAILS, DANCING, AIR-CONDITIONED — 21 ON UP

THE BAYLOUNGE PRESENTS:

RAMA LAMA
Rock 'n Roll Revue

Come see the hottest show in town.
Rama Lama adds dramatic spice
to their performances of classic
tunes from the 50's and 60's —
bringing you the Ramolettes, the
Blues Brothers, and yes, even Elvis
— making them more than unique.



ENTERTAINMENT & DANCING

On Mission Bay • APPEARING

9pm-1:30am Tuesday-Saturday

Through May



You'll hop
your socks off
with the "Rama Lama Rock 'n Roll
Revue" at the Bay Lounge, through-
out May.
And there's never a cover charge
at the Bay Lounge. Call 274-4630
for more information.
Be there!

SAN DIEGO PRINCESS

1414 West Vacation Road
(off Ingraham on Mission Bay)
274-4630

THE SUMMER'S HOTTEST EVENT

STARRING
DINGO BOINGO

Produced by *Austin*

Portals 223-9158. Neptunia:
featuring Gary Farmer and Patrick
Hill contemporary. Wednesday
through Saturday: talent night.
Monday.

Hennessey's Tavern, 4630
Mission Boulevard, Pacific Beach
483-8847: Dean Davidson and
Preston Coleman, vintage jazz,
2:30-7 p.m. Saturday: Fortes Be
Bop Jam Session with Dean
Davidson's South Coast Rhythm
Section, vintage jazz and blues,
2:30-7 p.m., Sunday.

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission
Bay 276-4070: The People Movers,
contemporary. Wednesday through
Saturday: Windjam, jazz and
contemporary. Sunday through
Tuesday: New Show, jazz. Friday
happy hour.

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-6611.
Ocean Terrace Lounge: The

Elements, contemporary. Tuesday
through Saturday: Jerry Melnick,
piano, performs at 9 p.m., Sunday
and Monday evenings. Crown
Room: Jerry Melnick, piano,
6:30 p.m., Friday and 6:30-10:30
Saturday, and Sunday brunch,
the Variations, contemporary, 6-9 p.m.,
Sunday Palm Court: Ron Singer,
piano, performs 5-10 p.m.,
Tuesday through Thursday; James
Parish, piano, performs 5 p.m.-
midnight, Friday through Sunday,
and 5-10 p.m., Monday. Hoyt
Islands Hotel, 1441 Quivira Basin
Road, Mission Bay 224-1234: Live
piano bar music. Tuesday through
Saturday.

Jazz Mile Brews, 5726 La Jolla
Boulevard, La Jolla, 454-9632:
The Finest City Jazz Band, jazz,
7:30 p.m., Thursday. Cottonmouth
D'Arcy's Jazz Vipers, Dismaland
jazz, Saturday, the Bobby Gordon
Quartet, jazz, 1:30 p.m., Sunday.
the Night Dream Quartet, jazz,

7:30 p.m., Monday.

Joe Murphy's, 1907 Mission
Boulevard, Pacific Beach,
270-3220: Four Eyes, Thursday
through Saturday: Automates,
rock, Sunday and Monday: the
Reflexes, rock, Tuesday and
Wednesday: the Blonde Bruce
Band featuring saxophonist John
Vian plays boogie, blues, and
rhythm and blues, from 4-8 p.m.,
Sunday.

Judson's, 3111 Sports Arena
Boulevard, 225-9090: Dale
Vernon, pianist, performs
Wednesday through Saturday.

La Avenida, 1361 Orange Avenue,
Coronado, 435-6262: The Jaime
Moran Latin Jazz Ensemble, Latin
jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Booster's
Lounge, 3299 Holiday Court,
La Jolla, 453-5500: Live piano bar

music. Tuesday through Saturday:
call club for information.

La Valencia Hotel, 1132 Prospect
Street, La Jolla, 454-0771: Bob
MacLeod, piano and vocal variety,
6-10 p.m., Tuesday through
Saturday.

The Nannikin, 945 Garnet
Avenue, Pacific Beach, 276-4653:
Speed of Sound, jazz and R.
Nir Cox, jazz, Thursday.

Mary's by the Pier, 710 Garnet
Avenue, Pacific Beach, 453-7444:
Messengers, rock, Thursday through
Saturday: the Reactions, rock and
rhythm and blues, 3:30-6 p.m., and
Thunderbolt the Wonderbolt, rock,
Sunday evening.

McDuck's Pub, 1921 Bacon
Street, Ocean Beach, 222-4622:
Starfire, featuring the Starfire
Horns, rock, Thursday: Smokey
Wilson, blues and rhythm and
blues, and Rat's Caravan, blues
and rhythm and blues, Friday.

Country Dick Montana, Jerry
Harris, and David and Doug
Farage, acoustic rock, Saturday:
jam session, 7 p.m., Sunday: the
Buttermilk Blues Band, blues and
rhythm and blues, Tuesday: Rick
Gutley and the Super Barracudas,
rock and blues, Wednesday.

McP's, 1107 Orange Avenue,
Coronado, 435-5280: Live music,
nightly, call club for information.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1822:
Dean Atkinson, Tin 40/rock and
roll, Friday and Saturday: Piano
bar: Randy Beecher, Sunday
through Thursday.

Nirvana's, 5786 La Jolla
Boulevard, La Jolla, 459-7211:
Charles Rutherford, standards,
contemporary and requests
performed on keyboards, Tuesday
through Saturday.

Nony Mony's, 3595 Sports Arena
Boulevard, La Jolla, 223-5596:

LIVE ENTERTAINMENT TONIGHT THROUGH SATURDAY



PERFECT STRANGER
May 21, 22 & 23

"We're closer than you think" 4014 Bonita Road,



• Your KGB card gets you in FREE!
• **PAM EDWARDS** will be here with
lots of prizes and giveaways.
• \$10.11 drink specials.
• Take part in our "JOKE 'N' OFF" contest.



DINING & DANCING



THE WANDERERS
May 24 & 25

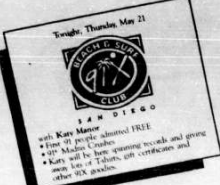


MIARI
May 26, 27, 28, 29 & 30

Every Friday
at 7:00 pm
**FANTASY
FASHION
AUCTION**

Bonita • 479-3537 (one mile east of 805)
For booking information, contact Rockit Talent Agency • 456-800X.

PACIFIC BEACH



• **Kate Marie**
with 100 people admitted FREE
• Free on people
• 100 Music Louies
• Kate will be here singing records and giving
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• Kate will be here singing records and giving
• Kate will be here singing records and giving



• **10 KGB FM**
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• **10 KGB FM**
• **10 KGB FM**

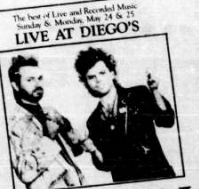
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• **10 KGB FM**

SOLANA BEACH



• **LADIES' NIGHT AT THE BEACH**
• **LADIES' NIGHT AT THE BEACH**
• **LADIES' NIGHT AT THE BEACH**
• **LADIES' NIGHT AT THE BEACH**



THE BOLTON DALLAS BAND

PARADISE BAY

Seafood Restaurant & Oyster Bar

**LIVE MUSIC
EXTENDED!**
Tuesdays-Saturdays

Tuesday-Saturday
May 19-23



CIRCLES

Coming Tuesday-Saturday, May 26-30

THE BEAT CLUB

Every Friday, 7:00 pm

GABRIEL'S FASHION AUCTION



TIO LEO'S

IN MIRA MESA

Mexican Restaurant
and Cantina
Present...



Most Valuable Players

Thursday, Friday & Saturday, May 21, 22 & 23

**Full
Coverage**
Sunday & Monday,
May 24 & 25

Procrastinators
Tuesday & Wednesday,
May 26 & 27

Coming soon:

May 28, 29 & 30 - **Most Valuable Players**
May 31 & June 1 - **Full Coverage**
June 2 & 3 - **Score**

10787 Camino Ruiz, Mira Mesa • 695-1461



SPECIAL
GUEST STARS

THE
BANGLES



Produced by **Arden**

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Thursdays
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the **FIXX**



SQUEEZE

More acts to
be announced!

Produced by *Anders*

through Tuesday. Soul Station Express, blues and rhythm and blues. Wednesday.

The Moonlight, 4625 Claremont Drive, Claremont, 273-1022. The Ritz, contemporary rock music. Tuesday through Saturday. Don Tension, contemporary and country. Sunday and Monday.

Emma Murphy's Cantina, 3579 Mira Mesa Boulevard in the Oak Tree Plaza, Mira Mesa, 566-0970. Jimmy Connors and Shazam Andrews, jazz. Friday and Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Who Cares, rock. Thursday through Monday. Kicks, rock. Tuesday and Wednesday.

Pat Joyce's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Brigham's Preservation Band. Divided jazz, swing, and oldies. Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Lisa McNeill and Precious Cargo, contemporary. Tuesday through Saturday. Dining Room: Joanne Pinthoff, contemporary. Tuesday through Thursday. Kathy Lyle, contemporary jazz. Friday and Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. The Impetuous, vintage rock. Friday and Saturday.

Radisson Hotel, Intermezzo Cafe, 1433 Camino Del Rio South, Mission Valley, 260-0171. Delene, contemporary and jazz. Tuesday through Saturday.

Spiriti, 1130 Buena Avenue, Bay Park, 276-3993. Max Fabre, rock. Wednesday through Monday. Hidingmak, rock. Tuesday. Rock Kicks, rock. The In Between, People, rock. Burning Bridges, jazz. Thursday through Saturday.

rock, the Seventh, rock and Crush Band, rock. Friday. Singalong Wild, rock. Yung, rock. The Bent, rock. Ready or Not, rock. and Alan Perry, rock. Saturday. Dirty Blondie, rock. Guardian, rock. Britton, rock. Armistice, rock. and Max Fabre, rock. Sunday. Underground, rock. Path, rock. and Sanctuaries, rock. Tuesday. The Shams, rock. The Hillers, rock. This, rock, and Image Bureau, rock. Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion from San Diego, 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. Most Valuable Players, jazz. Thursday through Saturday.

Full Coverage, contemporary. Sunday and Monday. The Phreatications, rock. Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9644. Melissa McCracken, contemporary. Tuesday through Thursday. Foot Effort, contemporary. Friday and Saturday.

VFW Hall, 7785 Otello Street, Hillcrest, 291-4779. Restaurant: Mike Lams, elegant dinner music. 6-9 p.m. Wednesday through Saturday. Pogo Mousie and Friends, jazz. 7-11 p.m. Sunday and Monday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-4677. Joey Chesa, piano and guitar. Wednesday and Thursday. Backyard, vintage rock. Friday and Saturday. Jo Truett, sing along piano. Sunday. Ray Correa, contemporary guitar. Monday and Tuesday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-9626. Slicer Crazy, country. Tuesday through Saturday. Hawine, country. Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Restaurant: Mike Lams, elegant dinner music. 6-9 p.m. Wednesday through Saturday. Pogo Mousie and Friends, jazz. 7-11 p.m. Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0653. Live music. Friday and Saturday. Call club for information.

Anthony's Harborview, 1255 North Harbor Drive, downtown, 232-6188. Devocion, Top 40 dance music. Wednesday through Saturday.

dance music. Wednesday through Saturday. Fatburger, jazz. Tuesday.

Artex Road, Tequesta Room, 4156 Thirtieth Street, North Park, 263-3135. Sheri and the City Street Band, contemporary. Tuesday through Saturday.

The Bay Club, 2111 Shelter Island Drive, Shelter Island, 224-8888. Roger Cam, safety music. 7-11 p.m. Wednesday through Saturday.

Book and Candle, 1750 Sixth Avenue, downtown, 541-0882. Richard Slater, classical guitar. 6-10 p.m. Friday and Saturday evenings.

Broadway Place, 426 Broadway Circle, downtown, 234-1442. Tropical Jazz/Bossa Nova Duo. Friday and Saturday evenings.

B Street Cafe and Bar, 425 West 11 Street in Columbia Street, downtown, 236-1707. Ashby Fox, jazz. 9-30 p.m. Friday and Saturday. George Emerson, keyboard, performs. 9:30-9:30 p.m. Wednesday through Saturday.

Coconut's Restaurant, 1901 Shelter Island Drive, Shelter Island, 222-6887. The Heat, calypso and reggae music. 7-10:30 p.m. Sunday.

Duck Hunters, 2011 Shelter Island Drive, Shelter Island, 223-2572. The Premiers, vintage rock. Tuesday through Sunday.

Inokles, 4225 El Camino Boulevard, East San Diego, 281-6581. Piano bar. Paul Gregg, Tuesday through Saturday. Fatti Glem, Sunday and Monday.

Drewy Maggie's, Thirty-first Street and University Avenue, North Park, 298-8344. Zmora, Klezmer dance music. Thursday.

Drewy Maggie's, Thirty-first Street and University Avenue, North Park, 298-8344. Zmora, Klezmer dance music. Thursday.

Frenchy Nardelles, 801 C Street, downtown, 233-1413. Don Croker, pianist, performs Tuesday and Thursday starting at 4:30 p.m. Grave Line, contemporary. Wednesday and Friday.

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest, 291-4779. Mike Lams sing your favorite, show blues and requests. 9 p.m. until closing. Tuesday through Sunday. (Mike performs with local stars Wednesday).

The Escape Lounge, 421 University Avenue, Hillcrest.

295-8282. Nathan Frys, all-around entertainer. Wednesday and Thursday. Sound in Fusion, light rock and folk from the Fifties to the Eighties. Friday and Saturday. Dale Vernon, pianist. Sunday.

Edie Gold, contemporary. Tuesday.

Holiday Inn/Embarkadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. Algo Caliente with Bruce Cameron and Bill Street, jazz. Thursday through Saturday. Jesse Dams, contemporary. Tuesday and Wednesday.

Hotel San Diego, 129 West Broadway, downtown, 234-0221. The South Market Street Jazz Band, with Bill Hunter, pianist. Divided jazz. 5-7 p.m. Friday. Harry's Bar, Willie Faki, jazz, contemporary, and show tunes. Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 274-1577. Indoor stage. Hollis Gentry's Jazz, jazz and blues. Sunday. Aubrey Fay, jazz. Monday. Also performing vintage blues and jazz from 5-7:30 p.m. Monday in the South Coast Plaza and Jazz Band, Greg Gower, contemporary. Tuesday. Concerts

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by the bay. Larry Carlton, jazz. Thursday, 7 and 9 p.m. Sunday.

Imperial Hotel, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3525. Wayne Jurel, jazz. Tuesday through Saturday, with the Imperial House Opera Singers. Tuesday and Wednesday. Wayne Jurel and Hank Young, jazz. Friday and Saturday.

"The Invaders", at the dock, 1066 North Harbor Drive, downtown, 298-8036. Hollis Gentry's Jazz, Thursday. The H Street Band, contemporary, all other nights.

Jim's Hickory Wood Barbecue, 5112 El Camino Boulevard, 286-8220. Talent show and hood night with Kikori Hay performing everything from country to folk and contemporary. 7:30 p.m. Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Monday. Also performing vintage blues and jazz from 5-7:30 p.m. Monday in the South Coast Plaza and Jazz Band, Greg Gower, contemporary. Tuesday. Concerts

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Thursday-Saturday, May 21-23, 9:00 pm-1:30 am

MESSENGER
Sundays 3:30 pm-6:00 pm
LIVE OLDFIES REACTIONS

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THUNDERBOLT THE WONDERCOLT
Week Night Party Schedule
6:00 pm-closing
Monday - 75¢ drafts Tuesday - \$1.00 Schnapps
Wednesday - \$1.75 Long Island Iced Tea
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An accident happens. Several people are injured. The first & most important question to be answered is who was at fault for the accident.
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Tuesday - Saturday
May 26 - June 1
KICKS
Tuesday - Saturday
June 2-6
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DANCE CONTEST EVERY WED!

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INI KAMOZE
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GEN-IRATION

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Club Reggae at Wabash Hall
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All ages welcome
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HALF-OFF HAPPY HOUR! Monday-Friday 4-7

	REGULAR PRICE	HAPPY HOUR PRICE
Shooter Burgers	\$1.25	\$.62
Deep-Fried Veggies	\$2.75	\$1.37
Chicken Ribbons	\$2.95	\$1.47
Oyster Shots	\$1.00	\$.50
Fried Cheese Sticks	\$2.50	\$1.25
Sticks and Ribbons	\$2.25	\$1.62
Bay Shrimp Cocktail	\$2.95	\$1.47
Crab Cocktail	\$2.95	\$1.47

Deep-Fried Popcorn Shrimp 50¢

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SHOW BEGINS AT 4:00 P.M.

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NO BOTTLES OR CANS PERMITTED IN OR AROUND THIS EVENT.

Produced by **Caliente**

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CALL TOLL FREE 1-800-373-5563 AND LISTEN TO 91.1 FM.

The Lighthouse, 1576 West Lewis Street, Mission Hills, 296-0882. Roger Bellomy, classical guitar. Tuesday through Saturday.

Headlines Wind, 308 University Avenue, Hillcrest, 297-3017. The Buttermilk Blues Band, with the San Marcos, blues and rhythm and blues. Thursday, the Basement Blues Band, blues and rhythm and blues. Friday and Saturday, Power Plus, blues and rhythm and blues. Tuesday, some girls, rock. Wednesday.

Meets, 1051 University Avenue, Hillcrest, 295-2195. Modern Mix, rock. Friday and Saturday.

Our Place Pub at Hillcrest, 2424 Fifth Avenue, Hillcrest, 232-1773. Live jazz. Thursday through Sunday. Call club for information.

Pasqueto Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581. Barry Craig, variety piano music. Thursday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3072. Pro Brigham's Preservation Band, dueling jazz, early evening. Wednesday and Thursday, FM, rock. Friday and Saturday, Rick Galt and the Super Rarickas, rock and blues. Tuesday.

Reuben E. Lee's, 680 Harbor

Island Drive, Harbor Island, 291-8570. Fortuna, Top 40 dance music. Thursday through Saturday.

Ross O'Grady's, 3402 Adams Avenue, Normal Heights, 294-7666. Full coverage, contemporary, Thursday and Friday. Brian Barnes, Irish and folk music. Saturday, Nuance, contemporary. Sunday, the Pop Times, jazz. Wednesday.

Ruby West, 2201 El Capon Boulevard, 298-1722. The Bleeding Hearts, rock, and the Resistance, rock. Thursday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. David Watson and the Gathering, contemporary. Friday and Saturday, the Aubrey Fox Trio featuring vocalist Fran Lunka, jazz. Sunday brunch.

Sharon Harbor Island East, Reflections, 1280 Harbor Island Drive, Harbor Island, 291-2900. The Heres, rock. Tuesday through Saturday, the Cat-lace, vintage rock. Friday, happy hour. Sunday, lounge. John Austin Butch, classical and contemporary piano. Tuesday through Saturday, Sheppard's Restaurant, Gal. Dietrichs, classical harp. Tuesday.

Sternweber Showboat, at the dock, 1066 North Harbor Drive, downtown, 286-8066. The Far

Group, contemporary. Tuesday through Saturday.

Tio Leo's, 5302 Napa Street, Linda Vista, 542-1482. Raks, rock. Thursday through Saturday. Sunday, contemporary. Sunday and Monday, the Baja Strings, contemporary. Tuesday and Wednesday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. The Us Band, rock. Thursday through Saturday. Mean Jeans, rock. Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. West Coast, rock. Friday, Rick Galt and the Super Rarickas, rock and blues. Saturday.

Upstart Crew and Company, 835 West Harbor Drive, Seaport Village, 232-4855. Live music, Saturday and Sunday. Call club for information.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306. Friday and Saturday, Luigi Luciano and others sing Italian pop songs at your table accompanied by Anansi, pianist, after 10 p.m. song by Herman Salerno accompanied by Edwards, pianist, and Manny Gallant, opera highlights by Herman Salerno and

the Salerno singers accompanied by Dan Cooperhouse, pianist. Sunday, 6:30 p.m.

Winters Restaurant and Nightclub, 5080 El Capon Boulevard, 582-3813. Live music, Wednesday, Friday, and Saturday. Call club for information.

Words and Music Bookstore, 2006 Fourth Avenue, Hillcrest, 268-4011. The Peter Sengue Trio, jazz, 8 p.m. Friday. Fred Benedict, classical guitar, with special guest appearance by pianist Paula Can, will perform works by Antonio Laren, Beethoven, and Proven, 8 p.m. Saturday.

Words and Music Bookstore, 2006 Fourth Avenue, Hillcrest, 268-4011. The Peter Sengue Trio, jazz, 8 p.m. Friday. Fred Benedict, classical guitar, with special guest appearance by pianist Paula Can, will perform works by Antonio Laren, Beethoven, and Proven, 8 p.m. Saturday.

East County
Alpine Stage Dept., 2754 Alpine Boulevard, Alpine, 445-2550. Rusty Falk and the Red River Band, country. Wednesday, Thursday, and Saturday, Crouse, country, rock, Friday and Saturday, Sunday.

Antonio's Hacienda, 700 North Johnson, El Capon, 445-8627. Darty Best, contemporary. Friday and Saturday.

Barney Stone, 709

El Capon Boulevard, college area, 462-2963. Joe Hines, Irish music. Tuesday through Saturday.

The Boonies Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Eddie Gold, contemporary. Wednesday through Saturday. Jerry Burdard, imaginal and suburban songs. Friday, happy hour, and Sunday and Monday, evenings: Dale Pearson, pianist, performs Tuesday.

Bronco Billy's, 11377 Woodside Avenue, Sanat, 448-8778. Jerry Haze and a Touch of Country, country. Wednesday through Sunday. Free country dance lesson beginning 7 p.m. Wednesday.

Bull and Bear, 690 North Second Street, El Capon, 445-5757. Chain Reaction, contemporary. Wednesday through Saturday.

Carlos Murphy's Grousement, 3500 Grousement Center Drive, La Mesa, 468-9757. The Two Tones, rock. Wednesday and Thursday. Frank Joseph, music and entertainment. Friday and Saturday. Vire Warren, jazz, Sunday.

Circles D'Corral, 103 Broadway, El Capon, 444-7443. Country Casanova, country. Tuesday through Saturday. The White Horse Band, country. Sunday and Monday. Clogging lessons, Monday.

Crown Room, North Second Street and Oakdale Avenue, El Capon, 447-0416. Lee Whitnagton, contemporary. Wednesday through Saturday.

Don's East, 13321 Business Highway Eight at Los Coches, El Capon, 443-2444. Elton, J.R., and the Country Gold, country. Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. The Lower Sugar Show, contemporary. Tuesday through Saturday.

Flite Springs Inn, 15505 Highway 80, El Capon, 441-9208. Hot Martin, country. 7 p.m. midnight. Thursday. Big Sky, country. Friday through Sunday.

George Joe's Restaurant, 9508 Murray Drive, La Mesa, 469-6158. John Garak, pianist, performs Friday and Saturday.

Horseshoe Tavern, 7654 Broadway, Lemon Grove, 464-0444. Satisfactive, older rock. Thursday and Saturday. The Inn at Pine Valley, 2944 Old Highway 80, Pine Valley, 474-7227. The Mar Isle, vintage rock. Friday. Big Daddy "the band of 39" older rock and rhythm and blues. 7:30 and 9 p.m. Sunday and Saturday.

Kelly's Pub, 6344 El Capon Boulevard, college area, 266-0400. best flowers, pop favorites on

acoustic guitar. Thursday. Featherstone, rock from the Fifties to the Eighties. Friday, live music. Saturday, call club for information. Brian Whitnagton, pop favorites on acoustic guitar. Wednesday.

Lakeview Resort, 11019 Highway 79, Julian, 765-7676. The Steve Nichols Band, country rock. Friday and Saturday.

Live Oak Springs, 104 Highway 80 Boulevard, Jacumba, 764-4298. Live music. Saturday. Call club for information.

Magnolia Melvany's, 8561 Magnolia Avenue, Santee, 448-8550. Friends, rock. Friday and Saturday.

Marshall's, 8238 Parkway Drive off Jackson Drive and Fletcher Parkway, La Mesa, 462-3663. The Harris Casanova Band, contemporary. Thursday through Saturday.

Nite Owl, 667 North Broadway, Imperial, El Capon, 447-3854. The Baja Strings, contemporary. Sunday and Monday.

Of Mill Inn, 2941 Mission Gorge Road, Santee, 448-8658. Andy and Linda, contemporary and older. Friday and Saturday.

Old Wagon Wheel, 8646 Mission Gorge Road, Santee, 449-6240. Key Largo, Fifties and Sixties rock. Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9037. Night Moves, country. Friday and Saturday.

The Os Row Inn, 9916 Camino Road, Spring Valley, 469-9616. Dan and Terry, contemporary. Tuesday through Thursday. Alton and the Os Row Country Lads, country. Friday and Saturday.

Park Place, 1250 Fletcher Parkway, El Capon, 448-7473. Flywell, rock. Thursday through Saturday. Live rock. Sunday and Monday. Call club for information. Four Eyes, rock. Tuesday and Wednesday.

Pelican Pub, 7828 Broadway, Lemon Grove, 464-9204. Mean Jeans, rock. Friday and Saturday. Slow Gin, rock. Wednesday.

Straw Hat Pines, 161 Fletcher Parkway, El Capon, 460-1537. The Billy Ray Band, bluegrass. 8 p.m. midnight. Saturday.

Trumpet's, 596 Broadway, El Capon, 442-8686. Costanza and Wino, contemporary. Wednesday through Saturday.

Van Winkle's, 10553 Mission Gorge Road, Santee, 449-0000. Country, country rock. Friday and Saturday.

Viceland Hotel, Palm Gully, 1960 Harbor Island Drive, Harbor Island, 291-6700. Phil Montesano, tropical jazz. 5:30 p.m. Thursday.

and 8:12 p.m. Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Capon, 440-9247. Jam sessions, Thursday, musicians welcome. Paul Forward, rock. Friday, live music. Saturday, call club for information.

Rock's, 1463 Palm Avenue, Imperial Beach, 423-3479. Linda Sherwood and Sundre, country. Friday and Saturday.

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

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313. Whiskey Beer, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200. Two on One, rock. Friday and Saturday. Contemporary. Sunday through Thursday.

Married Lounge, 3680 Broadway at Main Street, Chula Vista, 429-8045. Robbie Caudron, El Golpe, and marachi. Latin music. Thursday. Colson, Latin music. Friday and Saturday.

Don's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Dany Gilman, contemporary. Wednesday and Thursday. Wayne

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Friday, May 22 starting at 9:30 pm (\$5.00 cover charge) The Fabulous

MAR DELS



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Featuring food, fun, frolic, but no drinks with little umbrellas
99¢ Happy Hour 4:00-7:00 PM, seven days a week
Live Calypso/reggae band
The Heat
Dancing 7:30-11:30 pm
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Dare to go Coconuts
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THE PROCRASTINATORS and WHO CARES

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COCONUTS
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Featuring food, fun, frolic, but no drinks with little umbrellas
99¢ Happy Hour 4:00-7:00 PM, seven days a week
Live Calypso/reggae band
The Heat
Dancing 7:30-11:30 pm
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Antioch, 1986.
** (San Marcos Cinema)

Hot Pursuit — Steven Lisberger whose first feature was the high-tech, low-budget *TRON* has hereafter lowered the technology without appreciably heightening the humanity. John Cusack, bouncing back from a flunked chemistry exam, a missed plane, a stuck car, a storm at sea, a third World War, and finally impressing his girlfriend's father by taking a Caribbean boat track, is at ease whenever cracking wise but never when cracking sensitive. With Wendy Gazelle and Robert Loggia. 1987.
* (Carouse Cinema 6, Center 3 Cinema, Oceano; V 8 Sports Arena 6, Seaside; 6, University Towne Centre)

Jehu — Reviewed this issue. With Owen Hoffman, Warren Beatty, and Isabelle Adjani, written and directed by Elaine May.
* (Cinema 21, Grossmont Mall, La Jolla Village, Oceano; 8, Plaza Bonita, Rancho Bernardo 6, UA Escobedo 8, Wiegand Plaza 6)

Lethal Weapon — Perfunctory male bonding between two cop partners (one of them a succubus, the other is shy, gray, and domestic), but some energetic action near the end, not counting the hand-to-hand stuff, convincingly shot to cover up Mel Gibson's physical limitations. The star, as a matter of fact, finishes a cool fifth in the overall virility ratings, behind on star Danny Glover and subordinates Gary Busey, Melvin Van Peebles, and Tom Atkins, and he is hampered even in casual conversation by his glibly swallowed Australian accent. Directed by Richard Donner. 1987.
* (Carouse Cinema 6, from 5:22; College, Fashion Valley, Oceano; 8, Plaza Bonita, Poway Theatre from 5:22; San Marcos Cinema; South Bay Drive In, Sports Arena 6, Spring Valley, from 5:22; University, Towne Centre)

Little Shop of Horrors — It originated in a 1960 Roger Corman shocker primarily remembered for a brief appearance by the young Jack Nicholson as a pain-loving dental patient, and only secondarily for the blood-drinking plant with a small but useful vocabulary ("Feed me!") Since then it was remade circa 1982 as a stage musical that retained the original period, and whose songs, to remain also the appropriate cultural level, were done in the style of pre-Beatles rock and roll. And it has hereafter found its way back to the screen as a version of that musical. In particular this new incarnation would seem to be no less refreshingly tasteful than the original one, but remade as it has been through the legitimate theater (Off Broadway, to be sure) and what with the changes in taste over twenty odd years, it enforces somewhat nearer the middle of the road — or at least safety up on the gravelly shoulder. What once was clatter and camp has become blather and blather. That said, it must be added that this production of **LITTLE SHOP OF HORRORS** has been brought to a turn, and with all the freedom and abandon that come from knowing that it's quite all right — even better than all right, even altogether good — to be over-the-top. The fairly obscure hemispheric plant (whispering female) that changes characters depending on whether its mouth is open or shut respectively is beautifully realized and blessedly free — thanks again to the all-aroundness of the director, godfather of "downright" badness — of that often stultifying and fun-spoiling genre of "realism" in special effects. And though the cast sometimes loses a little pat, the voluminous space of this backlot shed flow is fully explored and exploited. Credit for that must go mainly to director Frank Oz. Credit for such fully exploitable and exploitable sets, and (starting again to be bad) such deliberately like ones, goes to British designer Roy Walker. With Rick Moranis, Ellen Greene.

Steve Martin, and Bill Murray. 1986.
** (Gulf 5:22 and 23 midnight; Kev. 5:25)

Melcolm — Australian best comedy, with a seventy-six percent. The characters have their feet rooted in working class reality. Colin Firth, who looks like a cross between Sam Neil and young Alan Rickman, is perhaps a bit precious as a social singleton and technological genius, but John Hargrave is simultaneously dangerous, pathetic, and funny as an average thick-skulled small-time crook, with a punk haircut, tattoos on both his arms, and a cigarette stuck at all times in the corner of his mouth, except when on his lower lip as an unrolled paper. The former character's homemade inventions (an economy car that divides in two, an ambulatory trash canister, and the like) show the realistic milieu, with lethal veins of whimsy. Written by David Parker, directed by Parker's wife, Nadia Tass. 1986.
* (Men. 5:24)

A Nightman on Elm Street 3: Dream Warriors — Still trying to make sense of Freddy Krueger, using an important biographical tidbit about him (the bastard son of a hundred maniacs) (provided by a now-you-see-him-now-you-don't turn, who also turns out to be it is possible that all Freddy wanted was to be and loved to be in "hellward ground") Well, we see about that. Meanwhile, there are some high-toned gags (a bar named *Line* *Nem's*, after the popo dreamer of the old *Warner* *McGee* comic strip), and many more low-toned ones. (Let's go back to the motherlode: it's all over dreamland.) And there are some poetic right gimmicks and many more prosaic ones. And in both areas, directed by Bill Condon. 1987.
* (Studio 3 Cinema, UA Chula Vista 6, UA Escobedo 8, UA Glendora 8)

Malone — Burnt out secret agent, in domestic retirement, his car trouble (a truck stuck in the middle of an American Nazi survivalist empire in rural Oregon. But Reynolds broods, philosophically over his past, but the per that unfolds in the present, not to have brought him to outright tears. With Cynthia Dale, Scott Wilson, Lauren Hutton, and Cliff Robertson, directed by Harley Knoles. 1987.
* (Studio 3 Cinema, UA Chula Vista 6, UA Escobedo 8, UA Glendora 8)

Mannagrin — She comes alive every night, but only in the eyes of her Pygmalion, and in order to help him make a success of himself as a window dresser. Actually she does, back all the way to ancient Egypt, and the gals here seem somehow even older than that, perhaps nearer the Neanderthal. The camera often manages to be in the wrong spot and

facing the wrong way, and never gets a good look at those crows gathering above windows. And was it really not possible for the filmmakers to create a mannequin who would look like Kim Cattrall, or conversely to locate another actress who would look like the mannequin? With Andrea McCarthy, directed by Michael Gornik. 1987.
* (Carouse Cinema 6, Century Town, San Marcos Cinema)

My Life As a Dog — Swedish comedy about the trials of childhood, written and directed by Lasse Hallstrom. (Cove. from 5:22)

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the other (Bette Midler) a cannot-topped, brass-plated vulgarian with an actual professional credit in *NUKKI VIDEOS*. The length of the introduction is at the good, since it postpones the otherworldly

Peewee's Big Adventure — The movie's first introduction to Peewee Herman, and both of them should be very happy about it. Jerry Lewis would seem to be the comedian's closest screen cousin, at least in measurement of time, but he even bypasses Lewis in likeness to their silent-era forebears, with his complete and unflinching stylization from head to toe (from glazed ceramic face, that is, to mirroring teardrop, push-up bra). Induced also in that stylized head, to be sure, are a fully operative tongue and set of vocal cords, with an assortment of gurgles and guffaws out of the repertoire of Bugs Bunny, Piggy Piggy and their Warner Brothers satellites, and a squealing voice like a slightly older brother of Lily Tomlin's *Edith*. But enough of comparisons. In personality there has never been anyone quite like him. His continual responsiveness to stimuli in the world around him, and especially to self-generated stimuli whenever the world does him down (e.g., the "mat dog" effect of toothpaste foam, or the face he conducts on his breakfast plate out of fried eggs, bacon, pancakes, and strawberries) will not doubt be perceived in terms of childlike-ness, or since he is not an actual child, in terms of demerolized. But in his

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CURRENT MOVIES

disfigurements to the physical world, he makes an example for the audience too. And his attitude toward that world is nothing short of philosophical. Directed by Tim Burton. 1985.
** (Major Drive In, from 5:22)

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than clarifies either sexual or black and mutuality is the thing about him that has been left out entirely. But of course the work of a writer is notoriously more difficult to show on film than, say, the work of an actor, and/or singer like Mrs. Norman Macrae. So in still other words, the thing that makes Orton a writer is that he is a writer, and also the thing that makes him an unwelcome subject. That might sound like a contradiction, but it doesn't look like one. With Vanessa Redgrave and Wallace Shawn, directed by Stephen

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strengthen the case. With Matthew Broderick and Helen Hunt, directed by Jonathan Kaplan. 1987.
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scrutiny?

By Lin Sakary

A black and white portrait of a man with dark, wavy hair, wearing dark sunglasses and a dark, collared shirt. He is looking directly at the camera with a slight smile. The background is a textured, mottled grey.

Gilda Mullette
Balliet Institute
North Park

all of it. When you run for an exemplary position, I think you have to be totally out in the open. You cheat on your history exam, you cheat on your wife, you cheat on your country. I keep thinking about Hart's wife. I mean, it's another double standard in a male-dominated society. It's a free country, and a politician has to be a public servant to the public eye, with all of the obligations and credibility that come with the job. You don't have any choice in Russia — who you are, what your morals are, what your politics are, are all decided for you. You're either for or against the state, in which case you better not say anything because you're constantly being watched. Here we have choice, we vote, we elect our leaders to be honest. In Russia, there's one voice, one

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Win Aqualung 80 tank, regulator or body board set. 10% off dive gauges & surf fins with this coupon. Sale ends 5/24/87. Drawings held 5/17/87.

Neptune Aquatics 294-2187

Sports Area Swap Meet Sat. 5-17, Sun. 5-18, 10-12

Look for scuba gear above Swap Meet

ANTHONY LINDEN SURFBOARDS

We now carry the top 3 championship shortboards in the world!

AL MERRICK/CHANNEL ISLANDS GARY LINDEN/LINDEN SURFBOARDS RUSTY PREISENDORFER/RUSTY'S

Custom orders available

La Jolla Surf Systems

2132 Avenida De La Playa, La Jolla 456-2777

Open 7 days, 10-6 • Visa/MasterCard

MANAGERS SPECIALS

Brand New Products!

Prologue Frame Set

With head set. Reg. \$455.95 Special \$385.95

Brancale XPS Helmet

Reg. \$55.95 Special \$48.95

R.D.G. Computer

Reg. \$25.95 Special \$22.95

All items limited to stock on hand through May 31, 1987

SAN DIEGO CYCLERY

1485 General Avenue (corner from the Wharf) Pacific Beach 272-8530

LA JOLLA CYCLERY

1485 General Avenue (near the Pharmacy) La Jolla 456-3141

FREE Clutch Adjustment and Inspection

We specialize in remanufacturing clutches and slack transmissions for cars and trucks. One-day service on most installations. Our custom rebuilt clutch kits are guaranteed for 6 months or 6,000 miles. Front wheel drive specialists. Financing and rental car available.

For quality and quick service come to the experts.

Clutch 'n' Torque 4215 University Ave. 283-1500

M.C. • Visa • American Express accepted

WE COME TO YOU!

CLUTCH from \$139.95

Free clutch inspection

268-9731 MOBILE CLUTCH SERVICE

Mon-Fri 8 am-5 pm

Weekends by appointment

HAVE IT DONE RIGHT FOR A CHANGE!

COMPLETE EXTERIOR AUTO DETAILING \$39

EXTERIOR & INTERIOR ONLY

WINDOW TINTING 10% OFF

TEFLON SEALANT \$99

"KEEP IT CLEAN" MOBILE AUTO DETAILING

★ Memorial Weekend Special ★

TOYOTA DATSUN HONDA Mitsubishi

Minor Tune-up Special \$34 (reg. \$50)

Our tune-up includes a lot more than others. It includes:

1. Spark plug
2. Distributor points
3. Oil change
4. Adjust timing
5. Check oil level
6. Check & replace air filter
7. Check coolant level
8. Check battery
9. Check belts
10. Check undercarriage for damage
11. Check lights
12. Road test

35-point Major Service Special \$79 (reg. \$130)

Extra for full-service. Our major tune-up includes:

1. Compression test
2. Valve adjustment
3. Spark plug
4. Distributor points
5. Oil change
6. Adjust timing
7. Check oil level
8. Check & replace air filter
9. Check coolant level
10. Check battery
11. Check belts
12. Check undercarriage for damage
13. Check lights
14. Check wiper blades
15. Check tire pressure
16. Check oil level
17. Check & replace air filter
18. Check coolant level
19. Check battery
20. Check belts
21. Check undercarriage for damage
22. Check lights
23. Check wiper blades
24. Check tire pressure
25. Check oil level
26. Check & replace air filter
27. Check coolant level
28. Check battery
29. Check belts
30. Check undercarriage for damage
31. Check lights
32. Check wiper blades
33. Check tire pressure
34. Check oil level
35. Check & replace air filter

Complete Clutch Job \$174 (brand new parts)

Brake Job Special \$39 (reg. \$60)

From a 1000 to 1600 cc engine

30,000-MILE SERVICE \$125.00-\$150.00 (Most cars we service over 100,000 miles. Call for details.)

Brake Job Special \$39 (reg. \$60)

From a 1000 to 1600 cc engine

overseas Automotive Repairs

Offer good through May 29, 1987

Being and rental car available

Hours Monday-Friday, 7:30 am-6 pm

Open Saturday 8 am-4 pm

8008 Miramar Rd. 695-1990

Call for appointment now

SAN DIEGO IMPORTS

The only full-service auto center for all your automotive needs in downtown San Diego

Smog inspection only \$14.95 (Plus \$5.00 for certificate)

RADIAL TIRES SALE

SPECIAL PRICES! TIGAR - 155R13

Only \$23.95 each

Fits most small and domestic cars

70+ SERIES

Size 165/70R13 Price

175/70R13 42.95

185/70R13 44.95

195/70R13 46.95

205/70R13 48.95

215/70R13 50.95

225/70R13 52.95

235/70R13 54.95

245/70R13 56.95

255/70R13 58.95

265/70R13 60.95

275/70R13 62.95

285/70R13 64.95

295/70R13 66.95

305/70R13 68.95

315/70R13 70.95

325/70R13 72.95

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415/70R13 90.95

425/70R13 92.95

435/70R13 94.95

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465/70R13 100.95

475/70R13 102.95

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505/70R13 108.95

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665/70R13 140.95

675/70R13 142.95

685/70R13 144.95

695/70R13 146.95

705/70R13 148.95

715/70R13 150.95

725/70R13 152.95

735/70R13 154.95

745/70R13 156.95

755/70R13 158.95

765/70R13 160.95

775/70R13 162.95

785/70R13 164.95

795/70R13 166.95

805/70R13 168.95

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1995/70R13 406.95

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2635/70R13 534.95

2645/70R

CHINESE DINNER FOR TWO \$8.95

FREE APPETIZER

Dinner served every day after 3:00 pm and includes soup and choice of two of the following entrees:

- Imperial Shrimp
- Kung Pao Chicken
- Beef Broccoli
- Moo Shi Pork
- Buddha's Delight
- Lemon Chicken
- Sweet & Sour Pork
- Mandarin Chow Mein

*Free appetizer includes egg roll, fried shrimp, and fried wonton.

Coupon good for entire party. Offer good with this ad through May 28, 1987. Special available to go too!

Mandarin Plaza Restaurant
3760 Sports Arena Blvd.
Sports Arena Village Shopping Center 224-4232
Open daily 11 am-10 pm, Fri & Sat 11 am-11 pm

Cafe on the bay

"Mission Bay's best kept secret"

Every Friday and Saturday served from 4:00 until close 10 o'clock. Prime Rib only \$10.95, 8 oz. Prime Rib only \$8.95

Includes: Choice of homemade soup du jour or tossed salad. Choice of baked potato, rice pilaf or French fries, vegetables and a loaf of our homemade hot Irish bread.

Dining inside and out.

Located in CAMPBELL on the bay

221 Pacific Beach Drive, San Diego, CA 92109

Take a Slice Off the Price

Get a \$2.00 discount on the price of any entree when you present this coupon at the new Bonacci's in San Diego. It's our way of introducing you to the finest pizza and pasta this side of... well... Italy.

BONACCI'S PIZZA & PASTA

Offer expires June 30, 1987

Reason 6 percent per coupon

Located at Crystal T's Emporium 5000 North Torrey Pines Road in Torrey Pines

FISH & SHRIMP COMBO \$4.95

(Plus soup and appetizer)

...there is no equivalent to these meals at these prices in San Diego... — Eleanor Widmer

MR. FISH

6000 Agua Caliente Blvd. (near Torrey Pines) near the intersection of the 56 and 5800 roads. Look for a sign that says "MR. FISH".

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JAPANESE RESTAURANT SUSHI BAR

1982 Carroll Canyon Road, San Diego, CA 92108
Dinner 5:00 pm - 10:00 pm, 5:30 pm - 9:30 pm

...there is no equivalent to these meals at these prices in San Diego... — Eleanor Widmer

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Ringos COUNTRY KITCHEN

2565 Clairemont Drive • 276-2600
Mission Bay off I-5

FREE! SLICE-O-PIE

ONE SLICE OF PIES FOR EVERYONE WHO LUNCH ON DINNER ENTREE

...there is no equivalent to these meals at these prices in San Diego... — Eleanor Widmer

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Hungry Howies PIZZA & SUBS

"FREE" FLAVORED CRUSTS

BUY 1... GET 2ND PIZZA "FREE"

Additional items \$9.95. Additional cost for extra cheese.

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READER'S GUIDE TO RESTAURANTS

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MR. FISH 6000 Agua Caliente Blvd. (near Torrey Pines) near the intersection of the 56 and 5800 roads. Look for a sign that says "MR. FISH".

2 FOR 1 DINNER

We cordially invite you and your guest to enjoy one complimentary entree with a second entree of equal or greater value is purchased. Valid for dinner only. Expires June 30, 1987. Reservation requested. Monday-Thursday 5:00-9:00 pm Friday-Saturday 5:00-10:00 pm

Fresh fish, beef & veal are our specialties

Leon's Restaurant
2411 4th Avenue • Uptown (Between Laurel & Kalmia)
474-9723

Santilippo's FINE ITALIAN CUISINE

LARGE "SPECIAL" OR VEGETARIAN PIZZA

Complimentary pitcher of Coors beer or half liter of Santa Tomas

* Carne Asada • Carnitas • Shrimp Burrito

2 dinners for \$15.95

Served with rice, beans and soup or salad.

Not valid on food to go. No coupon necessary. Just mention this ad through June 4, 1987.

AL AZTECA Mexican Restaurant
1433 Grand Ave., San Diego 581-0080

Dine in Casual Elegance!

REAL HOME-COOKING & BAKERY

NOW OPEN! San Diego's #1 Restaurant for tasty treats to gourmet feasts, made from scratch and priced to everyone's delight.

WEEKDAY SPECIALS
Breakfast 2 eggs, Bacon, Sausage, 2 Hot Cakes... From \$2.22
Lunch... From \$3.95
Dinner... From \$7.95

TUESDAY'S CATCH NITE!
ALL-YOU-CAN-EAT! Mouth watering Catch Nites \$7.95

FRIDAY SEAFOOD BUFFET ALL-YOU-CAN-EAT!
GRAB CLUSTERS • FRIED OYSTERS • SCALLOPS • SCAMPI • FRIED LEGS • FRIED SHRIMP • ORANGE ROUGHY • FRIED SCALLOPS • STUFFED CRAB • HUSH PUPPIES • VEGETABLES • SALAD BAR ONLY 9.95

SATURDAY-NITE PRIME RIB & BBQ RIB BUFFET ALL-YOU-CAN-EAT! ONLY 12.95

SUNDAY CHAMPAGNE BUFFET, 11AM-9PM: Turkey & Dressing • Virginia Slaw • Ham • Beans • Veg. Medley • Salad Bar • Champagne ONLY \$8.95

Hungry Howies PIZZA & SUBS

"FREE" FLAVORED CRUSTS

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MAY 21 1967 41

AM/FM STEREO WITH CASSETTE CAR STEREO

- Auto stop
- Locking tape forward
- Full-range speakers

\$99

Installed

SHARP

COMPLETE DIGITAL AM/FM STEREO WITH CASSETTE

- 5 presets for FM, 5 AM
- Variable tone control
- Quick
- Full 6" speakers
- 2 years parts and labor on in-dash

\$146

Installed

WESTPORT CONCORD

AM/FM DIGITAL SYSTEM

- 5 pushbutton FM, 5 AM
- Quick
- Auto seek on tuner with presets
- Hand graphic equalizer
- Auto level maximum output
- Full 6" speakers
- 2 years parts and labor on the tape deck

\$186

Installed

QUANTUM

QUANTUM CAR STEREO

- Quick clock
- Auto seek on tuner with presets
- Hand graphic equalizer
- Auto level maximum output
- Full 6" speakers
- 2 years parts and labor on the tape deck

\$299*

Installed

*Cars with "ON" opening only
*Speaker installed under dash

ALPINE

AWARD-WINNING SELECTION

- AM/FM stereo with auto reverse
- Preset for tuner
- Separate bass and treble
- 8" dual cone
- Full-range speakers
- 5 years parts and labor on tape deck

\$299

Installed

mad Jack's

UNBEATABLE

PRICES • SELECTION • SERVICE • INSTALLATION

A FREE CAR ALARM

Buy any car product from Mad Jack's, and we will give you a car alarm free. Hurry, car alarm offer ends May 31, 1987.

DENON

PULL-OUT UNIT

- Auto reverse
- Use-friendly front panel
- 12 preset
- Choice of 8 illumination colors to match your car
- Separate bass and treble
- Lockless control
- Daily noise reduction
- 5 years parts and labor warranty

\$399

Installed

CELLULAR PHONES

ALPINE 1000 - 10-number memory / Scratch pad / Lock code **\$699**

MOBILE 1100 - Last-number redial / Lock code / Full 3-watt output phone **\$799**

MOBILE 1000 - 10-number memory / Lock code / 3-watt phone / Hands-free operation **\$999**

ALPINE 9010 - 100-memory / Hands-free **\$1199**

A COMPLETE "WINNING" CD SYSTEM

ALPINE • AOC • JBL

ALPINE CD head unit **\$1999**

AOC 4-channel amp

JBL 6x9 speakers

AMPLIFIERS AND EQUALIZERS

AOC - 40-watt 4-channel amplifier - Can be run as 4, 3 or 2 channels. 80 watts / 2 channels

ALPINE 9317 - Preamp and 7-band graphic equalizer / Software output switch, with level control / Equalization preset capability / DIN and RCA inputs / EU test mode switch

RECEIVING PRESET - ODD 1 octave

ADJUSTABLE - Adjustable to match specific speakers

9-BAND - "high Q" filter system

SIGNAL TO NOISE - Signal to noise ratio - better than 90dB

EASY - "push" installation

CD PLAYERS/CHANGER WITH AM/FM STEREO TUNERS

ALPINE - 20-selection programmable / Power-hauling cassette / Disc scan / Repeat / Play / Music sensor / Auto-pause / Fast forward / Reverse / Sleepmode / Auto-stop / FM - 18 station presets / Full front CD

SONY - Changer holds up to 10 CDs / 30-program random access between any CD, any track, any order / Presets for Mad Jack's tuner / Separate bass and treble

SPEAKERS

AOC 2000 - Separate 2-way system / 1" dome tweeters / 6" speaker / Power crossover network

JBL L2 1 - 2-way system / Die-cast aluminum enclosure - Great for home use also

AOC 3000 - 3-way system - Small aluminum enclosure / Speaker of surprising sound / "Baby" rubber-enclosed woofer

JBL 1000 - 6" x 9" 3-way system - High-power handling capability / Titanium tweeter

ALARMS

CHRYSLER - Adjustable entry delay / LED visual indicator / Closed loop circuit, protects vehicle accessories / Automatic reset / Used circuit / BodyGuard II™ shock sensor

ALPINE - 2 remotes / Door protection / Motion sensor shock sensor / Buck and load protection / Automatic arming / Sensor scan switch / Alarm LED indicator / Remote controls panic button / Keyboard operation

ALARMS

ALPINE - Fully automatic arming / Entry exit delay / Flashing LED when car is protected **\$69**

ADDITION - Remote arming/shock sensor / Auto re-arm / Power door lock interface capability **\$99**

CLIPPING - Remote controlled / Vision/Impact detector / Flashing LED / Remote panic feature / Auto reset **\$149**

VOL - Remote arming/shock sensor / Motion, glass breakage, trunk and load protection **\$299**

NEW TECHNOLOGY

ALPINE - 20-selection programmable / Power-hauling cassette / Disc scan / Repeat / Play / Music sensor / Auto-pause / Fast forward / Reverse / Sleepmode / Auto-stop / FM - 18 station presets / Full front CD

SONY - Changer holds up to 10 CDs / 30-program random access between any CD, any track, any order / Presets for Mad Jack's tuner / Separate bass and treble

mad Jack's

OUR GOAL IS 100% CUSTOMER SATISFACTION

5-YEAR WARRANTY

5-year warranty on all Alpine, JVC, Denon, Sony and Technics Electronics, plus all cellular phones when professionally installed by Mad Jack's. No appointment necessary available 7 days a week, over 40 locations at 7 locations. Mad Jack's will install your stereo, phone or alarm, whether it was purchased from Mad Jack's or not, with our lifetime labor guarantee.

FINANCING

- No payment for 90 days - Instant credit 7 days a week, at 7 locations - from \$1000 to \$10,000
- Easy credit for military (41) and up (bring your I.E.S.)

PRICE GUARANTEE

Difference + 10% if you can find it elsewhere for less within 30 days, we'll refund you the difference plus an additional 10% of the difference.

SERVICE

Factory authorized in or out of warranty service - In San Diego, call 582-4202, or in North County, call 721-2811.

NEW TECHNOLOGY

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