

LET THERE BE BUILDING

And Sanford Goodkin looked on his advice, and he saw that it was good.



"I now call myself an environmentalist so I don't have to worry about being called a racist."

By **Jeannette De Wyze**
Photos by **Robert Burroughs**

I...WANTED TO KNOW why Sanford Goodkin never became a developer. He said, "The question usually is asked, 'If you're so goddamned smart, Goodkin, how come you're not a builder?'" His glib, smart-alecky retort is, "Because I'm too goddamned smart." But Sanford Goodkin also has given this question protracted attention over the last thirty years. He's asked himself whether he should have become a developer. "I've been given many, many, many opportunities," he says solemnly, and he adds that he could have made much more money than he has as San Diego's premier real-estate guru. "I could have made money in pure land speculation," Goodkin asserts, "because I knew where all the builders were going to go." But to spend years waiting for individual building projects to take shape... With a shrug of his shoulders, he confesses he'd get bored. "I love working with powerful people who are changing the earth! I love that they pay me for my advice." I've worked for Howard Hughes. I've worked for Aristotle Onassis. I've worked for Paul Getty," he boasts. "I've worked for Texans with horse manure on their boots who owned the world. I know Trammell Crow personally." In Southern California,

Goodkin has worked with the men who reshaped such well-known pieces of earth as La Costa, Mission Viejo, Lake Forest, and Rancho Bernardo. But Goodkin's love for dishing out advice and opinion isn't limited to rich and powerful recipients who pay for private reports. He writes a weekly newspaper column (for the *San Diego Daily Transcript*), two monthly columns for builders' magazines, three regular newsletters, and a steady stream of free-lance articles. He crisscrosses the country delivering, on the average, a speech per week. The welter of opinions touches upon everything from bathroom aesthetics to the federal reserve board's policies. But Goodkin's most persistent, most passionate crusade is a defense of builders and developers against the gathering slow-growth momentum. Goodkin insists he doesn't take this position simply because for so many years developers have provided him with a living. "We need housing for elderly people!" he exclaims, exasperated. "And the only people that are going to build it are builders. They're an endangered species that must be protected because they're the only ones that provide housing. And so I therefore put myself on their side."

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The Lure Of The Shoreline

My thanks to Bill Owens, Dennis Parker, Rick Geary, and Jonathan Saville for their special views of San Diego ("This Is San Diego," April 28). Growing up here in the Fifties and early Sixties, I have fond memories of summer days at Crystal Pier and evenings at Westgate Ball Park. The ocean water feels colder now than it used to. And waves seem harder to catch these days. Yet the lure of the shoreline remains as strong as ever.
 Bud Rule
 San Diego

For The Sake Of Accuracy

Did you have an in-house contest to see who could dredge up the most revealing, least flattering portrait? If your reporters choose to spend their off-hours as well as working hours muck-raking, they're their problem. But let's be at least accurate. Dear Dennis Parker: Go to Mission Valley and check out the River Improvement Project. Jeannette De Wye: One block from your office is a park where the grass is cut regularly and does indeed smell. There is plenty of earth, and the rain does wash off the trees and walks. Now try Balboa Park. Matthew Alice: (I'll never ask you for the straight poop?) A little investigation would show that Sequoy Village (which I do not think ever housed the Home Sweet Home) has three groups of buildings built around three plazas: San Francisco Victorian (near San Francisco), which they copied from New England; Monterey, a.k.a., Old California; and Mexican. Quincentennial California, indeed! Chuck Rogers: KIFM tries to help such as Michael Franks and Peter Sprague, whenever they call it. If you don't like it, try KSDS. And Dear Bill Owens: Congratulations. M.L. Smith
 San Diego

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80801, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Wake Up, San Diego

Many of the individual pieces in the Reader article "This Is San Diego" were excellent and to the point, particularly the ones written by Jeff Smith and Bob McPhail. As a native of the Bay Area temporarily living down here for business reasons, I see how "America's Finest City" is nothing but a land of contradictions. It is only considered the finest for its prissy, yuppie population that wants to live with just nothing but its own imagined (yet on its boring and soulless) happiness while contributing nothing to the character of the city. The problem is that most of the population seems to have just arrived here from the conservative East Coast and Midwest, and rather than incorporate into and contribute to San Diego's sense of identity, they seem to want to isolate themselves and hark on the Bay Area "back home." It is meaningless for those from other places to make comparisons. If your city is now San Diego, then put your life and energy into San Diego; who better remaining here otherwise? The Bay Area is also full of transplants from all over the world. Yet instead of insulating themselves, they assimilate into and add to the incredible and

unique character that is San Francisco. Since coming to this bland wasteland, all I seem to hear about is life and events in Chicago, New York, or wherever, as though that is what this city is supposed to be.

Wake up, San Diego, and stop looking elsewhere for your inspiration! This place has the potential to create its own wonderful, unique identity on its own merits. Whether native or transplant, it is the responsibility of those who now live here to develop it.
 Kenneth Dee
 Pacific Beach

Remembers An Old Routine

Richard Meltzer's contribution to "This Is San Diego" in the April 28 issue is a remembrance of a painful day during a visit here in 1969. In it he recalls his elation in just having beaten the draft in the days of Vietnam. The military servicemen he encountered in a movie audience were dismissed as to his innocent nihilism. How different the opinions of a film with gay content matter? ... In two weeks, they'll be dead in Asia. The servicemen were confused by the movie. Closely following in Meltzer's single, long paragraph is an amusing parking lot urination incident.

No one will ever get a prepared speech from me about the moral ambiguity in eluding military service. I was within an inch of doing so in 1966. Instead, by '68 I was in Quang Tri province. While getting the wounded out, I wondered who among them would make it through the medical process and see the States again. I now seems likely that none of them didn't know how to evaluate gay cinema, but oddly enough that did not seem important at the time.

Mr. Meltzer's gifted prose is reminiscent of what is described in a First World War poem by Wilfred Owen. The poet, then an officer in the British army in France, returned to leave to London to encounter one evening the music-hall creativity of a man who mocked the sacrifice of men in the trenches, that being the comedian's politics. It is, you see, a very old routine.
 Douglas Sharpe
 Hillcrest

Erratum

The following two contributions were accidentally omitted from last week's feature "This Is San Diego." — Editor

When we arrived in San Diego, we drove around searching for a place to live and ended up renting a house for a month in Mission Valley. We lived there about three weeks and moved before our rent was up. The sound of hi-fi's compared with the crash of the waves, and on weekends, we never got any sleep. People danced and shouted and let out uncontrollable peals of laughter, as if life were really a cabaret.

Our neighbor regarded us as perplexing. We politely refused his invitations to party, and one day he took it upon himself to correct my style of dress. He had a beer can permanently in his hand, as if it had been grafted onto his skin, and he seemed to do little else but stay up all night and sleep on the beach during the day. During a ten-minute lull in his otherwise non-stop routine, he linked one leg over our old-fashioned, blue and white striped pretzels, he began, "Like, man, what kind of dude are you? You go out to eat, you wear white gloves. You think you're Grace Kelly or what? The other night you went to the movies. You wore a swirly dress and nylon and high heels. Man, you're so

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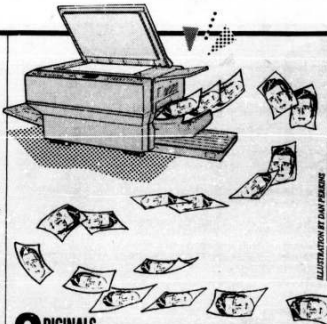
BY BRAD CAVLEN

No one likes being dumped on, even for a good cause. One man's rubbish is another man's (or woman's) political platform. A trash heap is in the eye of the beholder. Any one of these maxims could describe the recent exchange between Caltrans and city councilman Wes Pratt's office over a big pile of freeway litter next to Highway 94 near Fome Avenue.

Pratt and his staff were surprised and somewhat annoyed last week when they received a Caltrans press release announcing a deliberate refuse pile in Southeast San Diego. By that time the collection contained dozens of orange trash bags, several mattresses, numerous pieces of furniture, and anything else motorists discarded or dropped along local freeways in a two-week time period. The state highway agency was compensating with state assemblywoman Lucy Killian's "Don't Trash San Diego" campaign. It wanted to show the public how ugly litter is.

"It's a little disturbing that they would choose to do it in my district," said Bill Harris, an aide to Wes Pratt. "If I'm not mistaken, the largest amount of material is collected along Interstate 5. There is ample room there."

The site was picked, according to a Caltrans spokesman, because it was centrally located and could safely accommodate parked cars. "It's a wide median and it gave us the area we needed to hold a press conference," the spokesman explained. A location in Lucy Killian's district had been sought, he added, but an appropriate one could not be found.



a tenant and a guarantor, along with thirty-day and three-day eviction notices. However, there is evidence that Mr. H. hasn't given up on the human race. He also left several tenant applications.

Probably the most common item I came across were resumes. There was nothing too remarkable in them — unless you consider the young lady who listed being a cashier at In-N-Out Burger as relevant experience for a position as an aide to a county supervisor.

It seems there are a lot of people interested in the entertainment industry here. One woman named Laura left a resume listing her skills as a model, actor, director, and talent

ILLUSTRATION BY DAN FERRIS

ORIGINALS

BY JAMES MARS

Anthropologists regularly sift through trash heaps of past civilizations to get a view of what life must have really been like. One might view the leftovers next to the photocopy machine at Writer's Bookstore and Haven as the same type of fascinating view into the lives of those in the not-so-far land of Normal Heights, where the store is located.

My adventure into the heart of middle America started when I found a pink slip for a Harley one day man left. Strictly out of a new curiosity to see what other his and pieces of people's lives had been left behind, I dug through the rather sizable stack of forgotten documents stored beside the copy machine.

Sure enough, there were several items I would have thought were important enough to

remember. For example, the certificate of registry of marriage for Nektarios T. of Greece to Ms. Stravroula B., lately of Illinois and now living in San Diego, should really have gone home with the owners, as should the copies of a marriage contract for Filoteo T. and Lar E. of the Philippines. But most of the material dealt with the stuff of everyday life, not the landmark events.

Among the most common items were legal documents concerning evictions and rent increases. E.O. left an eviction notice for a property on Adams Avenue, and a property management company left a notice to the occupants of its Mission Valley apartment complex that there would be an increase in rents. A Mr. Laurence H. seems to have a remarkably bad memory. He is singlehandedly responsible for at least a half-dozen of these papers. They include a court summons to



... an article from the National Coalition to Stop Food Inflation: a map to a party on Myrtle Wagon; a map of the Arab League countries ...

advertisements a \$250 payoff, and allows "Absolutely no checks, money orders, cashiers credits, personal checks and cash (with proper ID) OK." They don't mention why people with cash need identification. There is also the one-dollar chain letter in which the young ladies involved disclose what they want to do with the money. Weddings and cars top the list.

Business documents are big in Normal Heights. Trend Furniture left its December survey results. Kanner Builders left a bid and elevation for a remodel, and there's a Sym-Tek systems change of status form for an employee. IRS, WIC, Medicare, phone and

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LONG MISSION BEACH

BY THOMAS K. ARNOLD

It's a Saturday afternoon in Mission Beach, unusually sunny and warm for this time of year. Sitting on the sea wall at the foot of Ventura Plaza, breathing in crisp salt air tinged with the smell of suntan oil, eyes half closed, head tilted back, there come tickled by the sun's rays, I'm hearing the blissful, lazy-sleep expression of a dog getting its belly scratched.

Okay, enough of this. It's time to begin another one of my weekly strolls down to the oceanfront boardwalk, south to the jetty — a distance of just

under a mile. I jump to my feet and bolt across the sticky asphalt to Hamel's Action Sports Center for a tube of Nore-Kote to protect my tender proboscis.

Manning the register, co-owner Ray Hamel says he's a little bummed out today. The morning mail has brought a letter from city lieutenant captain Chris Brewster, informing him that his permit application for this summer's Mr. and Mrs. Mission Beach contest has been denied. The two-day swimsuit pageant, held annually outside Hamel's the last weekend in July for nearly a decade, regularly attracts upwards of 3000 hooting and hollering body-ogers to the beach between the sea wall and the water's edge. Brewster seems to feel that Mission Beach has become much too crowded to allow such an

event to be held there again. If necessary, Hamel says, he'll stage the contest on his own property. "The show's as big as the Over-the-Line tournament or the OMBAC coming out party — and it's a lot bigger than the captain of the lifeguards." (A few days later, Hamel appealed Brewster's decision to deny

Henderson plans to post signs along Highway 5 and a directing beach-bound commuters to nearby parking lots.

park and recreation director Terri Carroll, Brewster's direct boss.

The verdict: The pageant could go on, but only if it starts at 10:30 a.m. and is over by 1:30 p.m. — before the beach's afternoon attendance peak.

Back on the boardwalk, roller skating couples glide by, showing off fans so smooth they look airbrushed. They were in and out between grinning joggers and bicyclists whose foreheads glisten with sweat and more pedestrians than you'll find on an average downtown Manhattan street. Above, the seagulls are squawking. To the right, the waves are crashing to the shore. To the left, just a few steps south of Hamel's, looms the skeletal silhouette of the aging Belmont Park roller coaster.

For at least a decade, a group of Mission Beach residents has been raising money to restore the

historic joy ride, built in 1925 and abandoned fifty years later. Ultimately, they'd like to get it running again. But now, the Oceanfront Property Owners Association, another neighborhood group whose 160 members own houses, condos, and apartments right on the beach, hopes to six those plans by waging an extensive lobbying campaign against the San Diego City Council. Says association president Gary Elster, "In the summertime, Mission Beach is already choked with traffic to beat the band, and the coaster will bring even more people down here. I don't mind seeing it renovated, but letting it operate again would be a disaster."

South along boardwalk, past the lifeguard station and the

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MARKET RESEARCH

BY NEAL MATTHEWS

The manager of the Safeway supermarket at Twenty-fifth and Imperial was shot and killed in his store in 1977, and the market soon closed. The building is now a welfare office, and there hasn't been a major supermarket in Southeast San Diego for nearly eleven years. Phalanxes of politicians, community activists, and businessmen have tried to lure back a national chain market, so far to no avail. But now that the vacant Highway 252 corridor between Forty-third Street and I-5 is about to become unvacant — the city council will award the redevelopment project to a builder in about two weeks — Southeast's need for a modern supermarket has reared its battered head yet again.

The person doing the rearing is Ramsey Najor, co-owner (with his brother Danny) of the Food Palace market in the bedraggled Ono Square shopping center at Thirty-fifth and National Avenue. When the Southeast Economic Development Corporation (SEDC) called for proposals on what to build in the sixty-six-acre 252 corridor, the Najors turned in a plan to construct a shopping mall on a piece of the property. The land has been vacant since 1974, when 228 houses were

removed to make way for a proposed link between Interstates 5 and 805. The freeway idea was abandoned after a community outcry, and the city, which owns the property, now wants to redevelop it with a planned residential community. SEDC rejected the Najors' proposal, because the agency wanted to consider plans for the whole site. Plus, "We're a little bit leery of dealing with someone of their experience level," explains Steve Harding, SEDC's

convenience stores across San Diego County.

The new magazine will average between 175 and 200 pages per edition, divided into six sections: features, entertainment, a fold-out television guide, sports, business, and popculture. The cover price will be somewhere between a buck fifty and two dollars. With the exception of a glossy cover and heavier newspaper, the new magazine will adopt the same eight-by-ten-inch format of the *Trader*.

"We want to get as much information in *The Source* as possible about what is going on in the county," says editor Jean Henshaw. "Each section will have a cover story. We are going to run general-interest feature stories — not news stories."

As a measure of their seriousness about the new magazine, Bremco Corporation officials have already hired Henshaw, formerly a reporter at the *North County Blade-Tribune* in Oceanside; associate editor and entertainment editor Dan Bennett, formerly editor of the now-defunct *Premier* entertainment insert for *Southern Newspress*; and director Crystal Venter, a former sales representative for the *Vine Press* and the *Value Shopper*; and business editor Jim Hemphill, former news director for a cable television station in Marlborough, Iowa.

Although corporate officials declined to discuss the salaries of the new magazine staff members, Henshaw terms them "very competitive" — better than the *Blade-Tribune*. "She said *The Source* for San Diego will be,

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PHOTOGRAPH BY PAUL GROSZKOWSKI

executive vice president. The Najors, who started the Food Palace in 1973 when Food Basket abandoned it, are grocers, not master builders. SEDC suggested that the Najors try to team up with one of the three builders whose proposals it selected for detailed review. These were submitted by Pardee Construction, Pacific Scene, and Del Webb Commercial Properties. Only Del Webb and Pacific Scene include plans for commercial centers to be built along with the large-scale residential units. So far, no major supermarket has signed on, and the Najors haven't talked up with either of the two developers.

The major markets Madigan has talked with have stated that Southeast couldn't produce the minimum weekly gross of \$250,000 they need to be profitable.

The Najors are convinced that no major market is going to move into the 252 corridor. "There's zero chance of that happening; that's why they ended up with Gateway," says Ramsey Najor, referring to the Gateway Marketplace on Market Street at I-5 that was a joint project between the City of San Diego and the Price family. Major supermarket chains were wooed for years in a failed attempt to get one to open a store on the Helix Heights site. Gateway, which opened last November, has had difficulty attracting hordes of customers.

The opening of the Gateway center, about a mile away from Ono Square, has had almost no impact on the Food Palace. Najor opens his books and points to the bottom row of long stacks of figures. November 1986, the year before Gateway opened: \$753,000 gross. November 1987, when Gateway opened: \$921,000 gross. March 1988: \$1,052,000 gross. "We feel we've earned the right to open a store in the Gateway," says Najor. "The major supermarkets might want to take note of Najor's

grosses. According to Mike Madigan, SEDC board member and a senior vice president with Pardee Construction, the major markets he's talked with have stated that Southeast couldn't produce the minimum weekly gross of \$250,000 they need to be profitable. But it appears that the Food Palace is producing that now, in one of Southeast's poorest neighborhoods, Madigan.



Ramsey Najor, owner of the Food Palace

however, points out another reason that a major market may not be in the cards for the 252 corridor. Pardee didn't include a commercial center in its proposal for several reasons, one of the main ones being, "The Price people have made a major commitment to Southeast, and a major supermarket nearby would be a very serious market to the Gateway," says Madigan. It's conceivable that the city council will concur in that assessment. Najor argues that Gateway may already be dead and that the

took a *Los Angeles Times* reporter on a tour of the Food Palace to demonstrate the low quality of food the local grocers were providing. Since then, the Najors have made major improvements, but some ill will lingers in the community. "Najor cleaned up because he's trying to make some points," explains one

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I recently took my car in for a tune-up. The mechanic was unable to restore my fairly new Dodge Colt to the heights of raw, screaming power I had come to expect. It still knocked, too. He said it was probably the gas. I told him that was nonsense, since I was using Mobil, a tried-and-true American product. The mechanic said franchise owners of brand-name gas stations such as Mobil are only required by law to put twenty-five percent of the brand-name gas into their tanks. The remaining seventy-five percent can be the same sludge they sell at 7-Eleven and other fine stores. Is this true? Are Bob Hope and Teacup lying to us? Do they all do this? Should we be upset?

Matt Judge

Hillcrest

It's probably as good a posture as any in the late Eighties. It's not the Matthew Alice way of life, but I can sympathize. You seem to be caught in just another consumer squeeze play. Modern man tries to stand up for his rights — the right to have a car fixed to satisfaction — and the mechanic places the blame on some huge corporation over which you have no control. Confront the corporation and it tells you the fruit lies with your Mr. Badveroch. And there you sit. It's this kind of frustration that leads to many of the excesses of our day — drug abuse, freeway shooters, and the Mervyn Dymally, Jr., TV talk show.

Rest assured that there's no law that permits name-brand gas stations to dispense seventy-five percent sludge. In fact the law requires anything dispensed from a gas pump to be exactly what the pump says it is. If it says ninety-six-octane Mobil unleaded, it has to be one hundred percent ninety-six-octane Mobil unleaded. That's not to say a station can't cheat, but the operator would probably have a difficult time of it. It's certainly in the best interest of the Mobil corporation to ensure that its dealers are buying all their products from Mobil and not selling something that is going to reflect badly on the company.

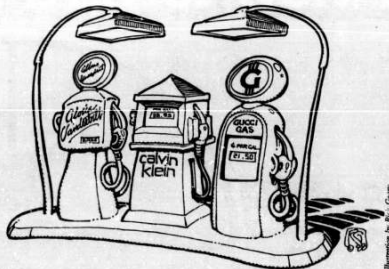


Illustration by Rex Gentry

name. The corporation can check these things fairly easily by comparing the amount of gasoline dispensed to a station against the amount of gasoline sold. Any cheating will show up on the sales sheets, eventually.

One side note is that even though the sign in front of a station says "Mobil" (or whatever), it's what the pump says that counts. If the pump isn't labeled with a brand name, then you're probably not getting a brand-name gas from it. The corporation owns any tanks and pumps bearing its name. If the station operator chooses to spend the money to install one of its own, he can sell any kind of gasoline from it.

Engine knockers from low-octane gasoline have been more of a problem since petroleum refiners were told to get the lead out of their product. It now takes more raw petroleum to produce a gallon of marketable fuel than it did in the past. As the companies grapple with cost-versus-octane problems, the prod-

uct sold under a national brand name can vary in quality. But theoretically, it should never be seventy-five percent sludge. Maybe you and your Colt should ping your way over to a new mechanic and a new gas station and see what happens.

Dear Matthew Alice:
When I started driving south down Pacific Highway on a regular basis, I noticed on the right side of the street, in the range of the 4500 block, a mysterious metal-beam skeleton that I've since nicknamed "The Industrial-Age Ruin." My roommate says that it's the forgotten remains of the original Denny's restaurant. What was it, and where is now the first Denny's, anyway?

P. Granger

A better name for the forlorn site at the corner of Pacific Highway and Kurtz Street might be "Still Life with Bankruptcy." The peculiar,

hexagonal frame that looks like a large spider wearing silver cardboard legwarmers was a dream being built, not one being torn down.

Your roommate is partly right, it is the site of the original San Diego Denny's (but not the first-ever Denny's — that's in L.A.), built there in 1961. For something less than twenty years, the franchise hustled Dennyburgers until finally giving up the short-order ghost and turning the site over to the outlier's manager to operate on his own. That experiment came to naught, and the building was leased to the American Legion and became, again briefly, a meeting hall.

But comes along a Los Angeles entrepreneur with a sure-fire idea, and the old Denny's building was flattened to erect the San Diego branch of Emerald Express. The company was already in business in L.A. and Santa Barbara and had plans to expand into Palm Springs. Emerald operated a fleet of twelve-passenger buses complete with airplane-style seats, telephones, and in-transit movies and promised to deliver a passenger anywhere in the Los Angeles area, door-to-door, within two hours. With San Diego-to-LAX passengers alone, and coordinating its routes by computer, the company figured it could make a tidy profit. Major Hodgcock presided as the ground-breaking ceremonies, but about the time the mayor's dreams were turning to dust, so were Emerald Express's. The company got its headquarters building barely into the framing stage when it developed a fiscal flat tire. So there it sits, the "Entrepreneurial-Age Ruin," testimony to the fact that, *Man of La Mancha* not withstanding, sometimes when you dream the impossible dream, you're right, it really is impossible. Our thought for the day. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 50803, San Diego, California 92138.

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THE INSIDE STORY

BY PAUL KRUEGER

THE ENDLESS DEBATE OVER DISTRICT ELECTIONS is now being heard by San Diego's Charter Review Commission, which will decide whether that controversial proposal is placed on the November ballot. Minority leaders and liberal activists say the current citywide election system — which allows voters anywhere in the city to cast ballots in each of the eight council district races — unfairly favors incumbents and big-named candidates; these critics want only district residents to choose their own council member.

There's another local group, however, that wants to do away with "districts" altogether. These activists, who have formed a local political caucus modeled after the radical, European-based "Green" political party, would replace the current San Diego system with a form of "proportional representation." This change would allow San Diegans to vote for a candidate regardless of where the voter or the candidate lives. Proportional representation would increase minority representation even more than district elections, argues voting reform activist C.T. Weber. Under a district elections system, a black voter living in Clairemont or La Jolla couldn't cast a ballot for a black candidate in Southeast because the voter doesn't live in Southeast. But in truly "large" elections, the black Clairemont voter could join forces with blacks in other neighborhoods, assuring the election of one or more black council representatives. Weber says that women, gays, labor unionists, even community activists would have a better chance of electing someone sympathetic to their views under the proportional representation-type system because they could unite behind a chosen candidate. (Neil Good, San Diego's first serious gay candidate, didn't make it into the district's November 1987

run-off election because the gay voters in his eighth council district, while significant, were outnumbered by Hispanic and mainstream Democratic voters who backed candidates Mike Aguirre and Bob Filner.)

Because voters could elect a majority of their representatives from just one or two neighborhoods under such a system, some communities could be left without representation. So Weber and his colleagues would expand the council from its current eight seats to more than twenty, thus assuring a representative from most every area of the city.

They would also install a second rung of representative government, called a "citizens' committee" or a "lower house," made up of volunteers to represent the city's neighborhoods. These volunteers would help solve community problems and approve any salary and budget increases sought by the council members.

Weber admits that these proposals probably won't get very far with the Charter Review Commission, and the backers of proportional representation say they'll gladly accept the probable outcome of the commission's current deliberations: ballot measures that, if approved, would expand the current eight-member council to ten seats and would institute district elections. "The current system simply protects incumbents, either Republican or Democrat," says Weber, who helped form a statewide organization that promotes proportional representation. "It has completely eliminated democracy on a local level."

Weber and his allies, who include environmental activist Jeff Smith, are also using the current election debate as a forum to promote a bigger priority, the establishment here of a "Green" political party. Based on the well-publicized European electoral successes of this staunchly pro-environment, pro-peace, feminist, anti-

nuclear movement and its organizing efforts in the northeastern U.S. (where a Green was elected to the Hartford, Connecticut city council), Smith and other Greens have formed a Green Party Caucus, drawing on activists from 200 organizations listed in an environment al registry produced by the local Ecology Centre.

Smith says the Green's political agenda centers around four major philosophical platforms: "ecology," "economic justice and cooperative enterprises," "grass-roots democracy," and "nonviolence and tolerance."

The party's philosophical inspirations include E.F. Schumacher, author of *Small Is Beautiful*; Rudolf Bahro, a former East Germany Communist Party intellectual who was imprisoned for opposing unbridled industrial growth; Mahatma Gandhi; and Martin Luther King, Jr. Smith, who has met with Green leaders throughout the U.S. and Europe, feels that San Diego earns its highest marks in the "ecology" area, mainly because of the strong "grass-roots" interest in green management and the success of citizen-backed ballot initiatives that would restrict new construction and protect canyons and

sensitive lands. To be successful here, citizens' initiatives "have to be a middle-class operation with the respect of some well-heeled Republican [businessmen]," he comments. "And that's what you have with growth management. Anything more radical than that can't work."

In Smith's opinion, San Diego has made the least progress in the party's "economic justice" platform. He points to the county's dependence on government and military contracts as a source of jobs and the weakness of labor unions here.

Creating a third-party alternative is extremely difficult, as members of the Libertarian, Peace and Freedom, and American Independent parties have learned. The local Green movement is also less than completely unified around a common agenda. Smith, for example, is an loyal student of sixteenth-century economist Henry George and the Georgist theory that land, not buildings or labor, should be taxed by government. He seeks links between the Green agenda and Georgist philosophy, and he's also a loyal supporter of mayoral candidate Philip Morrow, a fellow Georgist. Weber, the advocate of

proportional representation, has given his time to the Green Party efforts here, even though he admits he's "not sure I'll even call myself a Green."

Current chairman of the Peace and Freedom Party here, Weber's most attracted by the Green's environmentalist tilt. Jim Bell has helped construct an experimental sewage treatment plant in Tijuana; that project has become part of the Green's local agenda. Other prospective Greens include progressive ministers, gay activists, and foes of nuclear power.

The Greens have the added burden of deflecting the appeal of the Democratic Party, and especially Jesse Jackson, whose Rainbow Coalition is quite attractive to some of their would-be backers. Though Smith and his colleagues drew twenty-five prospective members to their first organizing meeting earlier this year, attendance dropped to just seven at a meeting held in Balboa Park last Sunday. And one of those members wanted to end the session almost before it had started so the group could attend the Democratic Party caucus being held that afternoon throughout the county and cast votes for Jackson. Smith and his colleagues prevailed, though, and the meeting continued. □

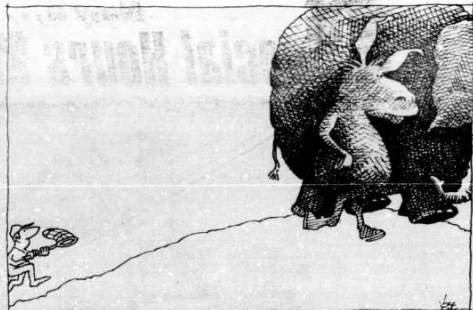


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"Food reminded me that I rewarded myself. My bag of Oreos! My gold star. If I did well at the gym, got my bench press to over 300 pounds, had press to over 700, I'd say to the guys, 'Let's go out for a pizza!'"

entirely sedentary — "Never got off my butt except to go to the law library."

During his last year of law school, Gordon married Patty (now a special-education teacher in Escandido), whom he'd known since they were Kearny High students. Patty, five foot four, was never obese. "At most," says Gordon, "she was twenty pounds overweight."

"She loved me fat," Gordon figured. "She really loved me." But married love didn't make Gordon feel he'd turned from "fat" to Prince Charming. He still

breakfast with a co-senior: scrambled eggs with sausage patty, English muffin, hash-browned potatoes, huge Coca-Cola. Lunch could be a medium or large pizza at Mt. Ararat's, shared by two people.

Early afternoon, there were Hooters, Ding-Dongs, fruit pie, milk. At Puddinghouse for dinner, he ordered the half-pound hamburger, "flooding it up with mayonnaise and cheese, had fries, brownie on the way out." Flying canvas on Friday night with friends, Gordon could pop down a package of shortbread

By 1985, says Gorkin, "I had developed this whole secret life of self-gratification." He couldn't discuss his hidden eating with Patty. He was too ashamed, riddled with self-loathing. He tried not to think about it and gained more.

As he grew past 300 pounds, his size made him increasingly aware that everything was designed for the thin. Car seats belts. Turstiles. Movie seats. Airplane seats and bathrooms. Disneyland. Roller coasters. "Forget

The officers what he calls a "dictumanda" but apparently answer: "I didn't deal with my obesity course because I felt it was only for me as he chose because I didn't want to deal with my obesity."

A series of events brought Gordon to a point at which he felt he had to lose weight. In October of 1986, he walked into an elevator in the downtown chamber of commerce building (where his firm's offices are), and two women already in the elevator backed into the corner. They looked, says Gordon, "absolutely

By Judith Moore
Illustration by David Diaz

Typical American diet — high fat. That's what Gordon gave up on in San Diego. Sunday breakfast was fried potatoes, cream-style corn, sausage, bacon, fried eggs, biscuits, butter, jam. By the sixth grade, Gordon weighed 234 pounds. "Baby Huey," he was called. "I was a fat kid, chosen last for every team." His four younger brothers and sisters, children of a twenty-five-year navy man and his wife, never became obese.

At Kearny High, Gordon lifted weights and put, through the discus, "I — felt good in three years. I was fairly hefty, but strong, not really fat.

As a UCSD junior and senior, Gordon stepped down to the gym. He gave up on his appearance. "If people didn't like me because I was fat, screw 'em." He put on more pounds. "My last year at UCSD, I broke my first chair." His weight altered his life. "My dream was to be an astronaut. Part of my decision to become an attorney was that I couldn't need a professor, which I could use my mind. I was too fat to use a body."

By the time he entered law school at Western State University, Gordon had become

"I had to eat at least 5000 calories daily just to maintain my weight. To put on pounds, even more. But then, I didn't know that a coconut of my size. And nutrition! I thought, 'I go to McDonald's I get the four basic food groups — I get bread, I get meat, I get vegetables, I get dairy.' To me, then, food had no consequences."

For breakfast, Gordon built double-decker bologna sandwiches: "Bread, mayonnaise, bologna, bread, mayonnaise, bologna, bread." With the meat, she ate a banana.

cookies. At home, he sat in front of the TV. "Had my remote control, my chips, my Coke. That was life. I couldn't do much else. I didn't want to go out, deal with being in the limelight."

"Coming to live in El Cajon, in 1983 to '85, I started then. I had begun to truly feel my obnoxious, to perceive myself as 'he,' to recognize how others saw me."

Some guys get gratification by going down to Les Girls. For me it became TV. I stop at Howard's Bakery in El Cajon and get four eclairs. The two I took home were in a box. The other two, I put in my car in the parking lot and eat. Driving my milk, play the radio, and drink. Sometimes the bus is in the dumpster on the way, in the house, carry in the

chairs to arm," he says. "You can't fit into them." At a private club, as someone's guest, Gordon cranked his chair. "I heard it go Pop." He became a guest, "especially when I would sit on the cushions cracking." He broke sofa, a Ford Escort seat, toilet seats.

As an attorney at Cruse, Duke & Hultquist, Gordon had to be extremely good. "Couldn't afford to be anything else. My clothes were impeccable — tailored single-breasted suits in dark colors with pinstripes, properly fitting shirts, and polished wingtips. But when the new client came in, I'd see about the eyes. I had to get in there fast, and establish my ability, before there was a chance for any question about my

Another factor was not being able to buy a suit any larger than a 60-40. "I was wearing a 60-40 suit so comfortably. Then I had to let it out."

Sweating in the shower. Developing sweat sores that were his fiancé ran in the groin. Nightly, washing sheets and pillows with sweat. "And my morning had become so loud, Patty couldn't sleep unless she went to sleep an hour before I did. Mornings, if I sat down and watched the news, I felt asleep. I wheezed. Had trouble breathing, breathing."

"I was terrified. I felt I was going to die. I looked into the mirror one morning, said to myself, 'I can't deal with this on my own.'"

Although Gordon became increasingly successful in his profession, he didn't, says, acknowledge his success.

"Everything good you do," he says, "is never yours. It's always somebody else's. You're always the obvious fact that you're a guy who can control your eating. You can have every vice known to man — be a dope fiend, fast-food addict, or a drunk — and still be successful. With obesity, everyone knows. You're subject to everyone's criticisms on the weight issue. No matter how well you do anything, people are going to say, 'You're obese is a moral issue, and you're a moral wrongdoing. You're at the other end of everyone's gun. It's fat people have will power, self-control, self-discipline.'"

"And making fat jokes," frowns Gordon, "is something everyone can do. People referred to him as 'the tubby guy' or 'the big guy' or 'the fat guy'." A judge sent a clerk out to the courthouse hallway to "bring in the fat attorney."

Until Gordon took steps to confront his obesity, he didn't acknowledge the abuse. "I couldn't take delivery of that kind of grief. Now, I recall how much that hurt. It was. Where's my next

[illegible]

A series of events brought Onda to a point at which he felt he had to leave. In October of 2004, he testified to the jury that he had been the victim of consensual behavior (where his fiancé's office told him, and two women already in the elevator touched him in the corner. They told him to go to the "club" "voluntarily terrified").

Another factor was not being able to buy a suit any larger than a 40-30-34. "I was getting fatter and fatter and I was completely fat," he testified. "I had to lose it."

Sweating in the shower. Developing sweat sores that were his flesh raw in the neck. Nightly, waking up with a rash. "My morning has become so loud. Pretty couldn't sleep unless she went to sleep an hour before I did. Mornings, if I went down and watched the news, I would see I was behind. Had trouble morning, breathing."

"I was terrified. I felt I was going to die. I looked into the mirror one morning and I myself, 'I can't deal with this on my own.'"

lbs.

(continued from page 11)

Gordon went to his doctor and said, "I don't know what to do." Fortunately, obesity hadn't yet taken to toll. His doctor found him in relatively good health. "What we have here," the doctor said, "is a fat physical person."

"Surgery," I told him, "that's out. I'm not going under the knife." He told me, "Surgery doesn't work anyway." He sent me to the Institute for Health Maintenance's Risk Factor Obesity Program.

In November of 1986, when Gordon first met with the institute's director of behavioral services, Jeffrey Penner, Gordon told Penner, "Except when it comes to food and weight, I determine my destiny. But food calls to me, tells me what to do."

At the institute, a two-phase program of fasting and maintenance is offered for "morbidly obese" adults (those who weigh at least twenty percent more than the accepted range for their height and bone structure or whose weight puts them at medical risk). Gordon learned that the next fasting group would not begin until mid-January. "That's not right," I've waited this long, I can wait two months."

Based in his third-floor office at the Institute for Health Maintenance, Penner called his initial meeting with Gordon, "Gordon," and Penner, "was very large." He remembered that Gordon wore a suit. "That was unusual for a man his size. People who weigh 400 pounds sometimes have stopped taking care of their appearance," Penner recalled. On Gordon's "acknowledgment, his determination to deal with his obesity."



The 45-year-old, five-foot, eight-inch Penner has none of the abominable size typical of diet gurus. He grew up in Queens as a fat kid and admits that he observes about ten cures, but he still remains the Institute's director. He prescribes: no heavy food intake, eat a low-fat diet (a maximum of thirty percent of daily calories derived from fat), and exercise daily. Penner, who received his Ph.D. in clinical psychology at USU in 1980, reports that his own experience of being an obese child made the institute's work particularly appealing to him.

Why does he stick to many Americans

and maintain weight? "For the same reason that they're afraid of cancer and heart disease, our diet is high in fat and our diets are deficient in exercise and so on."

Unlike Gordon, said Penner, many obese men and women have repeatedly tried to lose weight and have failed. They feel hopeless, depressed. Increasingly, they may come to perceive their obesity as a problem over which they have no control. Feeling, then, some at least temporary alleviation to suffering, they will eat more. At the same time, the obese person's hopelessness leads to wishful thinking, a longing for magical solutions. "What we're about here," he offered in an archaic moment of earnestness, "is no magic. From the first week, we tell people things they don't want to hear."

No therapy for personal problems is offered. "We say, 'There's nothing about what you are going to do here that will in and of itself change your emotional life. What we want to help you do is to manage your weight. We get psychological only in that we teach people to deal with hopelessness, failure."

"I've said to Gordon, 'It doesn't surprise me that you've lost 250 pounds. It's great. But I know I inspire you, and it shouldn't surprise you, either. What will inspire you is that if one year from now, you weigh 400 pounds, you weigh 250 pounds."

Against all the odds it is a report you." For most of Penner, adding that, unfortunately, "there's nothing to be learned here. It's that. It's that you're not eating." That's all, he said, even and people to a dangerous "subjective experience of being inspired will grow." But, he said, Penner, "we help people change eating habits. A friend said to me not long ago, 'How can you ask people eating vegetables as if it's doing them injury, as if it's this all this has to be learned?'"

"It is a sign, if you're a vegetarian, you're not eating people protein. It's a simple. It can be described. We help people to develop a habit in different diets because we're not eating that habit, and

for people who have become extremely obese, eating low-fat food choices, such as eating vegetables, on a regular basis is a significant habit that has to be learned."

To learn that habit, said Penner, when they "eat low-fat food choices, such as eating vegetables, on a regular basis is a significant habit that has to be learned."

We talked, then, for a moment about Gordon's sense of having died and been born again, his feeling of having been given a new life. Was there a down side, I wondered, to such monumental weight losses as Gordon's?

No one, answered Penner, ever said to him that he or she was unhappy to have lost weight. But those who have been extremely obese, he said, may find themselves, once they are slender, "angry, very angry. Why? Because everyone suddenly treats them better. From the point of view of the person who has lost weight, and in reality, working about that person has changed. It's other people's perception of him or her that has changed. That's very difficult for some people to deal with."

At Gordon and Patty's Mission Valley condominium, flanked by a double door, Gordon has taken out his only remaining pair of "ultra" sneakers, 60-pair, and he shows them a bit and says, "Well, well, well, look at this in my collection. I couldn't do this six months ago." He says, crossing his legs. "And I filled this chair I had thought out to my knees when I sat down."

"I'm not using my legs to create or something, no way," says Patty. "Well, you didn't sit on your chair."

"On my birthday, he invited all our friends to a restaurant. He drank Tab, we ate."

Burger King in his car. "We were both just dead," Gordon said. "I had food wrappers in my car," she worried, though, about his weight. "I'd think, 'If we get eating those greasy hamburgers, we're going to die.' I didn't want to know the truth of my mind. I thought, 'Maybe he has a metabolic disease, an endocrine imbalance.'"

Patty didn't realize how much weight Gordon was gaining. "It's like driving down the same road every morning to work. You don't notice the changes."

The didn't take an eyebrow when she saw wrappers for fruit pie, Ding Dongs,

Between Christmas and January 16, when Gordon was scheduled to start the fast, says Patty, was "binge city." She worried. "But I thought, 'Well, this is just the last hurrah, something he needs to get out of his system because he won't have it for a while.' So I looked the other way."

She was skeptical about him remaining on the fast. "I wanted him to be successful. But I felt, 'He'll be on it a couple of months, then quit.'"

January 16, 1987, last thing I had to

eat was a hamburger at a Wendy's. Then I went to class. That first night, I was thinking, 'I'm finally doing something about it.' And I was scared I'd fail — last six or eight weeks, we finish the program."

"Week one passed. I lost nineteen pounds. I wasn't ever hungry. I liked the fast. I didn't have decisions to make about food. But I knew, 'If I take the first bite of food, my ass is bought and paid for. I'll never get back on the fast.' People who dropped off then came back to class, they had the real balls. I would never have had the courage."

Eating in front of Gordon made Patty feel awful. And the missed, at first, the dinner "ritual." But watching other people eat didn't trouble Gordon. He drove Patty to Del Taco, to Wendy's. "Or, he'd call me at home and ask, 'Shall I bring you something home for dinner?' Sometimes he'd cook dinner for me. On my birthday, he invited all our friends to a restaurant. He drank Tab, we ate."

(continued on page 14)

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BUILDING

(continued from page 1)

We are standing in Goodkin's inner sanctum on the fifteenth floor of the Central Savings building, next to Horton Plaza. Two walls of his office are made of glass. Through the western one, the stretch of San Diego Bay from North Island to Point Loma glistens in the sun. Through the northern wall, Goodkin has a front-row view of anything anyone does on the rooftop patio of the Westgate Hotel. Despite the scenic distractions, Goodkin has no trouble commanding attention here. Short and solidly built, he is charming, energetic, and charismatic. Since the late Sixties, he's worn a full beard and mustache, which fifteen,

even ten years ago gave him a shaggy, slightly unconventional air. Today, at fifty-nine, his once-black hair is shot with gray, and the beard is as conservatively trimmed as that of the late Sebastian Cabot.

IF HE NOW LOOKS solidly respectable, Goodkin insists he remains as iconoclastic as ever. "Go around breaking idols," he preaches, "because idols are the things that trap people into both theory and dictum." Goodkin says he doesn't like calling himself a "real-estate speculator" because "in the age of specialization, it so narrows everything."



Instead, he claims, "My interest is totally renaissance. It has no structure. I have abiding curiosity about everything. I read with a voracious appetite." He says his father, a Russian Jewish immigrant, infused him at an early age with a passion for history and geography, and even today, "I'm desperate for knowledge. If you're silly enough or pretentious enough to be a Diogenes, if you love the truth, it's a never-ending quest. It really is a quest. What the hell is right, and what is wrong? And my first quarrel is with human nature. That's my battle with God."

The quest has its monastic

elements. Goodkin says he rises every morning by 3:00 to 3:30. With his energy level at a peak and no phones or people to distract him, he daily apportions time for religion. He reads the Torah and various scholarly interpretations of the Old Testament, but he says he also samples other religious writings: Buddhist, Christian, even Moslem. He fulfills most of his writing commitments in the predawn darkness of his Del Mar home and also tackles a daily reading load that includes the New York Times, the Los Angeles Times, the Economist, and Transcript, the Tribune, and

the Wall Street Journal. "And I'm always reading seven or eight books. Always." His goal is to complete two per week, though he admits he doesn't always achieve that rate. Goodkin's wife of almost thirty-eight years, Frances, says the four most important things in her husband's life are his family, his religion, his reputation, and his privacy. It was because of the latter that he never wanted to run for public office, Frances says, even years ago in Los Angeles, when the smart money people were whispering seductive hints of what lofty offices Goodkin eventually

might win. At the same time, Goodkin goes out of his way to instruct strangers about how much his wife and his religion mean to him. "I am a totally successful person," he told me, adding in the same breath, "I have a great wife." An even more uxorious example occurred one recent day when Goodkin was lunching with several of his staff members. Sandy, what's the meaning of life?" one of them asked in a bantering tone. But Goodkin's reply was serious and simple: "Frances."

SO HE'S A MAN who mixes the very private with the very public. One of his most public exposures came recently when he was invited by the Today show in New York to provide the pro-growth counterweight to the arguments of slow-growth champion Tom Mulaney of the Citizens for Limited Growth in the San Diego organization that is working for a ballot measure that would severely limit the number of annual building permits. Goodkin is no latecomer to the growth-versus-no-growth debate. A dozen years ago when Mayor Pete Wilson was making "growth management" a political catchword here, Goodkin was decrying the

(continued on page 10)

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BUILDING

(continued from page 16)

recommendations of Wilson's growth consultant, University of Missouri Professor Robert Frelich. Today Goodkin particularly likes to cite an interview with both men, which ran in a 1977 issue of San Diego magazine. Frelich's plan called for most of San Diego's growth to come in the downtown and older neighborhoods, such as North Park and Hillcrest. Goodkin, on the other hand, predicted a rebellion among the residents of such areas. They "will not welcome even moderately dense use of the land to which they are neighbors," Goodkin predicted, foreseeing concerted action against the in-filling. Managed-growth policies in San Diego were already beginning to cause runaway growth in the North County communities, which in turn were developing their own "almost hysterical reaction" against more growth. Instead of halting urban sprawl, Frelich's plan was responsible for fostering it, Goodkin claimed — and today he says the events of the last decade have proven him correct.

"You don't bring in a law professor from Missouri to do growth management in San Diego," he states. Back in the early days of the Frelich plan, Goodkin himself was a newcomer to San Diego, but he at least had built his national reputation as a real-estate marketing expert based in Southern California. Born in New Jersey, Goodkin had come to Los Angeles to attend USC in the immediate postwar years — a watershed in the history of building and real estate, Goodkin says today, looking back.

Before World War II, builders universally were small-time contractors who erected one house at a time. But the war caused several impacts on this tradition. Home building all but ground to a halt as the economy was instead geared to the war effort. And when the war ended, Goodkin says, "the G.I. Bill said, 'Thou shalt have an education, and thou shalt be a home owner.' And it allowed a person who had never thought about going to school the opportunity to go for no money. Number two, he could buy a house for nothing down for thirty years. And in those days, a house cost something like \$8000. So all of a sudden, you had these 20 million returning GIs, and they were eligible to have a home, and you had a government that had money and was looking for ways to keep the economy going, despite the cutback in the war machine."

Goodkin says all these forces gave birth to a new phenomenon, the merchant builder. "Guys who were in other industries, like the garment industry in New York and Detroit and Chicago, became home builders." Foremost was a New York University dropout named William Levitt, who sent shock waves through the nation's building industry

when he organized the construction almost overnight of a new Long Island community named Levittown. Other builders across the country immediately followed his model and began building whole subdivisions, instead of a single residence at a time. "It was almost like the assembly plant," Goodkin says. "Except the assembly plant was on site. It wasn't a factory."

For a good dozen years, demand for their products was so strong that "the

inside. They celebrated that for thirty years!" He says when he lectures on this history, some builders, outraged, ask him, "What are you talking about? The copper tubing is different! Oh, excuse me. I don't know what possessed me," Goodkin says, dripping sarcasm. "I'm sure some of the mechanics changed. But from the consumer's perception, he was looking at the same thing."

He says it wasn't until the late Fifties that the pressures for change finally built. One

that a living room was the museum piece. It was for guests only." So by the late Fifties, a few canny builders began to build houses containing a new kind of space, the family room. Goodkin began to hear about such rooms when he came up with a radical idea of his own. After obtaining his degree in marketing from USC, he worked for the largest real-estate advertising agency in the United States (the Beverly Hills-based firm of Stiller, Rousell) and then became an

was pleased to see sales improve. "I tentatively decided to see if he could found a business of his own based on helping builders market their products. Pressure for this kind of service was coming at least as much from lenders as from the builders, he says today. "The one thing about builders is as long as they have financing, they will continue to build. It has nothing to do with the marketplace. But if the

example, Frances Goodkin recalls one model in which prospective clients were consistently failing to notice and enter the master bedroom suite. Goodkin advised the builder to put a marmoset in the master bathroom shower and turn the water on. The noise attracted people, and the thought that someone was showering in the model bathroom started them — though they quickly realized the little joke and would frequently comment on it afterward.

grown to include four corporations run by a staff of fifty-six people who filled half a floor of one of the high-rise towers in Century City. The Goodkins were still living in Northridge, in the San Fernando Valley, where the snyc levels and commute into Los Angeles were growing intolerable. Frances Goodkin says her husband by then was also spending nine-tenths of his time rounding up business, rather than doing the teaching and writing he enjoyed. So in 1971, the

Peat Marwick Main. Goodkin's staff eventually will have a chance to move to other cities and become partners in the huge parent company, though for now, Goodkin has tenaciously held the group together in San Diego.

"People come from other offices of Peat Marwick, and they look at us and say, 'Wow, these guys are different from us. It's like a family around here.'"

Goodkin's senior account executives. If Peat were to exchange his no-nonsense business apparel for shorts and a T-shirt and to tousle his well-coiffed hair, he could go undercover on any high school campus, he looks that young and fresh-faced. He started working for Goodkin five years ago, while getting a business degree from San Diego State. Now he's twenty-five. With some pride, he mentions that he typically

BUT HE SPENDS AS much of his time on the crusading speeches and articles. No builder pays him for this work, he asserts. Goodkin says he simply believes that important moral issues are involved, that limiting growth in a heavy-handed manner (such as the initiative backed by Citizens for Limited Growth) will hurt both newcomers and longtime San Diegans.

Goodkin's recent writings are laden with figures that argue that this is already happening. "Two million households that would have been able to afford a home

educate the public at large letter. "For years I've begged builders to place a sticker at the entry of their homes showing the breakdown of all the taxes [impact fees] placed on this one home, so that the consumer would be educated," Goodkin wrote in a recent column. He says builders have always responded that they don't want people to know what they make per home. But that's a short-sighted answer, Goodkin contends. "People think that the builder makes twice as much as he does anyway."

Goodkin in fact feels that slow-growth proponents don't understand the builders' whosover. "To the slow-growth, builders cry all the way to the bank." People somehow completely forget that a builder "built their own house... their shopping center... their office building or the plant that they're working in." And opponents of growth "have neither comprehension nor compassion for the difficulty of building. They feel these guys are rapists to begin with. They come onto a piece of land, and they cut down all the trees. They fill in the canyons, they plunder the hillsides. They [growth opponents] think, 'What the hell do I care what their difficulties are?' In fact, I wish there were more." Goodkin further sees no evidence that slow-growth advocates want to understand their opponents. "They're sensing power. They smell blood. They're on a roll. They don't have to understand. Builders are the enemy — the enemy that apparently is assembling cars in the garages they built and that's responsible for the intercourse that goes on in the bedrooms they built. It's the ancient cry of battle: Dehumanize your enemy. And I look at it from a sense of community, and I say, 'Tyranny in the name of environmentalism is still tyranny.'"

Behind part of the anti-builder sentiment, Goodkin sees an ignorance about land use and density. "Density is the voters' biggest ignorance," Goodkin wrote recently. Although voters tend to think of builders wanting to cram large numbers of people on small lots, "Builders hate to build density above the traditional single-family, four to the acre," Goodkin contends. "Because most people want their apple pie and want to live in a nice place. Profit is assured by building single-family, not density. Density is



"A single-family home is a luxury. It's the worst use in the world for land which is in short supply."

works from 7:00 a.m. to 10:00 p.m., six days a week. "I think I've probably handled in the neighborhood of 500 real-estate projects in my time here!" he says with contagious enthusiasm. "I don't about \$168,000, while the new-home price rose thirty-one percent from November 1986 to about \$168,000. Goodkin points out. At the same time, new-housing building permits fell by almost fifty-three percent from October 1986 to 1987. Goodkin says neither he nor most builders argue against all controls on development and use. "I'm not laissez-faire," he states, and he adds that builders ("unless they're just completely blind") see the downside of rapid growth. "They're also members of the community. They drive. And they see that there is something wrong, something very wrong. They're talking to their spouses. They're talking to

in 1980 cannot afford one today," he reported recently. The average resale price of a home in San Diego has now climbed to over \$145,000, while the new-home price rose thirty-one percent from November 1986 to about \$168,000. Goodkin points out. At the same time, new-housing building permits fell by almost fifty-three percent from October 1986 to 1987. Goodkin says neither he nor most builders argue against all controls on development and use. "I'm not laissez-faire," he states, and he adds that builders ("unless they're just completely blind") see the downside of rapid growth. "They're also members of the community. They drive. And they see that there is something wrong, something very wrong. They're talking to their spouses. They're talking to

mere rumor you had houses meant people came and showed deposit checks under the door," says Goodkin. Under such conditions, the new merchant builders had little incentive to produce anything other than cheap, unimaginative structures that had changed little since the days of Lincoln. "The nails

important catalyst was television, which allowed Americans by the millions — people like the fictional Cleaver and Ricardo families. "You could identify with them or you could aspire to them or you could aspire to them," Goodkin says. He points out that television also created the need for a new

assistant to the president of Grandview Building Company, the firm that developed most of Palos Verdes. Goodkin says this happened right when the first real oversupply in housing materialized. "Builders began to wonder why people weren't buying their stuff," So Goodkin decided to ask potential buyers directly, a move that he claims no one else had thought of doing before. He would go to Grandview's model homes, catch prospective buyers on their way out, and ask if they intended to buy. "Oh, which one?" "Why?" "Well, because it's got three bedrooms instead of two bedrooms. And it's got a bath and half instead of one bath." Pretty logical answers. Other people would say no. "Why not?" "Well, down the street, I can get a house for the same price and it's got a family room." Then I'd bring these answers over to the boss, and he'd say, 'What the hell is a family room? And some other guy would always say, 'Oh, that's some gimmick they've got down there. It's a den! That's all it is.'"

But Goodkin says the top boss at Grandview began incorporating the consumer information into new home models and

builder is borrowing the money, the lender will ask why the builder thinks he'll be able to sell his houses." Once on his own, Goodkin says, "I started landing clients who turned out to be the biggest builders in L.A. and Orange County. There was no such thing as 'San Diego in those days.' Sometimes Goodkin would provide the same sort of market research he had pioneered in Palos Verdes. Other times, Frances Goodkin, who helped her husband with the fledgling business, would scrutinize clients' model homes for housekeeping aides. "I would say, 'Where's the full-length closet for the broom and the mop?'" Goodkin also worked to help builders merchandise their products better. "People buy on two planes," Goodkin explains. "One is analytical, and the second is emotional." On that second, emotional plane, buyers are heavily influenced by factors such as color, texture, and curiosity, and Goodkin insisted that builders use such factors in their model homes to hook potential buyers subliminally. Sometimes Goodkin would direct interior decorators and landscapers in this effort, while other times, he generated ideas himself. For

Goodkin's work with developers soon ranged from giving this sort of practical advice to the almost godlike task of drawing up complex plans for whole communities to be built over periods of twenty years. Goodkin shrinks from taking too much credit for the master planning work. "It's unfair to the developer," he says. "The developer is the genius. He's the one who either listens or doesn't listen. The developer makes it happen," not the consultant, Goodkin stresses. Still, he says he significantly influenced the development of some of Southern California's better-known new towns. "I named Lake Forest in Orange County. I gave it the lake. And I kept the engineers from cutting the trees."

Goodkin says he also did the whole study upon which Mission Viejo's development was based. "I wrote the document which said it should have these three different villages right away, and here's the price range, and here's the type of house, and here's the type of house, and here's the type of house," Goodkin says. "I was probably responsible for the health of the olive tree industry." By the late Sixties, Goodkin's operations had

Goodkin moved to a rented beach house in Del Mar; Goodkin maintained scaled-down offices for a year or so near the Los Angeles airport, but in 1973, he closed these and worked in Del Mar with only a secretary to assist him. "It was deli-va," Frances says. "It was '57 again. And Sandy said he never wanted to get as big [as he had been in Los Angeles] again. It gets away from you."

The Del Mar business nonetheless began to grow, and Frances says her husband also began to re-experience a problem that had plagued him in Los Angeles: an ongoing pressure to train new people. She says Goodkin typically would take young people and inculcate them with his marketing expertise. "At one time, almost every major marketing person in the country had learned the research business from our company. People used to call it the University of Goodkin," Frances says. But after a few years, when the new experts had ascended as far as they could within Goodkin's organization, they would strike out on their own. Frances says that's a major reason why her husband finally last year accepted an offer to merge with the accounting giant

"Profit is assured by building single-family, not density."



in the Golden Triangle that I think has a chance of being wonderful," Goodkin projects. "I've contributed to studies his group just completed for the development of 25,000 acres in Las Vegas. 'It's a new town that's just being invented. Well, that's incredible.'"

their kids. They're talking to their customers." But, Goodkin continues, the builders don't want to be punished as the perpetrators of our current problems, as if they caused the population to increase. He partly blames the building community for failing to



"I named Lake Forest [in Orange County]. I gave it the lake."

were exactly the same!" Goodkin shouts. "Though eventually you did have a staple. The outside living brought indoors, and it became the bathroom

kind of space within the house — a place where the family could gather to watch the TV. The living room wasn't really good because the middle class was taught



"Zoning is to keep people out of the goddamned neighborhood. It's racist. It is elitist."



(continued from page 31)
a consequence of land pricing, not builders' or buyers' preference." People need to look to such dense urban models as Amsterdam, San Francisco, Paris, all cities with great charm. "You can retain privacy in density," Goodkin

He points to the example of traffic in Los Angeles during the 1984 Olympics. "Even though one-third more cars were in Los Angeles during the Olympics, traffic flowed marvelously."

insists. For a local example, he cites the very expensive Meridian condominium project downtown. "It's very dense. And yet if you're in one unit, you don't know there's somebody next door." Goodkin concedes that he's arguing against a deeply rooted American prejudice. "In any zoning situation, people have a prejudice toward single-family houses. They don't want anything else." He says his own attitude toward single-family homes has changed over the years, as land has been claimed by development. "A single-family home is a luxury. It's the worst use in the world for land which is in short supply. God has not been making any land, except for a few volcanoes somewhere. Then we say on one hand there's land that should never be built on because it's unsafe. There's other land which is

environmentally sensitive. There's some land that cannot be built on because of mountains and ravines. So now from what looked like almost an unlimited amount of land, you're down to very precious low acres. Why build on those at all?

Today with the new ethic or syndrome, I now call myself an environmentalist so I don't have to worry about being called a racist, but the two things are very related. It's human nature. I've spent my lifetime studying human nature. And with all the protests about how wonderful I am, in terms of Woodman, don't touch that tree, they [slow-growth advocates] are also saying, 'Well, I got mine.' Goodkin says one can see an extreme example of this

up in Oregon, where one of his three children lives. "My son brings it up, not me. We talk and I say, 'Gee, a lot of guys up here look like they're mountain people. Like I wouldn't want to live next to them. They look antisocial.' And he says, 'Dad, they are antisocial. They hate people. They resent people and particularly the guys that came out of California to get away from people. That's why they come up here are bad. They're not against



property, they're against people. Human nature is the same everywhere! I got mine. You try to get a piece of yours, and the gangplank comes up, unless it's somebody I want. This is my turf, and oh, by the way, my turf is extended now. It's whatever I can control politically." Well, that stinks! TO THE PERSON who protests, "You can't just allow the builders to do anything," Goodkin exclaims, "You're right. We're not talking about

that." Instead, he suggests, limitations on building should be hashed out, issue by issue, within the political arena, despite its limitations. "The process has to begin with the two sides listening to each other. With each side saying, 'Okay, what are the solutions?' One solution is we're going to absolutely have a hundred percent moratorium for six months. Nothing can get built. We'll only allow what's under construction. But some guy

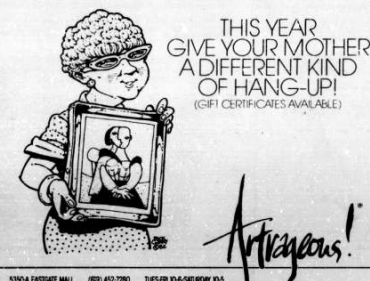
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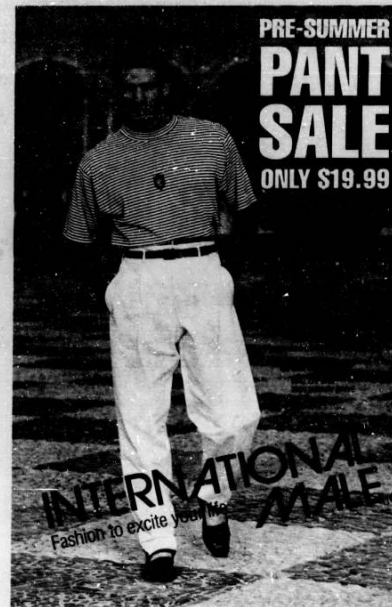
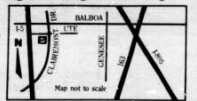
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RECORD REVIEWS

ART GARFUNKEL

Lefty (Columbia Records)
There's nice symmetry in the fact that after many years as singing partner to Paul Simon — one of the most celebrated contemporary songsmiths — Art Garfunkel has devoted his solo career to interpreting songs by lesser-known, iconoclastic writers, as well as relatively obscure efforts by in-demand composers. Beginning with 1973's *Angel Clare*, Garfunkel has championed songs too arcane or acutely personal to fit the openings in the commercial-hit machinery. The result has been double-edged: material that otherwise might never see the light of day gets the full Garfunkel treatment of friendly production and sensitive readings that draw out their eccentric strengths; and collections of them, in turn, imbue Garfunkel's projects with an intimacy that defies the crank-on-out-and-sell'em mold of the record biz.

The best example is his aptly titled 1978 opus, *Misunderstood*, for which Garfunkel raided the attic of songwriter Jimmy Webb, famous for penning such hits as "Up, Up and Away" for the Fifth Dimension, "Wichita Lineman" and "By the Time I Get to Phoenix" for Glen Campbell, and "MacArthur Park," a hit for both Richard Harris and Donna Summer. This anthology of what could be called the pop equivalent of "art songs" exposed a deeper, more poetic underbelly beneath Webb's talent than was readily apparent in his Top 40 successes, and the enigmatic beauty of his songs, some of which Webb never intended for public consumption, underlines *Misunderstood* most consistently hauntingly of Garfunkel's seven albums.

Not that Garfunkel is averse to having fun. Beginning with Webb's "All I Know" from *Angel Clare*, the singer has released a number of well-received singles, including "Breakaway," "My Little Town" (with Simon), "Bright Eyes," and numerous remakes of such "oldies" love songs as the

Flamingos' "I Only Have Eyes for You," Sam Cooke's "(What a Wonderful World)," and the Skyliners' "Since I Don't Have You." Garfunkel might have summed up his balanced aesthetic when he explained that he has recorded several songs by San Diego's Stephen Bishop because they are unusual and artistically meritorious but sufficiently straightforward to at least sound radio-worthy.



Lefty has much in common with its six predecessors, including three songs by Bishop, great musicians (Nicky Hopkins, David Foster, Michael Brecker, Eddie Gomez, Steve Gadd, Hugh McCracken) and singing partners (Bishop, Kenny Rankin, the late Mimi Chan's sister, Leah Kinsler); and the now-obligatory, rerecorded pop classic, the Tymes' 1963 hit, "So Much in Love." There is some irony in the record's title, inspired by the nickname Garfunkel was known by in his youth: *Handful* days, because the album explores a very adult theme: the powerful emotions that draw men and women together, bind them in mutual joy, and frequently bring them grief.

That's also familiar territory for Garfunkel, each of whose solo albums deals with the subject of romantic love from various

perspectives. But on *Lefty* the tone is almost obsessive, as though the more Garfunkel delves into the subject the more he is distracted and compelled by love's pervasive effect on our lives. Indeed, Garfunkel's survey examines love not as an isolated sensation, but as the emotion from which all other feelings and virtues take their cue.

Courage is the operative in both "This Is the Moment," in which a man and woman at the crossroads of their relationship use the moment of decision as a crucible of their personal strength, and in "I Have a Love," a lesser gem from Bernstein and Sondheim's *West Side Story* in which fanatic devotion to an impossible love is brandished like a crucifix in the face of divisive forces. Almost satirically, Garfunkel segues from the hopeful intoxication of new love expressed in the finger-snapping "So Much in Love" to the depressing submission to lonely reality in Bishop's lovely "Slow Breakup," and then summarizes side one with "Love Is the Only Chain," which depicts love as both security blanket and restrictive leash.

Of course, Garfunkel's most distinctive and recognizable contribution to the Simon and Garfunkel oeuvre was his singing, which if anything seems more expressive on *Lefty* than on his previous efforts. Garfunkel's voice is a great vehicle for lyrics that plumb the soul's interior because it has an untrained quality that renders it artless, unaffected, it sounds as fragile and as close to "breaking" in its more assertive, open-throated applications as in its breathiest intimations.

That unadorned delicacy infuses even the most showman's sentiments with an immediacy that eludes many singers with more "legitimate" pipes. Garfunkel's light-as-air reading of Percy Sledge's "When a Man Loves a Woman," which introduces side two's graduate study in the art of being in love, is a perfect lesson in how to produce powerful lyrics with a feather touch. If you don't count his 1965 recording of Webb's yuletide cantata, *The Animals'* Christmas, then it's been seven years between solo albums for Garfunkel. *Lefty* makes one wish he'd pick up the pace.

— John D'Agostino

TALKING HEADS

Naked

(Polygram Records)

It has been quite some time since I could encounter Talking Heads without anticipating excruciating boredom. After the release of

1979's *Fear of Music*, my early suspicions — that David Byrne and company had no more depth than, say, Devo, and that they probably were more interesting to read and argue about than actually to hear — reached its apogee during the sista called *Snap* (*Making Sense* and the subsequent plunge into the abyss called *True Stories*). By the time Byrne had been labeled a "Renaissance Man" by *Time* magazine, I figured that every decade needed one rock Messiah to dismantle; Byrne was at least as interesting as Bruce Springsteen.



An unfair dismissal, I admit, but there is something about Byrne that is alienating in a real and not merely in an artistic sense. Reviewers know to him as if he were an idiot swayed with miraculous gifts of clairvoyance and an inviolable musical touch. The band's first live album, *The Name of This Band Is Talking Heads*, was a fun journey through their growth from arty Scho-laust quartet to full-blown, arty funk outfits. But the stuff they've done since, including the ridiculously overrated *Remain in Light*, has been of interest only because of the arch pretension that sinks the band to the netherworld of antipathy. Yes, they funk well; yet, their appropriations of African *ju-ju* to some degree enliven their skeletal constructions, but far less rewardingly than those of Peter Gabriel, Robert Palmer, or Paul Simon. And, yes, the quirks that probably in their reason d'être make a kinky kick for those who want their exotica frenzied.

But the truth remains (in light) that their songs just aren't sufficiently provocative to justify their reputation. *Naked* is, from the analyses I've skimmed, Byrne's tentative on the apocalypse. It must be, because he keeps warning that never distances to detour — in such sex and violence, about how God has

no master plan, about priests walking by, and about worms crawling in. All right, so Byrne has a theme. In *disarray*. But simply because he's bored is on a topic, does that mean that we ought to be dragged along, to accept as revelatory these hardly original dross? No, a lot more than that is needed — something, perhaps, in the realm of tolerable music.

There are vestiges of that in the "high-life" horn arrangements of saxophonist Lenny Pickett and guitarist Jerry Harrison. And as usual, the simple but emphatic bass work of Tina Weymouth is a delight. For the most part, however, this is a painful thing to experience in tandem listening. Byrne's awful material and his elliptical, portentous musings about "the facts of life" induce blushing rather than provoke thought. *Naked* makes a statement, but its ultimate effect is to put one in mind of a similar, pitiful, if less funky antecedent: Barry McGuire's "Eve of Destruction."

— Steve Emdin

RUBEN BLADES

Nothing but the Truth

(Elektra Records)

There is no denying that Ruben Blades is a major, galvanizing artist. His style of musical Esperanto has produced the only vital synthesis of Latin and Anglo pop since Saman's better days (please refrain from invoking Miami Sound Machine). Aside from his excellence as a musician, he is also a determined political activist and a respectable actor (his performance is one of the few pleasures of the rather diffident *Milagro*

Beaufort War). The conscientiousness he lavishes on his craft reveals a regard for technical detail that is rare and admirable. It has resulted in at least two classics of sophisticated yet streetwise urban pop, especially specific but philosophically universal: *Buenos Aires* and *Economía* (Scenes).

The distinguishing factors of those fine albums are traceable on Blades' first all-English record. *Nothing but the Truth* boasts limber, evocative melodies, densely layered arrangements, and the sense that Blades conceived this project as a total entity and not



simply as a random series of unconnected ditties. Above all else, Blades wants his music to illuminate as well as entertain.

It is then sad to inform that for all the care and deliberation that went into making the album, something went awry. It is a noble failure that never distances to detour — in other words, a dud. If you will, call it a taper-

ing of immediate rage, or attribute it to the fussy production that at times adds more flourish than necessary. The clearer indication, however, is that Blades' lyrical concerns and his means of detailing them are awkward, desperate, and seem almost jejune when sung in English. The pressure to stuff too many words in a line, the wild modifications in syntax and context, the syllabic discrepancies — all hinder his ability to

emote with the slick but urgent ease that makes his Spanish material so memorable. What sounded almost incendiary before, this time seems trivialized and poorly dramatized. Blades' sociopolitical acumen has abandoned him. He comes across as a naive, self-satisfied demagogue — something he could not have intended. None of the songs is especially novel; most of them are just items on a hit list targeting the most obvious political inequities and bogymen at whom Blades could take aim.

There is Blades railing against "death squads" in El Salvador ("Salvador"); poking ironic fun at the Iran-contra debacle ("Ollie's Doo-Wop"); bemoaning the death of the American Dream ("Calm Before the Storm"); and giving us an "action-news" glimpse of life and death in the barrio ("The Hit"). Presumably to enlighten the proceedings, there are anecdotal laments about the broken dreams of broken little people (which might have caused even the late Harry Chapin to wince) and innocuous love songs so subtle only because they are collaborations with Sting, Elvin Constantino, and co-producer Lou Reed (!).

The subject matter would be irrelevant if it weren't for the fact that Blades does nothing more than utter banal pronouncements and

denunciations. These songs don't build in dramatic tension; rather, they state opinions bluntly, artlessly, with the comfortable outrage of a letter to the editor or a phone call to a talk-show host. It would be of no help to demand that an artist provide a guiding light, but it also would be a disservice to put him on the back for raising issues that everyone already is waxing about all over the world.

The thing that keeps *Nothing but the Truth* from being specious beyond regard is what Blades is best at: musical breadth. He still has a vigorous sense of what once made useful the theatrical play called the "distancing device." "Ollie's Doo-Wop" has a wonderful a cappella arrangement that belies and eventually bolsters its bitter sentiments. "The Letter," a wistful song to an AIDS victim, has a Norfok-style piddlers belting their guarded sentimentality; and "Calm Before the Storm" sounds like Blades' description of it: two depressed geeks in separate rooms concurrently forging an electric, Irish lullaby (one of the co-authors was Reed). In various parts, the music is supplied with intermittent flashes of inspiration from soprano saxophonist Larry Williams and guitarist Carlos Rios. Of course, the true saving grace even of the record's lowest points (all of side one) is Blades' voice — an authoritative cross between Lou Lobero, David Hidalgo and Sting.

Still, the album is fledgling, essentially negligible. True passion must be conveyed, not explained. And when liner notes detail the feeling that went into each song engender a more emotional response than the songs themselves, something is missing. — Steve Emdin

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A British scholar has recently placed into my hands some diaries of the novelist Bram Stoker that should shed some new light on his most famous author, Count Dracula. As everyone is aware, the ignoble count lived in Transylvania, which at that time was part of Hungary and has now been annexed to northern Romania. The notes about Dracula, now in my possession, clearly indicate that he was intended to be not a vampire, but a gourmet eater. The food of that region is so succulent and tempting, so pungent of lamb spiced and burning substances, so infelicitously and wondrous that in the original version, Dracula gorged himself on native goods.

It was alleged that he adored home-made soup, but most especially he enjoyed a stew prepared from the lungs and hearts of lambs or calves. In great quantity he ate brains, sausages, beef tongue, and goat's stomach stuffed with goose cracklings. He would gorge himself on soups of hare with juniper berries, with portwine in grape leaves, with boar's leg smothered in rose hip jam, or with roasted birds covered with blueberries. For breakfast he had calf's brains with eggs, for lunch smoked goat; for dinner six to ten

dishes that included two soups, three entrées, and as many desserts as he could accommodate.

To control his voracious appetite, Count Dracula stopped going out by day. He became a recluse, living in the basement of his deteriorating palace. He had a wooden box built for his sleeping. When he fit into the box, which strangely resembled a coffin, he knew he was losing weight; when he couldn't, he gauged his teeth in despair, thus accounting for the deformity of his teeth. Then one day, despite his many resolves, he tasted blood sausage. The vendors were women. Count Dracula needed to re-create that taste again and again. The rest, as they say, is theatrical history.

Now if the truth must be told, no one in San Diego has suffered from Count Dracula's gourmet dining compulsion for the simple reason that we had no Romanian/Transylvanian dining rooms. But now a Romanian restaurant has risen from the smoldering ashes of what was once Mon Jardin restaurant, and we can taste some of its delights with impunity.

Romanian food is full of influences: from Hungary, from what was once Armenia, and from the Middle East. As a child, I ate in many Romanian restaurants where you couldn't tell where Hungarian cuisine left off and Romanian cooking began. Everyone drowned "poor man's curries," as expatriate puns spread on dark pumpernickel; was of borshch called ciurba; and stuffed cabbage accompanied by marmoset.

What is marmoset? It's a cornmeal mush that's boiled or baked and is used to replace bread. It's served as a side dish for stews, as a hot cereal, and as a cold snack. It may be

prepared with a layer of sour cream, with other, beef scraps, and I suppose the more delicate borshch over the cabbage. If you want a light meal, have the appetizers and soup. That meal costs about ten dollars and is a delightful combination.

Except for the first time around, I never order combination plates, because a little of this and a little of that often proves disappointing. However, this combination plate is a winner. It offers cabbage rolls, stuffed grape leaves, roast chicken, marmoset and marmoset. A very deft hand has gone into preparing all of these items, and I was especially surprised by the marmoset, with its soufflé-like airiness. This combination plate really is a tasty bet for \$14.95.

Since our host had graciously brought us some made-on-the-premises sausage, which was really pungent, we ordered only one other entrée, a pork schnitzel (\$12.50). The

Romanians prepare many exciting pork dishes, but this schnitzel tended to be dry. Later I regretted that we didn't have the roast duck with sauerkraut (\$12.50), but at least I have that to look forward to.

Though I am a great dessert eater (my downfall), I have practiced restraint lately because of the prices. The standard prices are \$3.50 to \$4.50. Bucharest at least has its own pastry chef, and everything is made on the premises. We had a good flan, a very creditable Black Forest cake that could have used more cherries and less whipping cream, and, best of all, a fine apple tart. If you don't want whipped cream on the desserts, please say so—then the flan comes decorated with rosettes of cream.

I hope that in time Bucharest will drop steak and prime ribs and add more Romanian dishes, including snails and even goose. No one prepares goose anymore, and it should be available if you order twenty-four hours in advance. Still, I'm delighted that we now have a Romanian restaurant in our midst, one that is so luxurious and where the service and food are excellent.

However, the super miniatures of the Russians bothered us. The owner had these lovely skins imported from Romania and then cut so short that when we walked in, we wondered how such costly surroundings could have produced outfits that used to be seen on car hops in the Fifties. These tiny skirts are not appropriate anywhere anymore. But they are especially inappropriate in a restaurant that wants to stress elegance. We left embarrassed for the waitresses. My male companion asked me to speak out and I said, "I am not so much a snob as you are, but why don't you say something instead?" My Romanian driver but with appropriate costume for the waitresses.

It would be hard pressed to advise one over the other, though my friends picked the more delicate borshch over the cabbage. If you want a light meal, have the appetizers and soup. That meal costs about ten dollars and is a delightful combination.

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In Depth



Dan Wainwright Johnson, Jr. and Kelly

To give and to receive love is the solution.

JONATHAN SAVILE

John Patrick Shanley came to the attention of most people as the winner of this year's Academy Award for an original screenplay. His script for *Moonstruck* was, indeed, an exquisite achievement, as was the entire film: naturalistic and poetic at the same time, showing a profound understanding of human passions, funny, tender, economical, and beautifully structured. It is therefore particularly interesting to have a local production of Shanley's play, *Danny and the Deep Blue Sea*—especially a production as skillful and touching as the one Ralph Elias has directed for the Bowers Theatre.

The two scripts are closely related; in fact, they may be considered as variations on the same central theme and artistic methods. Like *Moonstruck*, *Danny* is a love story demonstrating the redemptive power of

Moonstruck, the dominant mode is comedy, with the ancient plot devices of the genre repackaged with great exuberance. *Danny*, in contrast, isolates the psychological drama of the love relationship and omits the comic paraphernalia. *Moonstruck*, exploring the themes of love, marriage, and death, employs several parallel stories to illustrate these themes, uses a large number of characters, and frames the relationships in a broad and closely observed social ambience. In *Danny*, the focus is much narrower; there are only the two lovers, Danny and Roberta, and the society they live within is only cursorily adumbrated by comment and inference, rather than being shown in all its colorful details. The most crucial difference is that the heroine of *Danny* (unlike the stable if not fully happy Loretta in *Moonstruck*) is herself a mained personality, tormented by the guilt of an incestuous relationship, and she needs to be rescued from her misery just as desperately as her love partner does. But behind these differences, Shanley's fundamental Romantic vision is exposed with unambiguous clarity: to give and to receive love, in a personal relationship that includes sex, but transcends it, is the solution to the psychological and spiritual problems of guilt and anguish that in another age were resolved by the intervention of God's grace, mediated through the sacrament of penance. These are Catholic plays, with God and the Church substantially removed, but with the emotional content of the religion—suffering, the opening of one's broken self to the healing medicine of love, and the joy of redemption—preserved, transformed, and made accessible to a secularized audience.

Danny and the *Deep Blue Sea* has its weaknesses. In many ways it seems a slouch for the more complex and subtle artistry developed in *Moonstruck*. Its vision is presented more naively and schematically, with the scaffolding of the psychotherapeutic and religious models more crudely visible. *Danny's* rage at the world is "naïve" during his night of love, as Roberta, like a trained psychologist, elicits from him the tenderness and capacity for intimacy that had been hidden beneath his anguish and anger. In symmetrical fashion, Danny plays the role of priest for Roberta, hears her confession of sin, and (in a moment of superb dramatic force) absolves her. The idiom of popular psychotherapy occasionally intrudes into the otherwise fresh and partially evocative language of the two characters (especially Danny), as they help each other to overcome their old selves and to create new ones. The transformation happens implausibly fast. No matter—what counts in this play is the psychological truth of the characters, the blinding immediacy of their feelings, and their dramatic embodiment of the suffering world's hope for redemption. *Moonstruck* is a more fulfilled work of art, but *Danny* has the consistently gripping quality of true theatrical and spiritual inspiration, and in the actual experience of the play this virtually obliterates whatever defects the script may exhibit when analyzed after the fact.

Naturally, the effect of a play of this sort depends to a very great extent on the ability of the actors to seem completely real and to express authentic feelings at the height of passion. *Moonstruck*, in addition, required a

great range of nuanced emotional expressiveness—a demand generously responded to by the polished professionals of that film. In *Danny*, where the picture of society and its varying situations is less comprehensive and where the concentrated emotional intensity never relaxes, realism and passion in the acting are enough. This is already a sufficiently tall order—but what a pleasure to report that Erin Kelly and David Whitney Johnson at the Bowers respond brilliantly to the needs of the script, their mastery of the realistic acting style extending beyond technique to that total identification with the role without which realistic acting can seem a mere surface sham. No sham here: the passions have such density and heat that the audience in the tiny theater is mesmerized by them from beginning to end.

I had seen Johnson in a small role in *Hisler's Childhood* at San Diego State, where his controlled energy and curiously absorbing stage presence made him of considerable interest. Here, confronted with a far more challenging role, he reveals himself as the possessor of an outstanding talent. The emotional power of his portrayal is unclouded by mannerisms (the base of naturalistic actors in ethnic roles); in fact, Danny's anger, fear, love, compassion, and intuitive tact in helping Roberta to overcome her sense of guilt are conveyed with such poetic truthfulness that it comes as a great surprise to see this young actor turn into someone else entirely when he is taking his bows.

Kelly deserves praise of a similar order. Her role is even more demanding, for while Danny undergoes a single transformation, and is all at once a new man, Roberta, burdened by her memory of sexual sin, cannot accept her new possibilities of life immediately; she makes the effort to cleanse herself through love, agrees to marry Danny, then the next morning (like Loretta in *Moonstruck*) she retreats, refuses to believe that she can be changed and saved, lashes out violently at this man who wants to become her husband, and must once again (and more permanently) be freed and redeemed by his psychological insight and his persistent love. At each stage of this emotional and spiritual arc, Kelly seems utterly right, with a fullness of being that goes far beyond the visible and the momentary. The overwhelming validity and strength of her feelings are matched by a precisely experienced rendering of Roberta's social reality in that lower-class Catholic Bronx which we never literally see but which we can sense in the shadowed background of this compelling actress's rich performance. Having done their work of coaches, the blocking and imaginatively realizing the script's meanings, the best directors of such plays deftly efface themselves. This is what Ralph Elias has done. But surely Elias must take a great deal of the credit for the Bowers's unclouded, honest, technically assured, and emotionally irresistible staging of a lovely play by one of the most attractive of our contemporary younger playwrights. *Danny* and the *Deep Blue Sea* is now the best show in town. When I was at the Bowers last Thursday night, half the seats in the little theater were empty. That foolishness must come immediately.

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This all seems to have excited the author of the press notes, who of course is paid to be excited.

DUNCAN SHEPHERD

By some quirk of fate, as I believe such things are known, Alain Resnais's 1986 film, *Mélo*, and his 1984 one, *Love unto Death* (the title doesn't nearly sound as well in English as it is in French, *L'Amour à Mort*), both managed to make their way to Los Angeles in the same week. And consequently so did I. Resnais is at the head of the list (a short list, growing shorter) of filmmakers on whose dispatches to San Diego I am not willing to gamble. I won't now bore you with the details, when there are again so many movies nearer to home with whose details I could bore you. But that's just the point: I can't have many details of even them with which to bore you. It isn't so much that the Resnais films have left me in a state of distraction and have spoiled me for anything else (though there's some of that, and I would welcome the chance to go into it if and when they come closer); it's more that seeing them simply took up a great chunk of time last week. This



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play (of even the clumsiest type) to partly enliven it, when instead it's served as a thick, raw, grisly slice of life (with a flagon of Sophoclean blood to wash it down). It's pretty much a bore as well. And it's no use getting all righteous about "realism" when the total package includes some Action News-style, lurching, jiggling, hand-held tracking shots (one of Tavernier's repeated stylistic follies, even when not glaringly anachronistic) and some jazz twangings by bassist Ron Carter on the soundtrack. Tavernier has "dedicated" the work to his *ami*, Riccardo Freda, an Italian master of sword-and-sandal epics (among other things) in the Fifties and Sixties. Whether or not the dedication deserved anything better by way of tribute, he deserved something different.

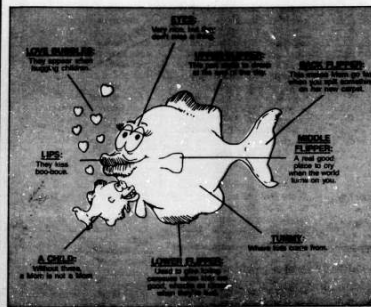
Put O'Connor's *A Month in the Country* (at the Guild), from a J.L. Carr novel, not the Turgenev play, tells the one about the battle-scarred Tommy and the vicar's wife, the very one that David Lean told, rather more eventfully, in *Ron's Daughter*. (The casting of the vicar, a man with a face like a stiff wind, and with thinning hair plastered sideways across his skull, would have made the same course of events too bulgingly easy.) The mystery elements here — what lies behind the count of paint on the church wall? what lies buried outside hallowed ground? — add any number of things to the story (atmosphere, mood, symbolism, parallelism) but not much in the way of incident. And O'Connor's means of expression are not the incident: war is having your face in a mud puddle, sunlight seeping through tree leaves, stifled passion in a white rose pressed in the pages of a book, and the image on the whole has a sickly yellow-brown cast. But Colin Firth, in the role of the WWI veteran so gynecologic about getting back into the realm of life, is very fine, with a convincing and affecting stammer, and a still more affecting absence of self-pity (where *any* pity from someplace is so obviously and richly deserved). He almost makes you feel you are watching more of a movie than this one.

Summer creates a small hazard, for me at any rate, the next time the conversation comes round to the topic of *Who Was The Best Worst Early Ever Seen On Screen* (an occurrence about as frequent as a Cleveland Indians pennant). When I answer, as I have been ready to do for the past twenty years, that that would be James Garner, I shall remember here to be careful to say that I don't mean the movie in which *West Earl*, in his golden years, gets hired as Technical Advisor to cowboy star Tom Mix (Bruce Willis, the man who spreads more lies than any other actor suppressing giggles or else raising his teeth), and the two of them stumble into an adventure more suited to the talents of Philip Marlowe (whom Garner played well in *Marlowe*), set in an era when Earl would have been a dithering old-timer well past Garner's years, and where neither his fish-out-of-water nor his dissonant past-his-prime handicap has any bearing on the outcome. In other words, I won't mean Blake Edwards's *Summer*, although Garner certainly does all right, and there is much to ponder in the gratuitous fact that Edwards, while exclaiming slapstick for a change, has gone so far

as to portray a Chaplin-esque deniged ("The Happy Hobo") as the sadistic villain of the piece. No, I'll have to be clear that I mean John Sturges's *Hour of the Gun*, a beautifully measured account of how a lawman, in pursuit of outlaws, comes more and more to resemble them himself — and with neither any crypto-fascist cheers nor iconoclastic jeers in the background. Look for it on the Late Show.

I seem to remember that Zalman King, one of the co-writers of *9½ Weeks*, expressed some disappointment over the finished product. Now as both the writer and the director of *Two Moon Junction*, another tale of obsessive passion, he has the chance to show us what was intended. Apparently it was a matter of fine tuning rather than of a major overhaul. He can hardly have had any objection to the vogueries of Adrian Lyne's visual style, for there are plenty of those same shafts of blue light on display here, and veils of white light, and lots and lots of eclectic backlighting — not usually so much of it that you can't make out what's happening, but often enough to give you some trouble. But there is also just that little extra oomph of boldness, as perhaps exemplified in the small, misty night role of Kristy McNichol, who continues her maturation process by taking off her top and speaking lines like: "Did that son of a bitch make you take an AIDS test before he fucked you?" (She still has ways to go.) In the result, King takes us beyond *9½ Weeks* in our memories and back to that bit of medium-hot, middle-of-the-road pornography, *Thief of Hearts* — but may be we make that connection only because both movies have heroes who breathe through their mouths. The one here is a carnival roustabout who looks like John Cougar Mellencamp, and the woman obsessed with him looks like Madonna, even down to the prominent facial mole. She, for all her *Frederick's* self-Hollywood lingerie and her Joan Harlow hair-dye, is a proper Southern belle whose life has been perfectly planned out for her, whose school motto has dutifully warned against "sudden curves and detours," and whose neatly cropped flared is waiting with wedding ring and condo on graduation. But there's a tiny crack in this perfect picture, or more precisely an actual hole in the wall behind a tile in the locker-room shower, through which she can observe What Makes Little Boys Different and collapse in a cloud of steam. Naturally a well-bred young woman this late isn't going to fail to recognize a travelling carnival as a universal symbol of The Wild Side on which she hasn't yet dared to walk. And plainly the best thing for the viewer to do, not counting crotch tactics like leaving early or falling asleep, is to sit back and laugh. But don't, easier said than done. The movie, with every effect underscored by slow-motion or fast music or amplified heartiness or some such, is paralyzingly, jaw-lugally dull, and it takes something truly special — something like the bear's lip-ticked message on the heroine's mirror, "Two Moon Junction... Midnight" — complete with nickel-plated ellipses and a solidly filled-in pair of lips as signature — to pry out an audible admission of mirth.

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QUARTER NOTES

BY JONATHAN SAVILLE

NEW AND OLD

The Los Angeles Philharmonic, under Andre Previn, visited the Civic Theatre last week with a simple program: the Beethoven Violin Concerto and the Symphony for Classical Orchestra by Harold Shapero. It was a simple program, but not a predictable one, since the two works are so very different in the degree of their familiarity. The Beethoven concerto is known to everyone, the Shapero symphony to virtually no one. With good reason.

To begin with the known quantity: the performance of the Beethoven concerto was precisely what is needed if so extremely familiar a work is to be experienced not with the comfortable pleasure of an established marriage but with the ecstatic excitement of first love. What the audience encountered in this performance was an authentic miracle of renewal.

Much of the miracle was due to the soloist, Anne-Sophie Mutter. Mutter is a young musician of exquisite spiritual delicacy and sensitivity. She is also a brilliant technician, as her bravely accomplished negotiation of the two cadenzas (in the first and last movements)

demonstrated. But what gave her performance of the Beethoven its special quality was an unprecedented spiritual vision that made this performance sound like no other.

In fact, I cannot think of any other violinist who has so fully realized the lyricism that constitutes the inner life of this music. Mutter's tone was of flawless purity, without the slightest touch of drivenness or earthiness. It seemed to float, unrestrained, in a world of free reflective imagination. Her pianissimo high notes had the ethereal, angelic aura that used to be brought to such notes, in another musical medium, by soprano Zinka Milanova. Her phrasing, while never eccentric, again and again brought out a nuance of meaning that made the music sound as though it were being invented at that very moment. Without the assertive gypsy passion of the great Russian violinists, this playing was nevertheless infinitely expressive, with a sweetness, a serenity, a pastel melancholy, a limpid flow, and an inward williness that suggested the rapt contemplation of a perfection lying deeper than any sounds.

Even the second final movement, played by Mutter at quite a brisk clip, exhibited a fundamental inner tenderness and lightness of spirit that united it expressively with the

preceding two movements. In all three movements, there were numerous instances when one seemed to be hearing the music for the first time.

If the freshness of interpretation and unique beauty of execution kept one's mind firmly attached to every motion of the musical argument in the Shapero Symphony for Classical Orchestra. This is a young man's work of 1947, by a conservative American composer deeply influenced by mid-period Stravinsky (the Symphony is in C, or the Symphony in Three

century neoclassicism. But while I listened with unshakable fascination to the Mutter performance of the well-known Beethoven work, I found it an insuperable task to keep my attention fixed on the Shapero for any length of time, in spite of the fact that this was a new experience, and therefore ought to have had the absorbing stimulation of the unknown. I would listen for a while, admiring the skillfulness, appreciating the intelligence, noting the appearance of first themes, transitions, second themes, developments, variations, recapitulations — but inevitably my mind would

at all). To do my critic's job properly, I played the record three times in a row, listening conscientiously. The same phenomenon of mental drift occurred again, irresistibly, but by the end of the third audition I felt confident I had sufficient acquaintance with the piece to make a critical assessment of it. Why this difficulty in listening to a work so knowledgeable, so tasteful, so well put together? Because no musical work can really penetrate the listener's consciousness unless it has good musical ideas — and the Shapero symphony does not. Every one of its ideas is weak, ineffectual, immediately forgettable. Its melodies go nowhere; its motifs lack the incisiveness of concept that force the listener to remember them; its lovely textural effects belong to Beethoven; its wit belongs to Stravinsky; and there is virtually nothing of its own that anyone would care to hear more than once, if that often.

An instructive parallel: the familiar work on the L.A. Philharmonic program seemed new, because a great musician could make it new, but a "new" work could not communicate any freshness of thought or experience, in spite of the expert performance under Previn's committed direction, because there was nothing truly alive in it to begin with.

Her tone seemed to float in a world of free reflective imagination.

Movements, for example). Its form is thoroughly classical; its orchestra is that of Beethoven; its harmony is aggressively tonal, in the Beethoven fashion, with peasant Stravinskian chords tossed in for spiciness and decoration; its orchestration is lucid, simple, and finely judged; and the work as a whole speaks a language familiar to anyone who knows the music of the Nineteenth Century and its revivals and reinterpretations in twentieth-

start to wander, and only a nice big tonic-dominant boom-boom from the kettledrums would bring me abruptly back to business. This is no way for a critic to behave. Fortunately after the concert I discovered that I had a copy of the Shapero symphony in my record collection: a 1954 performance by Leonard Bernstein and the Columbia Symphony (which meant that I had heard the work before, even though I had not remembered it

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CITY LIGHTS

ORIGINALS

(continued from page 4)
SDG&E bills, bank and government documents are common. My favorite related paper is "Pacific Products Irrigation Broke Down of Costs" for a bid.

Most of the items are reflections of the stuff that makes life just plain worth living: a polemic against the San Diego police done in graffiti style; a San Houston Institute of Technology B.S. degree; an article from the National Coalition to Stop Flood Irrigation; a map to a party on Myrtle Way; gun registration forms; a map of the Arab League countries; the chemical

breakdown of blackstrap molasses; a mental health treatment report; and Tom J's poem entitled, "Life Inside a Ping Pong Ball."

Two fascinating entries do stand out. The first is a letter to Bishop Maher and Pope Paul II about heretics in the local clergy. The author, a gentleman named Jerry, must have attended every Catholic Church service in town to get the goods on God's messengers who wouldn't let him kneel to take Communion, those who would not put the wafer in his mouth for him, and those who gave absolution to the congregation without confession.

The other is a group of love letters mostly addressed to God by someone named Roger. While that's not too unusual, the fact

that the material includes replies makes this collection special. Apparently the Heavenly Father even sent an updated set of the Ten Commandments. While coyness and adultery have been left off the new list, the requirement to "pry constantly" probably doesn't leave much time to kick up one's heels. ■

MISSION BEACH

(continued from page 4)
Belmont Park shopping center construction site, hundreds of people lollygag around the sea wall. There are graying hippies smoking joints; grimy vagabonds

chugging down jugs of Thunderbird concealed in brown-paper bags; pale-faced sailors gripping gigantic ghetto blasters; pimply adolescents wearing Judas Priest T-shirts and rubbing the

tattooed shoulders of young girls in bikinis; macho Latinos clad in tight white T-shirts and faded Levi 501s.

Just south of the new shopping center is a public parking lot packed with cars, some in red zones and three or four on the grass. Parking and related traffic-congestion problems are even worse in the summer, says Councilman Bruce Henderson, whose district includes Mission Beach. Things are especially bad on holidays and busy weekends, when police often block off West Mission Bay Drive, the main artery into Mission Beach. So this summer, on days when West Mission Bay Drive is closed, Henderson plans to post signs along interstates 5 and 16 directing beach-bound commuters to nearby parking lots, where they

can catch shuttle buses to the beach.

Halfway down the boardwalk, the parking lot gives way to rows of ritzy houses and condos, the priciest ones, closest to shore, fetching more than \$750,000 apiece. It's a lot quieter, more peaceful, here in South Mission Beach than it is farther north, from Hamel's on up; the residents are mostly older, retired couples who frequently can be seen basking in the sun on their tiny front porches or lawns. Near Balboa Court, a stoop-shouldered coot with white hair and graying temples massaging his elephantine wife's leathery back. While she's lying there on her considerable stomach, reading a book, he's craning his neck at the

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pedestrian display, which happens to include a high school bikini corps maneuvering down the strand.

Not much farther south, the troupe abruptly stops and begins to double back. They must have inadvertently crossed the invisible line that since last summer has divided the white side of the beach and the black — the latter, starting at the jerry parking lot and stretching north for maybe a quarter mile. "In recent months, and especially on weekends, this has become a popular hangout for black gang members," says Sergeant Dennis Sesma of the San Diego Police Department's Narcotics Street Team. "South Mission has always been a good place to go for people who are into basketball, because there are several courts just north of the jerry. But gradually, since many of the best basketball players are black, a lot of gang members started showing up simply as hangers on, and now they're pretty much taken over." Sesma estimates that on weekend afternoons, as many as twenty to thirty of the blacks in the parking lot, on the jerry, or on the beach belong to gangs — and many of them are there not to play, but to sell drugs. "As a result, the gang detail officers are closely monitoring this place and frequently taking action," Sesma says. ■

MARKET RESEARCH

(continued from page 3)
long-time community leader who asked for anonymity. "But there's a lot of resentment from people because of his hiring policies. There's no union, no benefits, he hires a lot of part-time people and pays minimum wage. The Food Basket caters to people who are trapped in the community without cars. I don't shop there; I drive to the Food Basket in Lemon Grove, and I use a lot of people from Southeast there."

Major counters that he employs more than one hundred people (most of them local minorities, only twenty percent of whom work part-time), promotes from within, and provides an "employment incubator" in the community. His gross receipts seem to buttress his contention that his market has made major improvements, and the long lines at his check cashing and money order window are evidence that the low-income locals also use his store as their bank. "We know how to cater to this community," he argues, sweeping his arm to take in the customers who greet him in his market. "The SEDC doesn't consider us a factor." ■

ANY THURSDAY

(continued from page 3)
heavily on free-lance writers, who will be paid on a scale she described as better than what the dailies pay but less than the Reader pays.

The new magazine has set up shop in temporary quarters just east of Interstate 805 off Miramar Road, but it plans to move west door to Trader Publications in a company-owned building in Kearny Mesa within the next six months. Publisher Barlow would not say how much money is being invested in the new venture, but he said Brento Corporation officials have pledged an open pocketbook to ensure success. "We will spend as much as it takes," he said. ■

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EVENTS THEATER MUSIC & FILM

COMEDY ATTACK

It has often been written of novelists, playwrights, and the like that as children they were wont to look at strangers and pretend to know what they were thinking or to make up stories about people they happened to see strolling next to a broken car or buying tickets in a bus station. Who hasn't, at one time or another, looked at a couple on the far side of a restaurant and tried to guess what they were saying?

Kent Skov has found a way to make a living putting words in other people's mouths. He was raised in Marin County. His mother managed a bank. At thirty-six, he works hard at sitting in the front row of a movie theater with a microphone in hand, making wisecracks to the audience while a dumb movie plays with the sound turned down.

Skov and various members of his comedy company, the L.A. Connection, will perform at the Ken Cinema tomorrow night, Friday, May 6, and again on June 10. The group brings along two of the more polished pieces in its twenty-five repertoire: *Attack of the Fifty-Foot Woman* (the May show) and *Whispering Women versus the Atom Munkey* (to be shown in June). The L.A. Connection has



had its own television series, which has aired locally on Channel 8 and on cable channels. The premise is the same: the company creates a new voice and sound-effects track for a silly piece of video.

Woody Allen did the same with *What's Up, Tiger Lily?* but Skov insists he hasn't copied Allen's idea. He suggests Allen may have been inspired by TV but is

SO HONORED

Women have yet to entrench themselves in vast professional territories occupied by men. Forget the board room. Forget the trading floor of the New York Stock Exchange. The most exclusive men's club going today is the laboratory. Given the tremendous power science and technology wield in the developed world, it is safe to say that women's true equality will not be achieved until their numbers in those fields match those of men.

For young women, however, the path to the lab is decidedly a rough row to hoe. Betty Vetter, executive director of the Washington, DC-based Commission on Professionals in Science and Technology, argues that the difficulty starts as soon as a girl sets foot in a junior high school chemistry class.

"When it's time to do experiments, boys do and girls watch." And it is the issues of self-confidence and hands-on experience, she often, that explain in part why a disproportionate number of degrees in the hard sciences are awarded to women who attend women's colleges. Left on their own, many girls excel in math and science. There is also the problem of role models, a



Greta Ann Henningsen

gully-ry that hard-on equality has practically served to exacerbate. "When I was in school, some fifty years ago, all of the teachers were women. I never grew up with the idea that women couldn't do math. I didn't hear that until I was in graduate school. But now women don't want to reach, there are too many other choices available to them."

With jeans breathing down our necks with microchip-tainted breath, it is obvious that we need fine minds involved in the sciences. We need to encourage all young people. Our prejudices and ill-conceived notions about the respective potential of an individual, male or female, result in loss and

(continued on page 10, col. 1)

MUMMY'S THE WORD

The woman who found the mummy in a carton in her Lemon Grove garage was not amused. She called the police. Officers came and took a peek in the box. Then they called the Museum of Man and the garage owner's daughter's boyfriend. He'd been hauling around the mummy in the cardboard box for ten years before leaving it, with some

other personal effects, in his girlfriend's garage. The "Lemon Grove mummy" is, seems, was once a teen-aged girl, perhaps a Vothio Indian, from the southwestern part of the state of Chihuahua, Mexico. She died, perhaps due to complications of her pregnancy, early in the twelfth century, at the same time the French were beginning to build the Chateau cathedral, the Chinese were inventing playing cards, and the Crusaders were taking a brief respite between their first and second campaigns. The girl's body was curled into a fetal

(continued on page 10, col. 1)



TWO ON VIEW

"If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a movable feast."

—Ernest Hemingway in a friend, 1920.

Paris between the two world wars was a hotbed of intellectual and artistic germination. American expatriate artists and writers, such as Hemingway, Stein, Fitzgerald, and Pound, congregated in its cafes. As the nucleus of the Surrealist movement, Paris attracted spokesman Andre Breton and artist Salvador Dali and Max Ernst. In 1929 the vanguards of existentialist philosophy, Jean-Paul Sartre and Simone de Beauvoir, graduated first and second in their class at the Sorbonne. Parisians were surrounded by Cubist painting, American jazz, and spirited discussions of the most

contemporary and unconventional ideas, which, combined with Paris's network of acquaintances, patronage, and mutual support, created a spawning ground for the avant-garde.

This is the environment that nourished Henri Cartier-Bresson and Jacques-Henri Lartigue. Both men were born into prosperous families and both considered themselves painters, yet they established their reputations in photography. At a time when most photographers were using the camera primarily for portraits, Lartigue and Cartier-Bresson captured spontaneous and dynamic experience. Lartigue's *Juliet*,

Royan. Gerard Willemetz et Dami, in which a young boy bounds over a huge sand pile, offers an informative comparison to Cartier-Bresson's *Behind the Gare St-Lazare*, Paris, which shows a man leaping above his reflection in a puddle. Both photographs freeze the subject in mid-air.

While Lartigue photographed

family and friends pursuing endeavor that their wealth and social status afforded them, Cartier-Bresson aimed his lens at the street life that surrounded him, not only in Paris, but also in his travels to Mexico, Italy, and Spain. The results of these men's endeavors in the 1920s and 1930s are on view in *Lartigue: A Monomania of the Twenties* and *Henri Cartier-Bresson: The Early Work at the Museum of Photographic Arts*.

At the age of eight, Lartigue began taking photographs of his family as they swam, raced cars, and flew kites and gliders that they had built. For these shots, taken between 1922 and 1931, Lartigue converted a 6x13cm Noctel camera with twin lenses, designed to make a pair of photos, into a single-lens camera. The resulting panoramic image, about twice as long as it is wide, proved particularly effective for shots with wide vistas in the background or with linear elements, such as train tracks,

(continued on page 10, col. 1)



"Juliet, Hendaye. Daption." Jacques-Henri Lartigue, gelatin silver print, 1927.

Kahlúa KROSSWORD

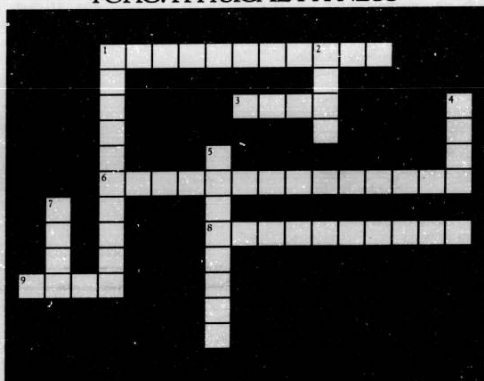
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ACROSS

1. Father of fitness
3. Some say _____ don't run
6. Keeper of the asylum
8. Three-part event
9. Funda

DOWN

1. Working out with jazz
2. The "N" word in running shoes
4. Swimming _____
5. Popular workout machines
7. Gurus do it



READER'S GUIDE TO LOCAL EVENTS

Contributors 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 92118.

OUTDOORS

Venus, the dazzling planet, is returning to the evening sky after sunset, reaches greater brilliancy on Friday, May 6, at magnitude 4.5. Venus is now about fifteen times brighter than the brightest star in the sky, Sirius, which can be seen low in the southwest at twilight fades. During the next few weeks, Venus will seem to plunge toward the sun, rapidly losing its prominent position in the evening sky. By the end of May, it sets only one hour after the sun does. Early this month, Venus is bright enough and high enough in the sky to cast shadows visible against a light-colored surface—provided there isn't much artificial light around. Later this month, Venus's crescent phase can be easily discerned by observers using equipment as simple as six-to-eight-power binoculars, securely braced to prevent shaking. Bidders are invited to join this weekend's Auction Society walk in the area of Dairy Mart Plaza wetland habitat in the South Bay area. Bring binoculars and meet the guide on Saturday, May 7, at 8 a.m.

at the ponds on Dairy Mart Road, Imperial Beach. Take the Dairy Mart Road exit from I-5 and drive south to the ponds. Free. 531-0613.

Binoculars and a Field Guide are all you'll need to join in this week's bird hike with the Friends of Los Peñasquitos Canyon. They'll hunt down the resident and migrant birds on Saturday, May 7, leaving at 8 a.m. from the preserve's parking area on Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Mira Mesa. Free. 271-6710.

Canyon Tour and Bird Walk, Rosanne Albert leads a nature hike, sponsored by the Nature Company, on Sunday, May 8, 9:30 a.m., in Los Peñasquitos Canyon. The hike is free, but reservations are required. For reservations, directions, and additional information, call 291-9010.

Wildcat Canyon Hike, the Canyoners this week lead their nature hike in Lewis Steiner County Park. For the energetic, there's a long hike that winds up the side of the canyon to a ridge from which there are good views of the San Diego River valley, Lakeside, and Santee. The short hike follows

the Wildcat River under California live oaks and wild grape vines. The guides will pass along information about the park's flora and fauna. The hikes are scheduled for Sunday, May 8, 2 p.m. (the short hike ends at 3 p.m., the long hike at 4 p.m.). To reach the park, take Highway 67 to Maple View Street in Lakeside. Go east to Ashwood, turn left and continue on Ashwood to the park entrance on the right (the road name changes to Wildcat Canyon Road). There is a small day-use fee to enter the park; otherwise the hikes are free. For information contact the Natural History Museum at 232-5621. Steiner Park is accessible for the handicapped.

The Silk Oak Tree (Quercus robur), a fast-growing, somewhat nondescript import from Australia, comes into show-lively glory this month. Golden flower clusters decorate the silvery-green branches, an effect that is particularly stunning when seen in contrast to the blue-blossoming jacaranda trees often planted nearby. A common tree in San Diego-area parks, the silk oak is also a popular street and backyard tree in the older residential areas.

Wild Lilacs (various Camellia species) are currently blooming mostly at elevations higher than 4000 feet in San Diego County. Blossom colors range from pure white to various shades of blue or lavender. Some fine examples may be seen along the upper Noble Canyon Trail in the Laguna Mountain Recreation Area atop Mt. Laguna.

DANCE

"Spring Thing 1988." Southwestern College's dance students and faculty collaborated to produce this year's dance recital. The seventeen dances on the program include jazz, modern, ballet, folkloric, and theater pieces. Three performances are scheduled: today, Thursday, May 5, through Saturday, May 7, 8 p.m., Marion Hall Theatre. Southwestern College, 800 Olay Lakes Road, Chula Vista. For ticket information, call 421-0595.

Dance Concert, instructors and students in the Cosumnes College dance program perform ballet, jazz,

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READER'S GUIDE TO LOCAL EVENTS

and modern dance, today, Thursday, May 5, through Saturday, May 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277 or 456-1700 x400.

Spring Recital, the spring concert by the students of the SDSU dance program will be held Friday, May 6, and Saturday, May 7, 8 p.m., San Diego City College Theater.

C Street at Fourteenth Street, downtown. The program includes sounds, set to Gregorian chants and a composition by Greg Leon; Ellen Segal's "Cruel Amusing"; and Sharon Womack's "Midnight." For reservations and information, call 265-6824 or 265-5142.

Students Dance Concert, students of dance at USD present their annual recital, Friday and Saturday, May 6 and 7, 8 p.m., and Sunday, May 8, 2 p.m., Caminito Theatre, USD, Alcala Park, Linda Vista Road, Linda Vista. 265-4000 x4466.

Anniversary Concert, San Diego's California Ballet Company celebrates its twentieth anniversary with a dance concert that features three new works choreographed for the company.

The Nixie is a work by Mikhail Lavrovsky, former star of the Bolshoi Ballet, composed for Denise Dabrowski and guest dancer Daniel Mejia. The work is based on

a traditional Russian story and is set to music by Tchaikovsky. Company director Maxine Mahon's just for Fun is a new ensemble work to music by Stravinsky. Marlene Jones and Douglas Herrover are featured in Charles Bennett's *Adonais*, an award-winning piece choreographed for the couple in 1974. Charles Bennett's new ensemble work (to music by Johann Strauss) for current and former members of the company closes the show. Louis Campiglia conducts the orchestra. The anniversary performance is scheduled for Saturday, May 7, 8 p.m., Civic Theatre, 202 C Street, downtown. For ticket information, call 278-8497, 236-6530, or 560-6741.

Ballroom Dance, the local chapter of the National Smooth Dancers invites the public to its monthly dance, Sunday, May 7, 8 p.m., Silvergate Masonic Temple, 1795 Utah Street, North Park. 298-1988.

FILM

"ImprovVisions", the Los Angeles comedy troupe L.A. Connection has recycled some graceful B movies of the Fifties and given them new life in a What's Up, Tiger Lily? New dialogue and sound effects are supplied for *Attack of the Fifty-Five Women*, a 1955 Allied Artists release, and a 1962 Mexican film, *Wrestling Women versus the Atom Bombs*. Members of the Connection cast provide the improvised dialogue over the theater's sound system to the accompaniment of live music and strange sound effects. This Friday, May 6, at 8:30 p.m., the Ken Cinema will screen the new, improved *Attack of the Fifty-Five Women*. *Wrestling Women* is scheduled to screen at the Ken on June 10. The theater is located at 6001 Adams Avenue, Kensington.

For ticket information, call 283-5909. (See the "events highlight" on page one of this section for more information.)

Reptiles and Amphibians are the center of attention in this month's film series at the Natural History Museum. Realm of the Alligator delves into the murky world of this ancient creature as he glides through the Chofenshoke Swamp. Turtles, frogs, and other swamp denizens are also investigated. Sunday and Sunday, May 7 and 8, 1 p.m. and 2:30 p.m., at the museum in Balboa Park. The films are free with museum admission. 232-5811.

"Ann of the People", two programs of short films and film clips have as their common theme the folk art of various world cultures. Program one includes a look at Edo, a Japanese papermaker named one of the national living treasures of Japan.

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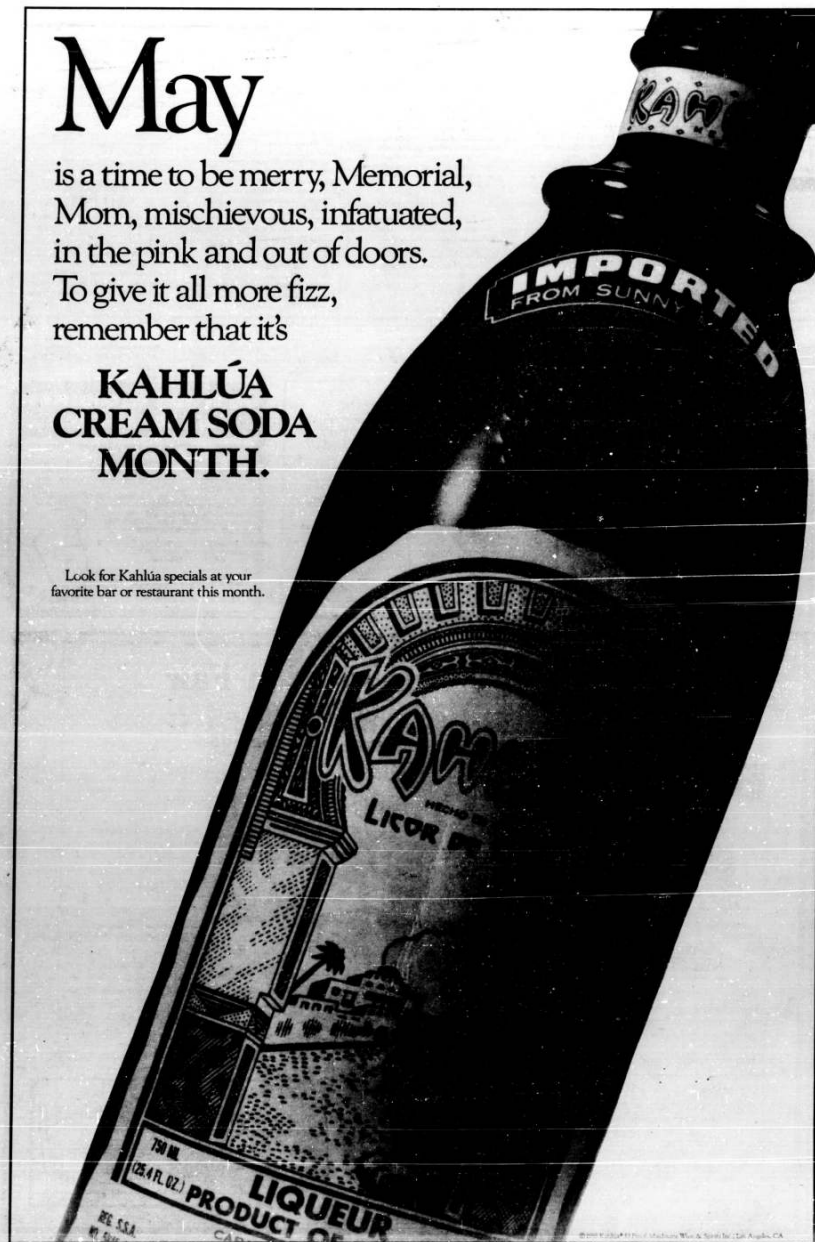
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READERS GUIDE TO LOCAL EVENTS

impoverished women in India turning discarded fabric scraps into toy birds for sale. Afghan craftsmen using ancient methods to create glass art works; a Minnesota master of the art of decorating traditional Ukrainian Easter eggs, pysanky; and Mary Chagall in Paris directing the production of stained-glass windows to be installed in the Art Institute of Chicago.

Program two includes studies of six of the living national treasures of Japan — artists who are masters of traditional crafts, such as weaving, painting, and pottery; historic footage (1938) of the Matsuno family of the San Melfonso Pueblo in

New Mexico creating their "black-on-black" pottery; Forno Indians of Northern California weaving the baskets for which they are renowned; carver makers of Japan using aboriginal techniques. South Korean potters, and famed Mexican papier-mache artist Pedro Linares. The programs were produced by film and television producer Jack Orloff, and the screenings are sponsored by San Diego County and the Mingei Museum of World Folk Art. Screenings are scheduled as follows: Saturday, May 7, 2 p.m. (program one), and 7 p.m. (program two); and Sunday, May 8, 2 p.m. (program one), and 7 p.m. (program two). Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Tickets are available through TicketMaster (278-8697). UCSD's box office (534-4559), SDSU's box office (265-6947), and Mingei Museum (453-5303). For program information, call the Mingei Museum.

"3mm Under the Sea," the new aquarium-museum planned for Scripps Institution of Oceanography is the beneficiary of a fundraising slide presentation by the Underwater Photographers Society of San Diego. The city has some of the best-known underwater photographers, and they will be showing their work in narrated presentations and in slide shows set to music. Your admission ticket also has you an invitation to a barbecue dinner. The slide show is presented twice on Saturday, May 7, at 4 p.m. and again at 7 p.m. The barbecue begins at 5:30 p.m. The show takes place in Summer Auditorium on the Scripps campus at 9607 La Jolla Village Drive, La Jolla. For information call Scripps at 534-4199 or 534-3474.

"Dialogues" (1995), Simone Signoret stars in this thriller about a murder plan gone wrong. Her character is French with subtitles. Monday, May 9, 7 p.m., third floor auditorium, San Diego Public Library, 810 E Street, downtown. Free. 696-3927.

"The Wandering Papa" is the silent film comedy to be shown with live theater pipe organ accompaniment by the Theatre Organ Society of San Diego. Tommy Stark, formerly from San Diego, returns to his familiar spot at the keyboards of the Wurlitzer theater pipe organ in the

California Theater on Monday, May 9, 7:30 p.m. (box office opens at 6:30 p.m.), at Fourth Avenue and C Streets, downtown. 236-2312.

"Mahabharata," the San Diego debut of this 1986 Peruvian film by director Alberto Dorado is the next offering in UCSD's "International Style" series. The mystery thriller deals with the issues of the plunder of Peruvian resources, the collapse of the country's political and social institutions, and the plight of the desperate. It will screen Monday, May 9, 8 p.m., Mandeville Auditorium, UCSD. For ticket information call 534-4559.

"The Leopard," the first of a series of Italian films dealing with life changes brought about by social and cultural upheavals is a 1966 film by Luchino Visconti. Ben Lancaster, Claudia Cardinale, and Alain Delon star in the story of the life of a noble Sicilian family in the mid-nineteenth century. The film screens Wednesday, May 11, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Routine Pleasures," Jean-Pierre Gorin and Barbara Manganelli, members of UCSD's fine arts faculty, will screen their film that juxtaposes, in documentary style, the work of UCSD musician art professor Manny Fader and the members of a model-rail club obsessed with their hobby. This screening is the final event in the quadrennial exhibit of the work of the fine arts faculty work and will be held next Thursday, May 12, 7 p.m., Mandeville Auditorium, UCSD. 534-2864.

"Evening of Opera," the student singers of SDSU's Opera Theater offer staged and costumed excerpts from Mozart's Don Giovanni, Britten's The Rape of Lucrece, and Verdi's La Traviata. Paul Hindemith's comic chamber opera There and Back will be performed in its entirety. Performances are Friday and Saturday, May 6 and 7, 7 p.m., South Recital Hall, SDSU. 265-6031.

Traditional and Contemporary American Music, MiraCosta College's Spoken Singers perform on Friday, May 6, 7:30 p.m., at the

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READER'S GUIDE TO LOCAL EVENTS

college theater, One Diamond Drive, Oceanside. Tickets are available at the door, or call 757-2121 ext. 444 or 755-5155.

Classical Guitar, Brian Kilmer offers selections by J.S. Bach, Ponce, Weiss, Bartok, Sor, Paganini, Monks, and others, Friday, May 6, 8 p.m., Fine Arts Hall, Grossmont College, 8820 Grossmont College Drive, El Cajon. 465-1720 x254 or 256.

Vocal Concert, the San Diego Master Chorus Chamber Singers perform vocal and instrumental selections, Friday, May 6, 8 p.m., Words and Music, 1828 Fourth Avenue, Hillcrest. For ticket information and reservations, call 258-4012 or 279-2884.

Sound Art, Jonathan Glasier and Ivor Darng remove some of the art from the display at the Sonic Arts

Gallery and play it. They perform on instruments called tubalogs, musical instruments designed by musician Irv Wilson, and also on guitars and other pieces, all of which use nonstandard tuning and scales. Darng is a long-time music experimenter who invented the tubalogs. The concert is the first in a series of five. The concert is scheduled for Friday, May 6, 8 p.m., Sonic Arts Gallery, 612 F Street, downtown. For information call 257-9982. This is the second in a series of five concerts of experimental and nontraditional music scheduled through June 10 at the gallery.

Guitarists Angel and Lito Romero are featured winners in the final concert of ISU's Mount 1 series, Friday, May 6, 8 p.m. With the ISU International Orchestra, the duo performs Vivaldi's Concerto for Two Guitars. Angel Romero is a soloist in Rodrigo's Concierto de Aranjuez. Rounding out the evening's program is Mount 1's overture to La Clemencia de Tito and Symphony No. 41 in C Major (Jupiter). Angel Romero, of the famed Romero family of classical guitarists, is the soloist heard in the film score for The Malaga Benfield War. The concert will be held at

the College Avenue Baptist Church, 4747 College Avenue, college area. For ticket information, call 298-0282.

Obse Recital, Susan Bennett is featured soloist in a program of works by Mozart, Chopin, Villa-Lobos, Poulenc, and Nielsen, performed by the string, wind, and piano ensembles of UCSD. Friday, May 6, 8 p.m., room B212, Mandeville Center, UCSD. Free. 534-5404.

Indian Street Musician Purna Das Baul and his family, Bengali performers, offer their acoustic brand of music and dance in a concert on Saturday, May 7.

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3 p.m., La Paloma Theater, 471 First Street, Encinitas. The family sing plays harmonium and various Indian percussion instruments, and dances to songs of religious devotion. The family has performed with enthusiasm as diverse as Mick Jagger and Gordon Lightfoot. The concert is sponsored by the Center for World Music. For ticket information, call 546-7469.

String Quartet, the Vermont String Quartet, founded in 1970, comprises Shmuel Adikavich and Pierre Menard, violins; Richard Young, viola; and Marc Johnson, cello—musicians from Israel, Canada, and the United States. Their program for this concert will be Mendelssohn's Quartet, Op. 81; Brahms's Quartet No. 2; and Beethoven's Quartet, Op. 59, No. 1. The performance will be on Saturday, May 7, 8 p.m., Mandeville Center, UCSD. For ticket information, call 543-4559.

Honor Recital, UCSD undergraduate students Robin Goldstein is featured on flute performing a recital program, assisted by Todd Leavitt, bass; Jamie Sue Goff, piano; and harpist; and Maya Kunkel, clarinet. Her program includes Bach's B Minor Flute Sonata, Debussy's Syrinx, Berlioz's Sequenza, and Charles Wooten's chamber trio Twenty Pieces. The recital is set for Saturday, May 7, 8 p.m., Mandeville Recital Hall, UCSD. Free. 453-5103.

Solo Guit, local performer Alexander Dunn, a student of Pepe Romero and frequent soloist around the United States, performs a concert of works by Bach, Villa-Lobos, Regondi, and Giuliani. Guaranteed Pile joins him for compositions by de Falla and Murti. Saturday, May 7, 7:30 p.m., First Unitarian Church, 190 First Street, Hillcrest. 299-9978.

Guitar Duo, George Sivoboda and Fred Bernhardt play classical music for two guitars, Saturday, May 7, 8 p.m., World and Music, 3806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4012.

Mandolin Orchestra, the San Diego Mandolin Orchestra, an ensemble of thirty musicians, playing mandolins, mandolas, mando-cellos, mando-basses, and

guitars, plays international and American songs. Sunday, May 8, 1 p.m. to 3 p.m., Squashby Square, Old Town. Free.

Organ Concert, civic organist R. Ler Plington returns to the stage for this week's free concert. He offers selections by Vienne, Walton, Mozart, Irving Berlin, and others Sunday, May 8, 2 p.m., Spreckels Organ Pavilion, Balboa Park.

Band Concert, Richard Almonzo conducts the Helix High School Concert Band in a program of light classics, show tunes, and other popular selections. Sunday, May 8, 2 p.m., La Mesa Park, Dallas Street, west of Fletcher Parkway, La Mesa. Free. 469-4128.

Silver Gate Concert, the medieval-style St. Mary's Chapel on the campus of the Bishop's School in La Jolla is the setting for this concert by the San Diego Early Music Ensemble. The architectural landmark was designed in 1917 by Carlisle Winslow. The vocal ensemble performs as a capella program of madrigals by Morley, Leland, and Monteverdi, along with selections especially for Mother's Day. The concert, the final one in the Silver Gate series, is scheduled for Sunday, May 9, 3 p.m., in the Bishop's School chapel at 7607 La Jolla Village, La Jolla. Seating is limited, and reservations are recommended. Call 459-0021.

Band Concert, the Chocoma College Concert Band performs works by Gershwin, P.D.Q. Bach, Holst, and others. Sunday, May 8, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. As with the other Cocktail Concerts, conductor Mechetti will provide commentary on the program, and drinks and hors d'oeuvres are available at 5:30 p.m., with a light buffet following the concert. For ticket information, call 699-4205.

Chamber Music, the concert by USLU's International Chamber Players will include Mozart's String Quartet in B-flat Major, Barber's Summer Music, Rouse's Trio for Flute, Viola, and Cello, Op. 40, and Schubert's Trout Quartet. Tuesday, May 10, 7 p.m., Green Hall, USLU, 10455 Fennel Road, Scripps Ranch. 693-4613.

Jazz Live, Gary Lefebvre and his quartet are the featured performers in the KDSB-sponsored concert. Saxophonist Lefebvre has performed with such jazz greats as Terry Gibbs, Stan Kerton, Chet Baker, Stan Getz, and Red Mitchell. He appears on Tuesday, May 10, at 8 p.m., at the San Diego City College Theater, downtown, with sidemen Bob Moses on piano, Clem Connor on bass, and Jim Plank on drums. Admission is free. If you can't make it to the theater, the event is broadcast live over KDSB-TV (88.3).

An All-Mozart Program is set for the San Diego Symphony's third General Concert. Fabio Mechetti conducts the orchestra in the composer's overtures to The Abduction from the Seraglio, The Magic Flute, and The Impresario;

the first movements of symphonies No. 1 and 40; and Eine Kleine Nachtmusik. Wednesday, May 11, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. As with the other Cocktail Concerts, conductor Mechetti will provide commentary on the program, and drinks and hors d'oeuvres are available at 5:30 p.m., with a light buffet following the concert. For ticket information, call 699-4205.

Twentieth-Century Works, the Egan/Vero Duo appear as the final entry in UCSD's year-long series of guitar programs. The duo will perform Stravinsky's March, Waltz, and Polka; Five Pieces by Karl Nielsen; Steve Reich's Piano Phase; Strindberg's Unga; Five Preludes by Scriabin; Joseph Klein's Lullaby at the Café Voltaire; and other works. Wednesday, May 11, 8 p.m., Mandeville Auditorium, UCSD. For ticket information, call 514-4559. Tickets will be available at the door.

Gospel Vocalist Danielle Hall, former member of the Ande Gospel choir, performs in concert, Wednesday, May 11, 8:30 p.m., Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma. For information call 221-2223.

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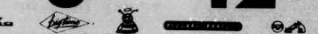
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READER'S GUIDE TO LOCAL EVENTS

LECTURES

"The International Situation, from a Swedish Viewpoint," Count Wilhelm Wachtmeister, ambassador from Sweden and dean of that country's U.S. diplomatic corps, is the next speaker in SDSU's lecture on World Affairs series. Wachtmeister has been a career diplomat assigned to various countries and the United Nations. His lecture is set for today, Thursday, May 5, 7 p.m., room 100, Nazario Hall auditorium, SDSU. Free. 255-2444.

The Alaskan Frontier, adventure Sam Barber narrates a slide show of his expeditions through the Alaskan wilderness, of particular interest to hikers, hunters, fishermen, and photographers. His talk will be tonight, Thursday, May 5, 8 p.m., Adventure Hall, 4620 Alvarado Canyon, Mission College. Free. 283-2362.

"Sex, Power, and the Media: Rethinking the Myth of America's Dream Girl," Ann Simonson presents a slide-illustrated lecture on women in media images. This week's entry in the Political Film Series sponsored by the C-unit for Friday, May 6, 7 p.m., room 107, Third Lecture Hall, Third College, UCSD. 534-4471.

Writers' Conference, a two-day conference sponsored by the Southern District of California Press Women is open to all writers and aspiring writers. Editors from the Tribune and American Airlines in-flight magazine will be on hand to offer brief critiques of writing samples. Two days of seminars include a session on the needs of book publishers, investigative

reporting, selling free-lance work, television news reporting and producing, photomontage, and other topics. Representatives from Hancourt, Brace, Jovanovich, the Reader, the local daily papers, San Diego Magazine, San Diego Home and Garden, local community newspapers, USA Today, and channels 8 and 10 are on the panels. The conference will be held Saturday and Sunday, May 7 and 8, Ramada Inn Old Town, 2425 Jefferson Street, Old Town. Registration on Sunday begins at 7:30 a.m. For information call 296-9174 or 624-7613.

African Art, two experts in the arts of Africa are will present slide lectures, sponsored by the M-sa College Art Association and the African Art Committee of the San Diego Museum of Art. Henry Dewailly's lecture is titled "Object and Intellect: The Philosophical Significance of African Art." Margaret Dewailly's slide and video presentation is titled "Play and Ritual Transformation: Yoruba Masking." The event will be held on Saturday, May 7, 10 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. For information call 560-2647.

Interior Design, Charles Gandy, national president of the American Society of Interior Designers is scheduled to speak in conjunction with this year's seniors' interior design portfolio exhibition at SDSU. Gandy, president of an Atlanta design firm and author of many professional texts and general-interest books on interior design, will lecture on Saturday, May 7, 2 p.m., room 100, Nazario Hall auditorium, SDSU. Following the lecture, a reception will be held in the Flor y Canto gallery, where the portfolios are displayed. They can be viewed in the gallery from 1 p.m. to 6 p.m., from Monday, May 9, through Thursday, May 12. For lecture admission information, call 265-6511.

Northern Ireland, two speakers from that embattled country, Emma Groves and Claire Kelly, members of the United Campaign against Plastic Bombs, will recount their experiences as victims of this type of assault. The Irish-American Historical Society sponsors the event, Sunday, May 8, 8 p.m., Henry George Center, 2240 Morley Street, Linda Vista. Free. 527-3120 or 451-6860.

"San Diego Originals," Theodore Fuller, author of a book about some of the pioneering, colorful personalities in the county's past will talk about some of the characters he encountered in his research. Monday, May 9, 2 p.m., La Mesa Center, 4605-4128, MacArthur Park, 4975 Memorial Drive (at University Avenue).

Science Fair Winners, four junior and senior high school girls, winners in this year's Greater San Diego Science fair, will present the projects that won them their awards. It's all part of an event sponsored by the Association for Women in Science. The presenters are Grete Ann Hemminger, Marjorie Jones (High School), Stephanie Hinton, La Jolla High School, Jenny Strubsky, St. Patrick's School, and Christine Young, Gompers Secondary School. The awards ceremony and presentations will be held Monday, May 9, 6:30 p.m., Salt Institute, 10010 North Torrey Pines Road, La Jolla. Free. 457-5623. (See the "events highlight" on page one of this section for more information.)

"Learning the Truth about AIDS," a representative of the

San Diego AIDS Project will present a slide and videotape presentation at a meeting of the Humanist Discussion Group of the First Unitarian Church, Monday, May 9, 7 p.m., in the church lounge at 4100 First Street, Hillcrest. Free. 221-9477.

"Eric Defining Deco Style," Dale Yarger of the Laura Pollack gallery will address the regular monthly meeting of the Art Deco Society of San Diego, a committee of the Save Our Heritage Organization. Samples of the work of the famous designer and illustrator and a video will also be shown. The lecture will be held on Monday, May 9, 7:30 p.m., Mixed Producers, 1789-12 Park Boulevard, Hillcrest. For admission information, call 692-9927.

"Jewish Immigration to America," Martin Alliger from the Jewish Community Relations Council will speak on Tuesday, May 10, 10 a.m., M.L. Lawrence Jewish Community Center, 4126 Executive Drive, La Jolla. Free. 457-3161.

IN PERSON

Comedy, ventriloquist Jay Johnson, last remembered as half of the team of Chuck and Bob on the series Soap, is the headliner tonight through Sunday, May 8. John Melcher and Greg Otto do the warm-up. Each Shyster takes the stage on Tuesday, May 10, along with Bob Nickerson, at Improvvision, 432 Carver Avenue, Pacific Beach, 483-4520. Show times are Sunday, 7:30 p.m., and 9:30 p.m.; Monday and Tuesday, 8 p.m. and 10 p.m.; Wednesday, 8 p.m.; Friday, 8 p.m., 10 p.m., and 11:45 p.m.; and Saturday, 7:30 p.m., 9:30 p.m., and 11:15 p.m.

American Indian Storytelling, tribal leaders and educators from Indian tribes in San Diego County will gather for a session of storytelling (including Creation stories), and to discuss Indian traditions. Friday, May 8, 7:30 p.m., SDSU North campus, 800 West Los Valientes Boulevard, San Marcos. 471-3515.

Open Poetry Reading, the O.B. Poetry Circle will hold an open reading, Friday, May 6, 7 p.m., O.B. Women's Club, 2160 Bacon Street, Ocean Beach. Free.

"Jubilee II," the Pacific Beach Playhouse presents their thirteenth annual musical revue, *Ferry Fools and Saturday Night* through June 4, the company will entertain with songs, dancing, choruses, and comedy, including selections from recent Broadway musicals. Doors open at 7:15 p.m. for open seating; the curtain goes up at 8 p.m., Hornblower Hall, 1721 Hornblower Street, Pacific Beach. For ticket information, call 273-1976.

Benefit Reading and Concert, UCSD professor of literature, Sherley Ann Williams, author of *Donna Rose, Paoletti's Poem*, and *Somerset's Secret Child*, reads from her prose and poetry in an event to benefit Jose Jackson's local campaign fund. Music is provided by jazz pianist Glen Horuchi and vocalist Vilaya Capelin-Rubens. The event will be held Sunday, May 7, 6 p.m., 3721 Chatsworth Street, Southcrest San Diego. 298-7328 or 237-6200.

Sixth Annual "Needles," Sush's festival of the new scene, a five-week celebration of performance, visual art, dance, theater, and music, opens week two with a special theatrical performance, *Limbo's Fight*. The multimedia work, which incorporates the Kierkegaard/Brecht Beckett canter, Don Orto, is a celebration of Charles Lindbergh and man's progress in aviation. Theater director Michael Krutler and designer John Murphy, Jr., have collaborated on this special staging (with chamber orchestra and choir) that, appropriately enough, will be presented in an airplane hangar at Montgomery Field. Performances are Saturday, May 7, 8 p.m. and 10 p.m. An artists' reception is scheduled at 7 p.m. for the early show and again immediately following the late show. Montgomery Field is located at 9900 Air Drive, Kearney Mesa. The hangar is located two blocks east of the main entrance to the field. For information call 235-8466.

"When You and I Were Young," the Forester's Theater presents their first production, look back at the years 1895 through

1928 in their spring musical production. This week's public performance is scheduled for Monday, May 9, 1 p.m., Hornblower Hall, 1721 Hornblower Street, Pacific Beach. Tickets are available at the door, or call 272-5007.

Poets Janice Tolman and Kathleen Lynch read from their work. Tuesday, May 10, 7 p.m., Solana Beach City Library, 9812 Loma Santa Fe Drive, Solana Beach. 755-1404. Free.

Poet Robert Hass is featured in the final reading in SDSU's "Living Writers Series." His second book of

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virtual leaders and educators from Indian tribes in San Diego County will gather for a session of storytelling (including Creation stories), and to discuss Indian traditions. Friday, May 8, 7:30 p.m., SDSU North campus, 800 West Los Valientes Boulevard, San Marcos. 471-3515.

Open Poetry Reading, the O.B. Poetry Circle will hold an open reading, Friday, May 6, 7 p.m., O.B. Women's Club, 2160 Bacon Street, Ocean Beach. Free.

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READER'S GUIDE TO LOCAL EVENTS

poems, Poole, won the William Carlos Williams Award from the Poetry Society of America; his *Twentieth-century Pleasures: Poets on Poetry* received the National Book Critics Circle Award for criticism. Has reads from his work on Tuesday, May 10, 7:30 p.m. Council Chambers, Anne Center, SDSU. Free. 265-5443.

Reading. Joseph Gagliardi will read from his work in the installation of UCSD's "N" wing series, Wednesday, May 11, 4:30 p.m., Revelle Formal Lounge, UCSD. 334-2533.

Reading. poets Fanny Howe and Peter Glini read from their work, next Thursday, May 12, 7:30 p.m., the Book House, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3135.

Open Poetry Reading. Steve Kover and Dick Bakken read from their work, then all poets are invited to share some writing, next Thursday, May 12, 7:30 p.m., Carlsbad City Library, La Costa Branch, 7750 M. El Camino Road, Carlsbad. Free. 424-2865.

Audition. Ocalo-Over Productions in Spring Valley will hold auditions for four women and fifteen men for a summer production of *Shakespeare's As You Like It*. Prepare a reading from the script. Auditions will be scheduled between 3 p.m. and 5 p.m., May 10

RADIO & TV

Padre Baseball. The team is on the road all week. The opening game at Pittsburgh begins at 4 p.m., Friday, May 6, and the series closes out with games on Saturday and Sunday, May 7 and 8, 10:30 a.m. Then they travel to St. Louis for games on Monday, May 9, and Tuesday, May 10, 5:30 p.m. Before heading back home, they stop off in Chicago for two, Wednesday, May 11, 11:20 a.m., and next Thursday, May 12, 1 p.m. The first game against the Pirates and both games with the Cards will be broadcast live on KSDS, Channel 51. All games are broadcast on KPMB-AM (760) and in Spanish on KXCM (AM 1430).

"Once in a Lifetime," this British, made-for-TV adaptation of George Bernard Shaw's *Heart Play* stars Zoe Wamaker. Three auditions will be held in 1920s Hollywood by reaching, education to silent-movie stars. The British-accented revival will air Friday, May 6, 9 p.m., as part of the Great Performances series on KPB, Channel 15.

"Frankenstein and the Monster from Hell," Peter Cushing stars in this 1974 Terence Fisher British film that has the good doctor running an institution for the criminally insane. It lambasts onto the small screen on Friday, May 6, 10 p.m., KTTV, Channel 69.

Contemporary Music. The weekly, thirteen-part program, *Radio Kronos*, combining performance, interviews, and discussion of contemporary classical and popular music, features the Kronos Quartet. This week's program, part even, includes Kevin Volman's *Hanging Chamber Part 1*, selections from Shostakovich's

Symphony No. 8, and compositions by Beethoven and Charles Ives. The program airs Saturday, May 7, 10:30 a.m. KPB, Channel 51.

"Romero and Juliet," the American Ballet Theatre's full-length version of the romantic tragedy, with a score by Prokofiev, is staged at New York's Metropolitan Opera House. It will be broadcast on Saturday, May 7, 8 p.m. to 11 p.m., on the Live from Lincoln Center series, KPB, Channel 15.

"Women for America for the World," this Academy Award-winning film on women and the peace movement is the next entry in the *Frontiers of Reason* series. It will be broadcast over Cox Cable Channel 15, Monday, May 8, 8 p.m., and again Tuesday, May 10, 8:30 p.m.; on Southwestern Cable Channel 15, Monday, May 9, 8 p.m., repeating Sunday, May 14, 7 p.m., and Del Mar Cable Channel 37, Wednesday, May 11, 9:30 p.m., and again next Thursday, May 12, 4:30 p.m.

Rock Talk. Europe's underground music stars share their thoughts on music and whatever else is on their minds in a weekly program produced at SDSU. It debuts with music and talk from This Mortal Coil, the all-star aggregate from England with the supreme taste in picking cover songs, 9 p.m., Monday, May 9, on audio-tape cable radio series, KCR-FM (88.9 on Cox Cable, 96.1 Southwestern). Channel 15.

Just Live. the Gary Lefkowitz ensemble performs in a program broadcast live from the San Diego City College Theater, Tuesday, May 10, 8 p.m., KSDS-FM (88.3). (See "Music" in this section for more information.)

"The Trial of Bernhard Goetz," based on the actual court transcripts, this installment of *American Playhouse* recreates the trial of the man who, in 1984, shot four teenagers in a New York subway car and was ultimately

hailed as a hero for defending himself and reviled as a paranoid vigilante. The show airs Wednesday, May 11, 9 p.m. to 11:30 p.m., KPB, Channel 15.

SPORTS

Horse Show. the Del Mar Horse Show, one of the largest on the West Coast each year, is under way with the hunter-jumper division events scheduled through Sunday, May 8. The Western and saddle-horse divisions begin on Wednesday, May 11, and run through Sunday, May 15. The premier event of the hunter-jumper show is the Del Mar Grand Prix, when top riders compete for \$25,000 in prize money. It is scheduled for 1 p.m., Sunday, May 7. Daytime events begin at 8 a.m. and run through 1 p.m. All events are held at the Del Mar Fairgrounds, Via de la Valle, Del Mar. For information call 755-1161.

"Night Moves." JK Fun Run, SDSU alumni, students, and the community are invited to participate on this run that winds through the SDSU campus, Friday, May 6, 7 p.m., beginning at "Money's garage," south end of Love Library on the SDSU campus. For more information, call 265-6474.

"Breakers Challenge." Ten-Mile Beach Run, the first four miles and the last one mile of this run are on hard-packed sand at the water's edge. The event begins on the beach in front of the Miller Center at Belmont Park in Mission Beach. There's a separate 5K fun run and two-mile run on sand. Proceeds benefit the downtown TACA. The event is scheduled for Sunday, May 7, 7 a.m. For registration information, call 232-7451.

Tennis Exhibition. The 1986 Rolf Benicze Tennis Party benefits the Athletic Council for Education. Such players as

Tracy Austin, Robin White, Lori McNeil, Mary Lou Daniels, Wendy Turnbull, John Lloyd, and Sandy Meyer will be in attendance. The event is set for Saturday, May 7, 10 a.m. to 6 p.m., with an exhibition match at 1 p.m., Atlas Health Club, 901 Hotel Castle South, Mission Valley, 298-9121.

JUNIOR NATIONAL OVER-SEAS LINE TOURNAMENT

Transatlantic, girls' and boys' teams of eight to seventeen-year-olds from around the country compete in the ninth annual junior national. The round-robin and single-elimination play begins at 8:45 a.m., Sunday, May 8, Fiesta Island, Mission Bay. 541-1100 or 440-7114.

SPECIAL

AB-Broad and Houseshop Pet Cat Show. the Houseshop Cat Club is the sponsor of this big show for all our furry friends — about seventy-five of them, from the exotic to the not so very. The show is sanctioned by the American Cat Fanciers' Association and will be held on Saturday, May 7, 9 a.m. to 4 p.m., at the San Diego Convention Center, 330 San Diego Avenue, Old Town.

Fundraising Fair. Children's Hospital is sponsoring a fund-raising fair and carnival this Saturday, May 7, 9 a.m. to 4 p.m. Adults and children are invited to enjoy the crafts, food, continuous musical group, dancers, the San Diego Police Canine Corps, and gymnastic demonstrations. The fair is held at the Del Mar Fairgrounds, Via de la Valle, Del Mar. 376-0980.

Trucker Heaven. Houseshop Engine Systems is sponsoring a day-long binging truck show. If you believe they're just work trucks, think again. One rig, the winner of last year's "Beauty contest," is a forty-foot trailer with wet bar, blackjack table, craps table, poker/pool table, and a slot

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machine. It has much on the outside, carpeting on the inside. The operators expect about a hundred guests in this year's show. There will also be a lot of engine testing and rebuilding demonstrations and competitions, and a horsepower showdown, wherein trucks try their gear at hauling a 100,000-pound trailer (it has an M-16 tank on it). Of course, there will be plenty of country music and food. The eighteen-wheel extravaganza is scheduled for Sunday, May 7, 9 a.m. to 5 p.m., Hawthorne Engine Systems, 4050 Obispo Street, Kearny Mesa. The road will be blocked off from Kearny Villa Road to Conroy Street to accommodate all the rigs. 279-4120.

Julian Wildlife Show. this traditional event, sponsored by the Julian Women's Club, will be held this year at the Mesquero Ranch Market, four miles west of Julian on Highway 78 in Wyola. The show is open from Saturday, May 7, through Sunday, May 15, 9 a.m. to 2 p.m. daily. 755-1857.

Fiesta Poblana. the Centro Cultural de la Rima and the Museum of Man in El Paso, Cinco de Mayo with music, dance, food, crafts, and children's activities that recall the history of the region of Mexico, which figured prominently in the history of the May 5 celebration. The festivities run from 10 a.m. to 4:30 p.m. Saturday and Sunday, May 7 and 8, in the courtyard of the Museum of Man. The Ballet Folklorico en Arlan performs on Saturday at 11 a.m. and the Onda Mexicana at 1:30 p.m. Films on arts and sciences.

Scout Expo '86. the largest fundraiser of the year for local Boy Scout troops involves more than 400 exhibits about scouting activities put together by the scouts themselves. This year's fair is scheduled for Saturday, May 7, 10 a.m. to 4 p.m., San Diego Stadium. 298-0111.

Annual Book Sale. the Friends of the La Jolla Branch Library have collected thousands of old and new books to sell to raise money for the library. The sale is set for Saturday, May 7, 10 a.m. to 3 p.m., in the parking lot of San Diego Trust and Savings Bank, 7713 Girard Avenue, La Jolla.

Cinco de Mayo. well-known Mexican vocalist Lucha Villa, a singer in the ranchero style, backed by the mariachi band Los Galleros, which appeared on Linda Ronstadt's *Canciones de Mi Padre*, are the featured performers at National City's Cinco de Mayo celebration. The day-long event also has food, dancing, performances by Mexican cowboys (serenades), and a closing display of Mexican-made fireworks. Proceeds from the event benefit the Legan Health Family Health Center and the Alpha 80 Society, which provides scholarships for Hispanic students. Festivities get under way on Sunday, May 7, 1 p.m. and close at dusk with the colorful fireworks display, Kimball Park, National City Boulevard between Twelfth and Sateen streets, National City. 336-4190.

Old Town's extravaganza for this year will be held on Saturday, May 7, 11 a.m. to 6 p.m., and Sunday, May 8, noon to 6 p.m. Among the entertainment this year are various folkloric dance groups, the Flying Koolers of Veracruz (Los Voladores de Papantla), and groups of equestrians and charros. One of the traditions each year is the bullfight barbecue sponsored by the Inmigrantes Concepcion church. It will be held Saturday and Sunday from 11 a.m. to 5 p.m. Entertainment is continuous at various locations throughout Old Town State Historic Park. 237-6770 or 298-3141.

Mexican music, dancing, food, and other entertainment will be offered by the City of Oceanside to celebrate the day. Juan Tinto of Tijuana's Centro Cultural will lecture on the meaning of the holiday at 12:30 p.m. Entertainment begins at 1 p.m. The

La Jolla Civic University
Symphony Orchestra Chorus
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RAVEL: Rhapsody for a Dead Princess
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Mr. Newman is internationally known for his books on urban design, crime prevention and innovative housing. There will be a wine and cheese reception for Mr. Newman at Mountain View Lodge (Third College) from 4:30-6:30 pm, following his lecture.

READER'S GUIDE TO LOCAL EVENTS

community event will be held in the handball near the Oceanview Pier, Sunday, May 8, noon to 6 p.m. 757-5211.

"A Taste of Downtown," the annual self-guided tasting tour of twelve downtown restaurants is scheduled for Saturday, May 7, 11 a.m. to 3 p.m. Among the participating restaurants are Frenchy Manettes, Golden Lion,

Harbor House, Top of the Plaza, Ida B. Wells, Old World Deli, Irvine Ranch Market, and City Colors at the Omni. Tickets are limited. For information call 234-0331.

Turtles and Sunprints, the hands-on demonstration at the Natural History Museum this week begins with a visit from Vern Kichman of the San Diego Turtle and Tortoise Society, who brings some of his hand-shedded friends and tells all about the desert tortoise that is just now coming out of hibernation.

Visitors are invited to bring their own turtles and tortoises for a free health check and for information on how to care for them correctly. Kichman will be at the museum on Saturday, May 7, from noon to 3 p.m. On Sunday, May 8, naturalist Pat Flanagan from the Tijuana River Estuarine Reserve will teach you how to make sunprints using plant materials and will discuss the vegetation and

animals that are found in this endangered San Diego County habitat. The presentation runs continuously from noon to 3 p.m. at the museum in Balboa Park. The demonstrations are free with museum admission. 232-3821.

Barbecue and Sandcastle Contest, a benefit picnic for the San Diego Museum of Art will give participants a chance to compete in an amateur sandcastle-building contest, play volleyball, and partake of a catered picnic. Saturday, May 7, 1 p.m. to 6 p.m. Manner's Point, Mission Bay (across from the Bahia Hotel). For reservations and information, call 943-1572.

"A Night at the Murphy," a night of music, food, and dancing will be held in various locations at San Diego Stadium on Sunday, May 7, from 7:30 p.m. to 12:30 a.m. The event is sponsored by SDSU's University Society and will benefit academic programs at the university. The evening begins with a chance to stroll through the stadium's locker room, then just past the Fairburger in the Lounge, dinner, and dancing to nostalgic rock by the Belano. 265-6907.

"Cluedra," the final performance of the San Diego Junior Theatre production of this classic story, with music by Rodgers and Hammerstein, will be staged Sunday, May 6, through Saturday, May 8, at the Casa Del Prado Theatre, Balboa Park. Friday's performance is at 7 p.m., Saturday and Sunday performances are at 2 p.m. For ticket information, call 239-8355. Tickets go on sale at the box office one and one-half hour before each performance.

"Toby Tyler," the California Performing Arts Center's production of this popular musical about a boy who wants to run away with the circus is scheduled for three performances each week through May 16: every Saturday at 2 p.m., Sunday at 3 p.m., and Monday at 7:30 p.m. The show is staged at the Palisades Theatre, 2838 University Avenue (at Utah Street), North Park. For tickets and information, call 692-0220.

"Mike Mulligan and His Steam Shovel," the short film for preschoolers' story time. Wednesday, May 11, 10:30 a.m., National City Public Library, 320 East Twelfth Street, National City. Free. 336-4280.

Audition, the New Image Teen Theatre, organized by the Planned Parenthood Association, will be auditioning new cast members, ages thirteen through nineteen, on Monday, May 9, and Wednesday, May 11, from 4 p.m. to 7 p.m. at the Planned Parenthood office at 2100 Fifth Avenue, downtown. The troupe develops its own material, directed to other teenagers, and incorporates comedy and drama into its productions. For information call 231-4620.

Le Jolla Museum of Contemporary Art, two exhibits are showing concurrently. Part two of the display of the museum's permanent collection can be viewed through May 22. Included in the exhibit are works by Picasso, Jackson Pollock, Robert Rauschenberg, Robert Morris, and Martin Puryear can also be viewed. The work of New York artist Judith Shea, the first major West Coast showing, can be seen in the museum through May 22. The fifteen sculptures in the exhibit, which date from 1979, combine traditional figurative and twentieth-century abstract. The museum is located at 700 Prospect Street, La Jolla. Hours are Tuesday through Sunday, 10 a.m. to 5 p.m. (and 9 p.m. on Wednesday). 456-3541.

The Museum of Man has a number of exhibits running concurrently. The first is a show of more than thirty hundred pieces of twentieth-century Mexican folk art from the Rockefeller Collection. The works include lacquerware,

stone, ceramic, wood, and glassware. The exhibit runs through September 5. Also displayed is an exhibit of fifty pieces of contemporary folk art at work by two members of the Aleksei Indian tribe, an Algonquian-language tribe of Quebec and the northeastern U.S. The sculptures, masks, and woodcarvings depict legends of the Aleksei. The exhibit can be viewed through May 30. "Losing Your Head over Sports: The Ancient Mexican Ball Game" is a miniature diorama of an ancient ball court at El Tajin, Mexico, with examples of the equipment used in the game (which traditionally ended with an actual beheading). For kids the museum has set up a trading post, where they can exchange shells, rocks, trading cards — anything they may now collect — for something else they see displayed at the exhibit. The Kids' Trading Post runs through May. The Museum of Man is located at 1350 El Prado, Balboa Park. 239-2001.

Museum of Photographic Arts, a dual exhibit of early works of French photographers Jacques Henri Lartigue and Henri Cartier-

Bresson can be viewed from Tuesday, May 10, through June 26. Both artists, who were at first painters, not photographers, were fascinated with capturing contemporary urban life. Lartigue chose as his subjects the French aristocracy, while Cartier-Bresson recorded Paris street life. Accompanying the photographs will be four early paintings and a collage by Cartier-Bresson. (See the "evens highlight" on page one of this section for more information.) "Invisible People" comprises two collections of photographs depicting different groups of marginalized, forgotten people: Jim Goldberg's "Hanging Tree Series" and Ruth Morgan's "San Quentin." Morgan's series remains on view through Sunday, May 8. Goldberg's images are supplemented with handwritten statements by his subjects about their lives. Morgan has attempted to find the humanity behind the hard faces of the prisoners in her four-foot-square prints. The gallery is open daily from 10 a.m. to 5 p.m., and 9 p.m. on Thursday. Do not miss are available on Saturdays and Sundays at 2 p.m. and 3 p.m., and are 10 a.m. to 6 p.m., 232-6263.

Museum of San Diego History, "Images of Working Women" is the show that can be seen at the museum through June 5. The exhibit of photographs, artifacts, and costumes is drawn from the collection of the San Diego Historical Society and gives a picture of the traditional and unusual jobs held by San Diego women over the last one hundred years. The exhibit can be seen at the museum in Balboa Park. Wednesday through Sunday, 10 a.m. to 6 p.m., 232-6263.

Natural History Museum, the museum's new Chapman Grant Hall of Desert Ecology is now open to the public. The exhibit illustrates the evolution and adaptation of plants and animals to the southwestern deserts and includes visual, audible, and tactile displays. A 120-foot diorama depicts life in the desert from dawn to midday, and an interactive videotape display teaches the natural history of some of the desert's plants and animals. The videotape is part of the hall's learning center. There's even an exhibit of tarantulas that turn fluorescent green under ultraviolet light.

"On the Edge: Threatened — Endangered — Extinct," an exhibit that studies disappearing plant and animal life, has now become a permanent display in the Natural History Museum, Balboa Park. The examples of threatened, endangered, and extinct species include a hand-on exhibit that includes a tiger skin, elephant tusk, and giant tortoise shell. There are also examples of confiscated goods made from endangered animals.

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MAY 5, 1968 19

READER'S GUIDE TO THE THEATER

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

ADULT HUSBANDRY
United States International University's "International Comedy" is presenting this musical tribute to Patsy Walker that was once a controversial actress when it was first produced on Broadway in 1978. Carl Johnson has directed and choreographed the production, with assistance from Sylvia Lewis. Cast members are Glenn Carter, Walter Jones, Maurice Neville Young, Kathy Todd, Tracy Hughes, and Leatrice Andry. Juan Lopez is in the costume design. Deborah Rosenblatt is the lighting designer, and Jerry Duse is the musical director. (Sm.)
The Theater in Old Town, through May 8. Thursday through Sunday at 8:00 pm. Matinee Sunday at 2:00 pm.

CINDERELLA
For the finale of its fourth anniversary season, the San Diego Junior Theatre presents the popular tale of an ill-treated stepdaughter who attends the ball and wins the prince's love with a little help from her fairy godmother. This musical has been written by Rodgers and Hammerstein (for Junior Theatre's first production ever) was a controversial revision (see story). Ole Kisteman (former graduate of the San Diego Junior Theatre) has directed the production. Jennie Henderson plays Cinderella. Other cast members include: Jason

Schaum, Kent Fitzgerald, Sara Somerville, Meghan Armstrong, Becky Chertin, Kyle Gant, Martha Datsch, and Walter Threlkeld. John Redman is the scenic designer. Mike Sonnevill is the costume designer. Lou Miller is the lighting designer. San Diego Junior Theatre, through May 8. Friday at 7:00 pm. Matinee Saturday and Sunday at 2:00 pm.

LARRY AND THE DEEP BLUE SEA
The Bowery Theatre is presenting the San Diego premiere of John Patrick Shanley's bitter-sweet love story. Described by the author (who also wrote the screenplay for *Hush*) as an Apichan drama, the play is dedicated to "everyone in the Bronx who punched me or kissed me and to everyone whom I punched or kissed." Ralph Ellis has directed the production. Cast members are Devin White Johnson as Larry and Edwin Kelly as Roberta. (Sm.)
Bowery Theatre, through June 5. Thursday and Friday at 8:00 pm. Saturday at 7:00 pm, and Sunday, and Sunday at 2:00 pm.

DEVOUR THE SNOW
In the winter of 1846-47, a wagon train of eighty-seven settlers from Iowa and Kansas became stranded in the Sierra Nevada near Lake Truckee in the snow. Of particular interest is Robert Nussner's portrait of Robert. He is a richly detailed, extremely gripping account of the only rescue. The play is directed by the author. It is a historical drama, but it is also a contemporary one. The author, Robert Nussner, is a playwright and a novelist. He has written several plays, including *Devour the Snow*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

the German immigrant had, in fact, thrived on the land, had murdered to control it, and had "embraced evil." Ale Polak's often overly sentimental courtroom drama, currently in a completely revised production at the North Coast Repertory Theatre, is a character named Heret. He is the owner and caretaker of a pet cemetery near Bakersfield, California. As the owner, both Heret and the cemetery seem to prosper in the land around them, but the invasion of a profiteering can despoils Heret's effort to revive himself and his country. A sometimes funny, sometimes slow-bored way. Director the Snow examines a question as bizarre as the events at Lake Truckee. Everyone agrees about the history of the play, the cannibalistic acts. Eat or die. It's the law that has become suspect. Kestring did it differently. They are the victims of a plague. In the violation of a taboo? Do whole gnawing unkillable regions lurk beneath the so-called bottom? At the North Coast Rep. director Olive Blakelock has aligned the question with a sure hand. Encouraged by Polak's script, which tends to substitute melodrama for moral force, the acting verges on the historic, but for the most part it is fine. Of particular interest is Robert Nussner's portrait of Robert. He is a richly detailed, extremely gripping account of the only rescue. The play is directed by the author. It is a historical drama, but it is also a contemporary one. The author, Robert Nussner, is a playwright and a novelist. He has written several plays, including *Devour the Snow*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

THE FOREIGNER
The Landladies are staging the late Larry Shaw's very durable comedy that mixes the devious and the naive with a rural Georgia hunting lodge on the coast from Atlanta. It's "good real," says a Britisher who, they think, "can't speak English," comes to for a couple of days. Her Majesty's Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

DOE LOGIC
The South Coast Repertory Theatre is hosting the world premiere of Tim Strech's new play about a character named Heret. He is the owner and caretaker of a pet cemetery near Bakersfield, California. As the owner, both Heret and the cemetery seem to prosper in the land around them, but the invasion of a profiteering can despoils Heret's effort to revive himself and his country. A sometimes funny, sometimes slow-bored way. Director the Snow examines a question as bizarre as the events at Lake Truckee. Everyone agrees about the history of the play, the cannibalistic acts. Eat or die. It's the law that has become suspect. Kestring did it differently. They are the victims of a plague. In the violation of a taboo? Do whole gnawing unkillable regions lurk beneath the so-called bottom? At the North Coast Rep. director Olive Blakelock has aligned the question with a sure hand. Encouraged by Polak's script, which tends to substitute melodrama for moral force, the acting verges on the historic, but for the most part it is fine. Of particular interest is Robert Nussner's portrait of Robert. He is a richly detailed, extremely gripping account of the only rescue. The play is directed by the author. It is a historical drama, but it is also a contemporary one. The author, Robert Nussner, is a playwright and a novelist. He has written several plays, including *Devour the Snow*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

HAV FEVER
The University of California at Irvine department of drama is staging Noel Coward's popular "comedy drama." A retired actress and her husband are spending the weekend at their country house with their two precocious children. Each has invited a weekend guest, unbeknownst to the others. Bickering ensues. Mary Ann McArthur has directed the production. Cast members include: Lori Thomas, Jack Perkins, Judy Young, Ron Hastings, Leslie Gray, Mark Bohrer, Jack Perkins, Kinky Baley, and Elaine Siff. Set and costumes are by Richard Tippet, and lighting is by Cameron Harvey. (Sm.)
First Arts, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

NEAREST TO LIMBERG'S FLIGHT
Sushi continues its Festival of the New Arts with this collaborative piece, by Michael Kantor and John Murphy, Jr., which celebrates Charles Lindbergh's historical nonstop flight from New York to Paris. The Master Roster but also for keeping them running at full throttle. He has assembled a solid group of performers and designers (including the composer, Mark Houston), and this, a funny ensemble show just pairs along. Directed in Sally Crowell's wonderfully imaginative, shatter-colored costumes -- and usually wearing at least three different scarves per outfit -- all six women in the cast perform with panache. Another plus: a Ben Murphy's genre set. It will be Peter Nordberg's designs, which puts us inside an "exaggerated mind." Literally. The stage is

THE LITTLE FOXES
Lillian Hurst's play is the theatrical equivalent of a gothic poem. It is a story of a family that lives in a grand old house in the South. The play is directed by the author. It is a historical drama, but it is also a contemporary one. The author, Lillian Hurst, is a playwright and a novelist. He has written several plays, including *The Little Foxes*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

THE NEED
The Five Hells Direct Theatre presents the world premiere of Larry Shaw's comedy about William, a young architect in Texas. He is a richly detailed, extremely gripping account of the only rescue. The play is directed by the author. It is a historical drama, but it is also a contemporary one. The author, Larry Shaw, is a playwright and a novelist. He has written several plays, including *The Need*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

GITS AND DOLLS
The College Branch of the Jewish Community Center is presenting this popular musical, for two performers only, based on the short stories of Mark Twain. The author, Mark Twain, is a playwright and a novelist. He has written several plays, including *Gits and Dolls*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

ON GOLDEN POND
The San Diego Playhouse presents a winter season with Ernest Therman's drama about a woman who is a richly detailed, extremely gripping account of the only rescue. The play is directed by the author. It is a historical drama, but it is also a contemporary one. The author, Ernest Therman, is a playwright and a novelist. He has written several plays, including *On Golden Pond*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

THE SCHOOL FOR SCANDAL
The South Coast Repertory Theatre is reviving Richard Brinsley Sheridan's comedy of manners. Written in 1777, the play has two plots one concerns

Lady Sneerwell's love for Charles Surface and her scandalous tales about Lady Teazle's relations with Joseph Surface. The other plot is about Sir Oliver Surface's visit to discover the worth of his two nephews -- Charles and Joseph. In the famous "scene scene," Sheridan brings both plots together. It is quite touching. And the overall look of the show is very appealing. It is a central concept, however, has placed far too much emphasis on the "title" in *The Little Foxes*. (Sm.)
Gastropark Theatre Company, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

SINGIN' IN THE RAIN
The Lawrence Webb Village Theatre is presenting the stage version of the popular musical (1952) about a pair of silent film actors who must make the transition to the "talkies." Bob Barron has directed the production, which features such favorite songs as "You Were Meant for Me," "Broadway Melody," "Make Em Laugh," and the title song. A dinner-theater package is available. (Sm.)
Lawrence Webb Village Theatre, through May 22. Thursday through Saturday at 8:00 pm. Matinee Sunday through Sunday at 1:45 pm.

SIX WOMEN WITH BRAIN DEATH
This hilarious "adult musical comedy" was devised to benefit the PK at a dinner theater in Kansas City, where six women and composer Mark Houston have directed the production. The author, Mark Houston, is a playwright and a novelist. He has written several plays, including *Six Women with Brain Death*. (Sm.)
North Coast Repertory Theatre, through May 22. Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm.

THE UNEXPECTED GUEST
A powerful drama about the school of the Blasted Donner Party, some of whose members perished were cannibalized by the others. "A hot, haunting production..." -- William Jones
Thursday-Sunday May 22. For information call 436-4864.

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the interior of an enormous barn whose fringed yokes have become so clogged with graffiti and screaming headlines that it can't distinguish between sacred (God, the pope) and secular (the Constitution, the best thing one can do is go to the Luvem's Spa and see this robust articulation of the problem. (Sm.)
San Diego Repertory Theatre, through May 22. Thursday through Friday at 8:00 pm. Saturday at 8:00 pm, and 9:00 pm. Sunday at 8:00 pm.

SNOOPY
The Satter Community Theatre is presenting this popular musical (music by Larry Grossman, book by Warren Lockhart, Arthur Whiteley, and Michael L. Green, and lyrics by Hal Hackaday) based on the cartoon characters of Charles Schulz. Marilee Williams has directed the production. Linda Berg is the musical director. Cast members include: Jim Williams, Paul Jennings, James Liguori, Kevin P. Rubin, Robert Polger, David Teller, and Michael Vaughn Williams as Woodstock. (Sm.)
Satter Community Theatre, Cajon Park School, 10300 North Magnolia Avenue, San Diego, through May 25. Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

SOMETHING'S AFOOT
The Pato Playhouse is staging this musical based on the play by Agatha Christie. It is a historical drama, but it is also a contemporary one. The author, Agatha Christie, is a playwright and a novelist. He has written several plays, including *Something's Afoot*. (Sm.)
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Marple. Other cast members include: Scott Davis, LeRoy Torrence, Spencer Farmer, Joan Kearns, Robert Stark, Linda Maddalena, Robert DiClemente, John Tebbelmann, and Burt Fox. (Sm.)
Patio Playhouse, through May 29. Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

ST. JOAN
The Land's Players Theatre is staging George Bernard Shaw's classic about the French saint whom Shaw prefers to describe as "the queerest fish among eccentric worriers" and a "pure upstart." Robert Smith has directed the production. Deborah Gilmore Smith plays Joan. (Sm.)
Land's Players Theatre, Friday, May 8, through May 28. Wednesday through Saturday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

SUITS THE ROCKING '60S
MUSICAL SPOOF
In this musical revue, which played last fall at the Lyceum Space, Cindy is a handsome attendant who loses her car and pen-pal/friend on her birthday. During a m-a-p in the Hereafter, two guardian angels are assigned to aid her, and the trip sings its way out of the blues with fifty-two minutes of music.

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3325 Adams Avenue, Torrey Pines
480 Elm Street, San Diego
232-4588
CHRISTIAN YOUTH THEATRE
368-9205

CIVIC THEATRE
234-5010
2204 Fourth Avenue, Suite D, San Diego
234-5010
1770 Strand Way, Coronado
431-4826

EAST COUNTY PERFORMING ARTS CENTER
211 N. Main Street, Fallbrook
758-0988
GASTROPHIL THEATRE
244 Fourth Avenue, downtown
354-9583

GROESBECK COMMUNITY COLLEGE
3803 Groesbeck College Drive, El Cajon
451-1700 x410
INVERNA BEACH PLAYERS
Marine Vista Center
451-1700 x410

JEWISH COMMUNITY CENTER
Front and Center Theatre
3803 Groesbeck College Drive, San Diego
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SCENIC PLAYHOUSE
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9438-9873
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SOUTHWESTERN COLLEGE
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READER'S GUIDE TO THE THEATER

the plus side, and it is a huge one. Susan Seaver, Melissa Glick, and Christine Seaver — as the two guardian angels and Cindy, who threatens to spin-cycle herself to death — give us two hours of nonstop energy and heart. Each sings in a minimalist, earnest, appealing style, as long as a song is being sung. There's even word that it will go elsewhere. If so, however, it won't last long without a strong, much more climactic second act, which it still lacks. What little storyline it has breaks down after the intermission. Nothing propels it forward after that, and it often appears to be going for reasons to move on. This is a fun, harmless show that is still only half a show, and all the bubble machines, beanie babies, colored balloons, and mirror balls in the world can't camouflage that fact. (Cin.)

TEA
Melina Hsu Houston's ambitious drama is about five "war brides," Japanese women who married American soldiers at the end of World War II. Though most resent the label ("I didn't marry the war," a character exclaims), they and their husbands are not only forced to wear it like a brand but live in a double bind: on one hand, they are a double bind, on the other, they are a double bind. This is a minimalist, earnest, appealing style, as long as a song is being sung. There's even word that it will go elsewhere. If so, however, it won't last long without a strong, much more climactic second act, which it still lacks. What little storyline it has breaks down after the intermission. Nothing propels it forward after that, and it often appears to be going for reasons to move on. This is a fun, harmless show that is still only half a show, and all the bubble machines, beanie babies, colored balloons, and mirror balls in the world can't camouflage that fact. (Cin.)

courted initially in Japan to the horror, and even the humor of life in Junction City. Sea offers us a sometimes startling introduction to a courageous group of women. At the same time, however, it is a very subtle, very old play. Houston's commitment to telling five life stories in ninety minutes betrays her, on occasion. By its sheer scope. At its best moments, and it has many. It is a vital, fascinating drama. At its worst, it gives one the uneasy sense of eavesdropping on an encounter group. At the Center Center Stage, director Julianne Boyd has been able to coax many but not all of these difficulties. But while the play at times can be a burden to the eye, the play's production is very appealing to the eye. In keeping with the kind of one-act production that runs throughout the script, Cliff Faulstich's set subtly combines East and West. Peter Maraudin's lights and C.L. Handley's costumes are also first rate. And the ensemble work of the cast is truly outstanding. Thus while the play is a production to please the eye, it is a production to please the ear. (Cin.)

THE UNEXPECTED GUEST
The La Jolla Stage Company is closing its 1987-88 season with the Agatha Christie mystery-drama. Set in a foggy estate in Wales, the play opens as a stranger walks into a house to find a man murdered and his wife standing over him with a gun. The woman is dead, however, and her confession is unconvincing. So the stranger, the unexpected guest, decides to help her and frame the murder on an intruder. It works, for a while. Then the police discover that all the clues actually point to a man who died two years previously. Or did he? (Cin.)

THE 200 STORY AND THE CONQUEST OF EVEREST
The Marquis Gallery Theater is presenting a double bill of one act, Edward Albee's enigmatic and chilling narrative about a brief encounter in a park, and Arthur Koppe's "delectably funny play" about a man and woman scaling Mt. Everest through the clouds. Steven Soden has directed both one-acts. Mark Perich and Todd O'Hendee perform in *200 Story*, while Julie Jurewicz and Mike Collins appear in *Conquest*. (Cin.)

VERONICA'S ROOM
OnStage Productions of Chula Vista presents this nightmare drama by its Levin, author of *Deathtrap* and *Room for a Lady*. Susan Seaver, a young Boston college student, and Larry Eastwood, a young lawyer she's

just met, have been enticed to the Breston mansion by the Markers, a charming Irish couple who are struck by Susan's resemblance to the late Veronica Breston. Then Susan is asked to dress like Veronica and either become the woman or the woman has become her. Cast members for the production, directed by Jim Johnston, are Crystal Goodman, Jodie Vradovich, Bill Barstad, and Jim Johnston. OnStage Productions, through May 26, Thursday through Saturday at 8:00 pm.

years. Now, because math always was my academic Achilles heel, I'll leave it to Mr. Jennings — whose cognitive shortcomings apparently cover other areas — to determine if the numbers indicate that rock is being given short shrift in this column. The above is relevant because this week's column will deal with the new band assembled by Keith Emerson. He, of course, is the classically trained bloke who in the Seventies founded the British "progressive rock" trio, Emerson, Lake, and Palmer, who surfaced in 1966 with the similar-sounding Emerson, Lake, and Powell, and who now heads a trio called 3, which will appear in San Diego this week. The relevance can be found both in the reaction of some to my affinity for the kind of rock that Emerson's various aggregates

exemplify and in the more general prejudice that that reaction represents. Those who break out in hives when I critique jazz are the same who dust off such terms as "pretentious" and "snobby" to demonstrate their revulsion toward any kind of rock labeled "progressive," as though rock and that latter term were of necessity mutually exclusive. In the past, I've been the target of such epithets because I haven't flinched at the rare opportunity to lavish praise on such late masters of the form as Yes, Gentle Giant, Genesis, and ELP. The errors, as impression that my review for those artists precludes my liking more fundamental rock and roll has to some extent been exacerbated by the efforts of someone who frequently writes for the Reader,

and whose name I won't divulge except to hint that it begins with Thomas and ends with K. Arnold. This "writer" and part-time "music critic" and I use both terms as loosely as possible over the years to great lengths to connect these in the local music community that I like only three kinds of contemporary music: the singer-songwriter style of the early Seventies, avant-garde ("ass-hole-terric") jazz, and Seventies progressive rock. This despite the fact that those three subgenres constitute an oppressed minority of the literally hundreds of articles I've written, most of which provide ample evidence of a much broader base of appreciation. (Arnold, there must be someone out there offering an inexpensive remedial reading course that you could brown-note your way into.)

So to construct such bullethit, allow me further to preface a discussion of 3 by saying that it is characters of the Arnold/Jennings ilk who are shattering rock and roll by suggesting that it must be limited to simplistic modes of expression. Such myopia puts these people in league with the bulk of rock's long-time nemeses, those who would smear the music into a claustrophobic corner where it can't threaten more "serious" types of music. I prefer to think that rock and roll can hold its own with any kind of music. It's the most malleable, flexible, possibly-rich music there is, one that can absorb and incorporate outside influences as disparate as Indian ragas, Tin Pan Alley, classical

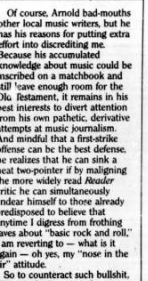
(continued on page 24)

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92183.

BY JOHN D'AGOSTINO

It doesn't surprise me that the like-minded and suspiciously like-minded music-brains who have been taking me to task in recent weeks because, given the choice, I would rather listen to good jazz — or good anything — than bad rock and roll, have confused the facts with their own misconceptions. Especially "ridiculous" was the March 31 letter from one "Gary Jennings" (if that's his real name), who suggested that the Reader hire "a music critic who writes about rock." According to the ill-informed Mr. Jennings, I am a "snobby jazz fan" with a "nose in the air" attitude. Well, class, let's examine the record, shall we?



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TONIGHT THURSDAY, MAY 5 BLUE OYSTER CULT SPECIAL GUESTS: ARCHER	FRIDAY, MAY 6 B.J. THOMAS "RAINBOWS KEEP FALLING ON MY HEAD"	SATURDAY, MAY 7 THE CALL "I STILL BELIEVE"	THURSDAY, MAY 12 LEON RUSSELL AND EDGAR WINTER
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FRIDAY, MAY 13 THE JACKS SPECIAL GUESTS THE MIGHTY PENGUINS	FRIDAY, MAY 20 CRAZY HORSE (NEIL YOUNG'S BAND)	THURSDAY, JUNE 2 WARLOCK	THURSDAY, JUNE 2 WARLOCK
SATURDAY, MAY 14 THE OUTRAGEOUS COMEDY OF BIRD & MACDONALD	SATURDAY, MAY 21 BIG PIG	SATURDAY, JUNE 4 RICHARD LEWIS	SATURDAY, JUNE 4 RICHARD LEWIS
MONDAY, MAY 16 EDDY CURRENT PRODUCTIONS: LONG IN TOOTH/YANX WORTH	TUESDAY, MAY 17 PAT TRAVERS "BOOM, BOOM"	SUNDAY, MAY 22 MILLIE JACKSON	UPCOMING CONCERTS: SMITHRENS 6/6 - UNDERWORLD 6/7 MAITHA DAVIS 6/10 - GRAHAM PARKER 6/12 KING SUNNY ADE 6/19 - CECILIO & KAPANO 6/23 MARSHALL TUCKER 7/12 - JERRY JEFF WALKER 7/27

continued from page 23:
music, jazz, bluesgrass, reggae, electronic music — and still remain rock and roll. Why do we have to choose between complex and more basic forms of rock and roll? Can't we equally enjoy both?

The so-called progressive rock of the last decade was nothing more or less than the inevitable flowering of the rock and roll experimentation that went on in the late Sixties, when the Beatles, Rolling Stones, Yardbirds, Jimi Hendrix, and others tugged and stretched at rock's suddenly restrictive borders. The elitist, pejorative connotation of the word "progressive" (i.e., "snobby") was especially unfortunate because the music's best practitioners didn't appreciate being isolated from their peers by what was

unjustly presumed to be a superiority complex. Gentle Giant, for example, played some of the most rhythmically, harmonically, melodically complex music ever written, and yet they brided at the suggestion that they were anything more than a gang of rockers. In the title track to their 1976 album, *Interference*, Derek Shulman sings, "Want to be seen [as] rock and roll music? Don't take us [as] something we're not." Then again, why pay attention to what musicians say about themselves and their music, when that would rob one of the opportunity to preserve one's blind spots. Right Arnold?

Incessant carping by rock reactionaries hasn't dented my psyche nearly as much as it seems to have affected its main targets. Emerson has for years been the whipping boy for those critics who would pander to the keep-it-simple crowd, and now he seems determined to win their forgiveness. The Emerson, Lake, and Powell trio, which in 1986 released a self-titled album and subsequently toured, recaptured the sound that had made the Seventies version of the band a success: dense textures and dramatic dynamics, epic song structures, Greg Lake's laser-sharp vocals, and Emerson's phantasm of the symphony keyboard virtuosity. Emerson, Lake, and Powell wasn't as good as the best of the earlier albums by Emerson, Lake, and Palmer, but it definitely had its moments. Nevertheless, the critics again fumed and fussed about the music's overly "grandiose" scope and "bombastic" attack, and

after Lake and Emerson renewed the contentiousness that had driven a wedge between them in the Seventies, the band split up one more time. Now Emerson is back with yet another lineup, and it's telling that for the first time since he led a late-Seventies progressive band called the Nice, he's chosen not to use the members' surnames in the moniker. Original drummer Carl Palmer replaces Cory Powell in 3, and San Jose native Robert Berry takes over for Lake. I suppose it's possible that Emerson didn't like the ring of "Emerson, Berry, and Palmer" or "EBP," but I'm inclined to think he didn't want this new band confused with its more stylish predecessors. Unfortunately, if ELP's usual detractors eagerly spent their minds sniping at past efforts,

the new trio's *To the Power of Three* smuggles them a whole truckload of ammunition. The new album would seem evidence that Emerson is finally willing to capitulate to the realities of the music market. Despite the ferocity of the crowds on ELP's 1986 tour, the band didn't draw quite as well as they'd hoped, and because of what Emerson claimed was bad management, he returned to England after the road trip with less than \$500 in his pocket. It's also entirely possible that Emerson resigned himself to being repeatedly stung by media criticism and figured he might as well make a few bucks at this game if he was going to be slammed anyway. Whatever the reasons, the music that fills the grooves on *To the Power of Three* sounds more

continued on page 26

SPIRIT

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TOMORROW **THE HEAVEN RESEARCH** **SOULS IN FX** (i.e. **WRITING ON THE WALL** and **ESCAPE**), **PI**, **THE LAWS OF MOTION** **Random Party** with **BURNING BRIDGES**, **SLINGSHOT** **WILD BARKING SPIDERS** (Mathematical), and **STRANGE THINGS**. **14th** from L.A., **DEPART** from London **DESOLATION ANGELS** plus **KING NOPTUNE**, **ANCHER**, and **KNOW BODEN**. **15th**: A very intimate evening of young, pretty reading, selections from "Basketball Diaries" & his new book "Floral Diaries" plus his songs with guitar accompaniment, the legendary **JOHN CASH**, **CHICK**, plus **THE SIXTYSEVENTH**, **HEAVEN**, **SOUL BROS**, and **DARK GLOBE**. **Adv. six** \$10.00.

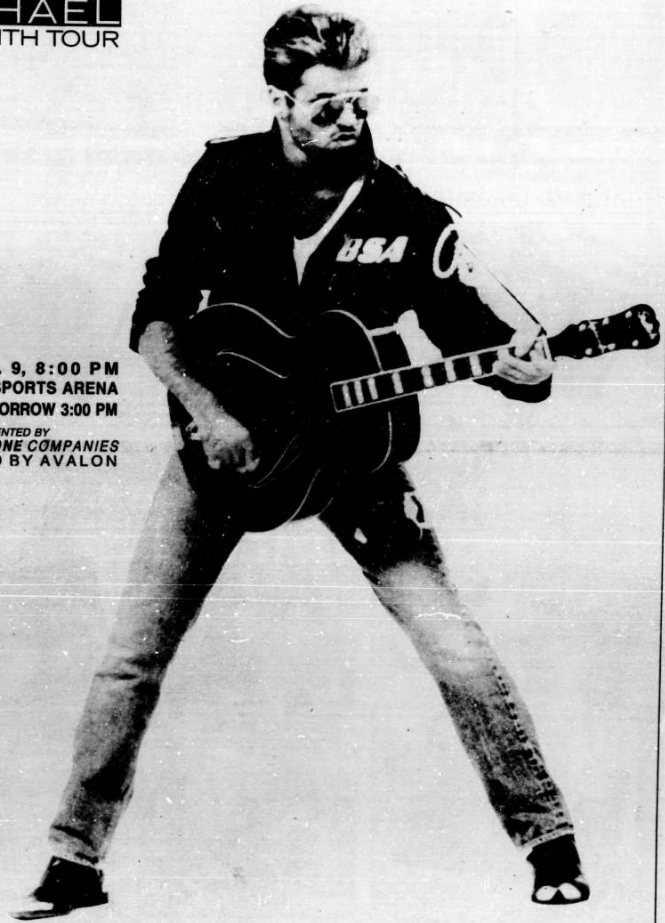
MOVING EYE MUSIC REPORTS Sat., 23rd: As that notorious all-girls band from L.A. began their sound check testing the mics, the organ player breathed heavy pants of bedroom air and the guitar player began, "— me — me — me — me." The standard replied, "Ladies, lay-it-in it's 2 o'clock!" We opened with a *Carried up and down we went like a ferry wheel ride till Randy or Ned it stopped to let us off in the house of Desolation's* a room filled with mirrors. Suddenly, the door opened a giant clam opens its mouth revealing to have a *Chern* we do so wonderfully the end liver off, the economy can. Suddenly the roof opens. The lights do too, their eyes smile and begin to shine on four charismatic ladies (using the term strictly loosely) who sing about love were fun indeed not only did they fire up, a lot too much, some male attendees looking teenage control jumping on stage screaming as while trying to get at Paula and (it wasn't her guitar he had in mind) was kicked off by the houseful band. But these girls can play and boy can they, as Lester puts it, they're certainly entertaining, ya, but where could you store them if men's coming over? *2nd* birthday girl *Sharon* *Hardhouse* *1st* night, welcome to *California*, *Thanks* *AM*!

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continued from page 24

like such mannered, NewELP spinoffs as Asia and GTR than like anything Emerson's done before. That's not an accident; Berry worked in GTR, and his contributions to the new album suffer from the same mock-majestic qualities that beset the oft-lampooned subgenre of "streamlined," faux-progressive rock: overwrought vocals and verses that serve only as cheap set-ups for elementary refrains, themselves thickened by synthesizers and enough vocal overblowing to approach a Handelian chorus. You can play *To the Power of Three* alongside efforts by Survivor, Lovejoy, recent Starship, late-model Foreigner, and other soft-metal pop bands that pollute MTV with their airbrushed sewage, and only the occasional harque-tazaz riff or structural digression by Emerson will give you a clue as to which is 3.

Before this album's release, I'd heard that it included a striking version of the Byrds' "Eight Miles High." As much as I revere that classic, I figured that

Emerson had something special in mind for it — that he'd take it somewhere where it could be looked at in a new light of Eighties textures. Well, he took it somewhere, all right, and now I can't find it anywhere. Not until Berry enters with the opening lines of the lyric does the tune even remotely resemble the original, and then only superficially. The interpretation captures none of the jet-light-inspired mystery of the Byrds' song, nor the mind-expanding fury of guitarist Roger McGuinn's knotted raga-riffing (if the song warrants a reworking, I'll take Husker Du's version, thank you). On a disappointing album, "Eight Miles High" is the biggest letdown.

In the April issue of *Keyboard* magazine, Emerson suggested that some configuration of ELP will again appear at an undetermined date, the implication being that 3 is just a temporary diversion. After giving *To the Power of Three* every opportunity to justify its existence, all I can say is that the regrouping of ELP can't come

too soon. In the meantime, one can only hope that when 3 performs at the Bacchanal Monday night, Emerson will toss some of his better creations into the evening's song list and will solo often and long enough to overcome this band's inadequacies with his own formidable skills.

Other concerts of more than a little interest include an appearance of the **Henry Rollins Band** tonight, Thursday, at the Spirit. The erstwhile Black Flag kingpin and his cohorts will be joined by **Social Spill**, the **Pullitots**, and the **Slurps**. A promising Friday night show brings sizzler (uh-oh) watch out, John! **Michael Brecker** to UCSD's Mandeville Auditorium; on Saturday, the "new acoustic music" of the **New Expression Band**, featuring **Vickie Cottle**, **Walt Richards**, and **David Dekker** on guitar, string bass, mandolin, harp, and close vocal harmonies, will be presented at the Del Mar Shores Auditorium; and on Tuesday, **Ziggy Marley**, son and heir apparent to the late, great Bob Marley, will bring

his **Melody Makers** to the California Theater downtown. For a complete listing of other artists in town this week, see "Concerts" following.

CONCERTS

Peter and Tripp Sprague: Bella Via, tonight, Thursday 9 p.m., 2591 Highway 101, Cardiff, 942-1108.

The Chico Freeman Quartet: Elario's, tonight, Thursday through Sunday, May 8, Thursday and Sunday 8 p.m.; Friday and Saturday 9 p.m., Summer House Inn, 7855 La Jolla Village Drive, La Jolla, 459-0261.

Blue Oyster Cult and Archers: Bacchanal, tonight, Thursday, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

The Henry Rollins Band, Social Spill, the Slurps, and the Pullitots: Spirit, tonight, Thursday, 9 p.m., 1130 Buena Avenue, 275-5901.

J.D. Souther and Karlene Bonoff: Rick's, tonight, Thursday, 9 p.m., 4258 West Point Loma Boulevard, Loma Point, 225-9559.

The Crumbachers, Neds, the Skid Marks, Infant Adicts, and Potential Threat: Palmdale Theater, tonight, Thursday, call for time, 2034 University Avenue, North Park, 692-0220.

Bobby Short: Hotel del Coronado's Grand Ballroom, Friday, May 6, 6:30 p.m., 1500 Orange Avenue, Coronado, 433-5300.

R.J. Thomas: Bacchanal, Friday, May 6, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

The Jacks: Rick's, Friday, May 6, 9 p.m., 4258 West Point Loma Boulevard, Loma Point, 225-9559.


The New Expression Band: Del Mar Shores Auditorium, Saturday, May 7, 8 p.m., Ninth Street and Stratford Court, Del Mar, 436-4030.

The Call: Bacchanal, Saturday, May 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

Love and Rockets, the Mighty Lemon Drops, and the Bubblemen: 3020's Openair Theatre, Saturday, May 7, 9 p.m., San Diego State University campus, 2787715 or 264-6947.

Ten and the Horseheads, the Scramble Sisters, Johnny Quest, and Proletarian Love: Spirit, Saturday, May 7, 9 p.m., 1130 Buena Avenue, 275-5901.

Tonight-Saturday




Sierra Bros.
May 5-7

BONITA BEACH CLUB
4014 Bonita Road, Bonita
(One mile east of 805)
479-3537

Tonight, May 5th...
Giant Cinco de Mayo Bash
Cuervo Gold Shooters (bring the glass)
Margarita specials
Puerto Nuevo Lobster

Next week



France
May 7-14

Fantasy Fashion Auction
Every Friday 7 pm

CANNIBAL BAR

Thursday, May 5 @ 8:00 PM
THE FABULOUS MAR DELS
General Admission begins at 7:00 pm
Cover \$4.00. Music begins at 9:00 pm.

Wednesday, May 11
KIERKEGAARD with Art Gual
THE FATBURGER BAND
No cover. General Admission begins at 6:00 pm.
Music begins at 8:00 pm.

Friday @ 8:00 PM
SOUL PATROL
French Champagne Flakies Auction begins at 7:00 pm
every Friday. Cover \$4.00. Music begins at 9:00 pm.

Friday @ 8:00 PM
HEROES
French Champagne Flakies Auction begins at 7:00 pm
every Friday. Cover \$3.00. Music begins at 9:00 pm.

Sunday, May 10 @ 12
DR. FEELGOOD & THE INTERNS OF LOVE
Cover \$3.00. Music begins at 9:00 pm.

Thursday, May 13 @ 10:00 PM
MORAYS
Peter Robergecht

Monday, May 8
MOTHER'S DAY BUFFET
Breakfast and lunch 11:00 am-4:00 pm
\$17.25 adults • \$11.75 children under 12
Includes free cruise on the William D. Evans

CATAMARAN RESORT HOTEL
3999 MISSION BOULEVARD 488-1081
Free validated parking

COMING ATTRACTIONS
Joe Cool & the Bunch • May 19-21
Liz Elmo & the Comm • May 27-28

Bud Presents

WORLD TOUR '88
REGGAE SUNSPLASH FESTIVAL

TOOTS & THE MAYTALS
YELLOWMAN
PATO BANTON
BLOODFIRE POSSE
SOPHIA GEORGE
EDI FITZROY
SAGITTARIUS BAND
and MC TOMMY COWAN

ON SALE TOMORROW 10 AM

31

8:00 PM MAY

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

A Concert for the Masses

at the
ROSE BOWL
in Pasadena

DEPECHE MODE

With Very Special Guests
OMD
And
WIRE

Additional bands to be announced.
Listen to R.F. for details.

Saturday, June 18
3:30 P.M.

LOVE AND ROCKETS
WITH SPECIAL GUESTS
THE MIGHTY LEMON DROPS and
THE BUBBLEMEN

9:00 SAT MAY

7

BELINDA CARLISLE
WITH
BOURGEOIS TAGG

1122 4TH AVE DOWNTOWN

9:00 THU MAY

12

THE JETS
WITH
JERMAINE STEWART
and **STACY G**

ON SALE NEXT SATURDAY
MAY 19 @ 10 AM

8:00 FRI JUN

17

Special FX: Bella Via, Thursday, May 19, through Sunday, May 21, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Carlsbad, 942-1198.

The Church: North Park Theatre, Friday, May 20, 8 p.m., 2891 University Avenue, North Park, 276-0103.

Crazy Hares: Backlund, Friday, May 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Albert Lee and the Billie Holiday All-Stars: Belly Up Tavern, Friday, May 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

George Howard, Al DiMeola, Ramsey Lewis and Herbie Mann and Jack Bruce: Sea World's Nautilus Amphitheater, Saturday, May 21, 7:30 p.m., Sea World Drive, Mission Bay, 223-9681 or 278-7135.

Big Pig: Backlund, Saturday, May 21, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Robert Vaughn and the Shadows: Rock, Saturday, May 21, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

Alepp at the Wheel and Riders in the Sky: Humphrey's, Sunday, May 22, 6 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

Millie Jackson: Backlund, Sunday, May 22, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Mojo Nixon and Skid Roper: Belly Up Tavern, Sunday, May 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Third World: Backlund, Wednesday, May 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Monty Byrnes and the New Frontiers: Belly Up Tavern, Wednesday, May 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Thomas Doherty: Backlund, Thursday, May 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Deborah Liv Johnson and Pricilla Hardman: WOP Hall, Friday, May 21, 8 p.m., 22nd Street and Broadway, downtown, 426-8030.

Diane Schuur and Stan Getz: Sea World's Nautilus Amphitheater, Friday, May 21, 7:30 p.m., Sea World Drive, Mission Bay, 223-9681 or 278-7135.

The Louisiana-Cajun Zydeco Revue: featuring Backlund, Saturday, May 21, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Bill Maines: Bella Via, Friday, May 21, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Carlsbad, 942-1198.

Terrence Stankis: Belly Up Tavern, Sunday, May 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Earl Kligy: Humphrey's, Wednesday, June 1, and Thursday, June 2, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

The Joe Pass Trio: Elan's, Wednesday, June 1, 8 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-9022.

Wardell: Backlund, Thursday, June 2, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Classic New York "Do-wop" Show: featuring the Flamingos, the Tymes, the Silkaroos, the Dixie Cups, and the Penguins: Sea World's Nautilus Amphitheater, Friday, June 3, 7:30 p.m., Sea World Drive, Mission Bay, 223-9681 or 278-7135.

Herbie Hancock and the Headhunters II, with Michael Brecker, and the Chick Corea Electric Band: California Theatre, Saturday, June 4, 7:30 p.m. and 10:30 p.m., 1222 Fourth Avenue, downtown, 223-0292 or 278-7135.

Jethro Tull: SDSU's Open-Air Theatre, Sunday, June 5, 8:30 p.m., San Diego State University campus, 278-7135 or 265-6947.

Joe Fajalberg: Sea World's Nautilus Amphitheater, Sunday, June 7, 8 p.m., Sea World Drive, Mission Bay, 278-7135.

Underworld: Backlund, Tuesday, June 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Chet Atkins and Leo Kottke: Humphrey's, Thursday, June 9, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

John Hammond: Bella Via, Thursday, June 9, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Carlsbad, 942-1198.

Eddie Rabbit: Humphrey's, Friday, June 10, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

Graham Parker: Backlund, Friday, June 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

"Jazz Live," featuring Glenn Horvick's Double Bass Quartet: San Diego City College Theatre, Tuesday, June 14, 8 p.m., Fourteenth and C streets, downtown, 230-1062.

Cryptic Gales: Humphrey's, Wednesday, June 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

REO Speedwagon: Del Mar Fairgrounds Grandstand Stage, Thursday, June 16, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Spyro Gyra: Humphrey's, Thursday, June 16, and Friday, June 17, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

The Fabulous Thunderbirds: Del Mar Fairgrounds Grandstand Stage, Friday, June 17, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Bobby Vinton: Del Mar Fairgrounds Grandstand Stage, Sunday, June 19, 2 p.m. and 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

The Crusaders and the Rippingtons: Sea World's Nautilus Amphitheater, Sunday, June 19, 8 p.m., Sea World Drive, Mission Bay, 223-9681 or 278-7135.

King Sunny Ader: Backlund, Sunday, June 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Henry G. Humphrey's: Sunday, June 19, and Monday, June 20, 7 p.m. and 9 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Exposed: Del Mar Fairgrounds Grandstand Stage, Monday, June 20, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Chuck Mangione: Humphrey's, Wednesday, June 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

Highway 101: Del Mar Fairgrounds Grandstand Stage, Wednesday, June 22, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Cerrito and Raposo: Backlund, Friday, June 24, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Lee Greenwood: Del Mar Fairgrounds Grandstand Stage, Saturday, June 25, 2 p.m. and 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

AC/DC and White Lies: Sports Arena, Saturday, June 25, 8 p.m., 278-7135.

Chubby Checker: Humphrey's, Sunday, June 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

Grover Washington, Jr.: Humphrey's, Sunday, June 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

Diego's CINCO DE MAYO PARTY!

PACIFIC BEACH 272-1241 • SOLANA BEACH 755-4813

Thursday, May 5th
ALL DAY! ALL NIGHT!
\$1.00 MARGARITAS
MARIACHIS • T-SHIRTS • HATS
DANCING • DIEGO'S FAMOUS DUNKING TANK
SAN DIEGO'S #1 CINCO DE MAYO PARTY!

Friday & Saturday NO COVER before 9:30 pm

Sunday, May 8th
ROCK & ROLL MUSICAL CHAIRS
KGB's Jonathan Blair • Family Fitness giveaways
\$1.00 well drinks • \$1.00 margaritas • no cover

Monday, May 9th
"NAME YOUR DRINK NIGHT"
All beer, wine, well and call drinks \$1.25

Kahlua Rocks and Club Diego's presents
Wednesday, May 11th
8:30 pm
Tickets on sale
now at
Diego's P.B.
\$10.00

UNTOUCHABLES LIVE!

Monday, May 16th
MISS DIEGO'S BIKINI CONTEST
The first contest of the summer
Prizes \$300, \$150, \$100, \$50, \$25
plus many other prizes.
All contestants please contact:
John Cross - 792-5446

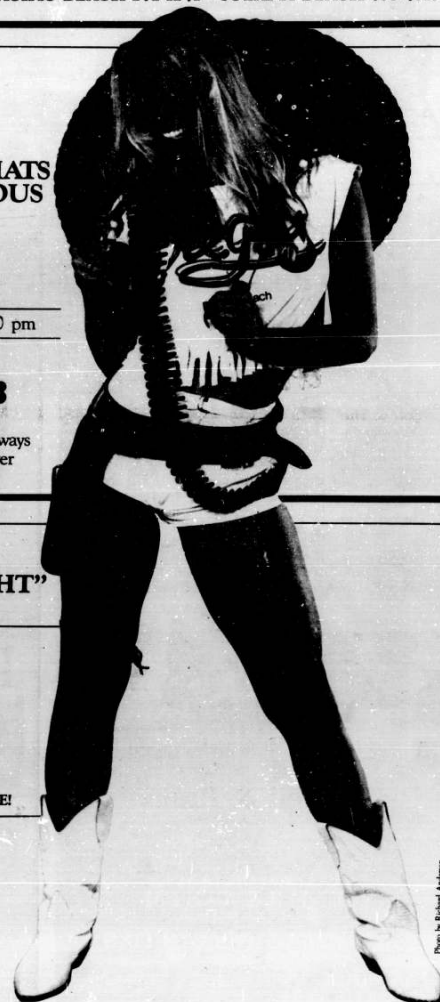


Photo by Richard Anderson

Cinco de Mayo
with
Dr. Chico's Island Sound
Thursday, May 5
\$1.25 margaritas & sangria

Friday, May 6
Fish & The Seaweeds

Saturday, May 7
Dr. Chico's Island Sound

Sunday, May 8
Limbo Slam

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"Cause it's a jungle out there!"

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HAPPY HOUR 5 pm-8 pm
75¢ DRAFT • \$1.50 MARGARITAS
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Two bands
Flyweil & Pranz
Thursday, Friday & Saturday
May 5, 6, & 7
Thursday, May 5 Drink Specials:
Corona beer and Cuervo Gold shots \$1.75 each
\$1.25 margaritas all night

Friday Happy Hour 4:30-8:00 pm
50¢ draft beer
100¢ domestic long necks
75¢ Long Island iced teas
\$1.25 well drinks
Free munchies

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Latin Jazz and Contemporary Music
Appearing Tuesday through Saturday
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Smoochy Robinson: Del Mar
Fairgrounds Grandstand Stage,
Wednesday, June 29, 7:30 p.m., 15 at
Via de la Valle, Del Mar 755-1161 or
296-1441.

Whitewater and Great White: Sports
Arena, Wednesday, June 29, 8 p.m.
278-7103.

Heavy Rain: Sea World's Nautilus
Amphitheater, Wednesday, June 29,
8 p.m., Sea World Drive, Mission Bay
278-7103.

CLUBS

Club listings are compiled by Ron
Jennings. If you wish to be included,
please call 265-9300 Thursday
afternoon or Friday before 5:00 p.m.
The listings are free.

North County

Bella Via Restaurant and Nightclub,
2591 Highway 101, Cardiff, 942-1108:
Peter and Trip Sprague, jazz,
8:30 p.m., Thursday; Hollis Gentry's
New, jazz, 8:30 and 10:30 p.m.,
Friday and Saturday; Dee Dee McNeil
and Friends, jazz, 9 p.m., Sunday; jazz
guitarist Patrick Bergman plays from
11 a.m. to 2 p.m., Sunday also.

Belly Up Tavern, 142 South Cedros
Avenue, Solana Beach, 481-9022:
Bernardo y Los, tropical rock, and
Limbo Siam, reggae, Thursday; Cry on
Cue, rasta-fied rock, and Crucial
DMC, reggae, Friday; Ron Thompson
and the Resonator, rock and rhythm
and blues, and Friction Pedals, rock
and rhythm and blues, Saturday; the
Newell Brothers, Cuban rock and
rhythm and blues, and Rotonda, polka
music, Sunday; the Mar Delis, vintage
rock, Monday; P. M., reggae, Tuesday;
the Graftin Band, featuring Jessie Ed
Davis and John Trudell, rock,
Wednesday; Afternoon Concerts, the
Chicago Six, stretched jazz,
5:30-8 p.m., Friday; the Bob Long
Band, pop, boogie, and swing, 5-8 p.m.,
Saturday; the Savory Brothers, country
rock, 6-8 p.m., Monday; Tobacco Road,
vintage jazz and swing, 6-8:30 p.m.,
Wednesday.

The Boat House, 87 Encinitas
Boulevard, Encinitas, 944-1238: Live
music, Friday and Saturday, call club
for information.

The Book Works/Panhandle
Coffeehouse, Flower Hill Center, 2670
Via de la Valle, Del Mar 755-3725:
John Noy, jazz, 8 p.m., Friday.

Burrell's Back Room, 2677 Vista
Way, Oceanside, 721-5400: The Tony
Carmen Band, Top 40, blues, and
variety, Thursday through Saturday;
Tony Serini and Company,
contemporary, Tuesday and Wednesday.

Baggy's Speakeasy, 340 East Grand
Avenue, Escondido, 741-9013: The
Belair Boys, vintage rock, Thursday
through Saturday evenings.

Camelot Inn, 567 San Marcos
Boulevard, San Marcos, 744-1332: The
Paradise Street Band, Irish music,
Friday; Message, contemporary
Saturday; Jim Hinton, Irish and folk
music, 7:30 p.m., Sunday.

Carole Murphy's, 240 East Via
Rancho Parkway, Suite A1, Escondido,
489-5032: Club lounge, beautiful rock,
Wednesday through Saturday.

Casa Del Franco, 1340 West Valley
Parkway, Escondido, 745-1131: The
Dorring Breese, jazz, 7:11 p.m.,
Saturday.

The Countryside Restaurant and
Lounge, 450 Douglas Drive,
Oceanside, 757-0600: New Country,
country, Wednesday through Sunday;
Low Sea Country, country, Monday
and Tuesday.

The Eagle Bowl, 945 San Marcos
Boulevard, San Marcos, 744-7000: Polk
Solid Annie and the Mr. Fun Band,
comedy and music, Friday and
Saturday.

El Comal, 523 Encinitas Boulevard,
Encinitas, 944-5775: Jill Clarke and
Harold Longwell, Brazilian, jazz, and
contemporary pop music, 8:11 p.m.,
Wednesday and Thursday; Latin Soul,
Latin music, Friday and Saturday.

El Comal, 1284 Pinyon Road, Poway,
486-1010: Greg Hartline, contemporary
country, and blues, 7 p.m., Wednesday
Thursday and Saturday and 5 p.m.,
Friday.

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The CRUMBSUCKERS
with
NOFX
and
POTENTIAL THREAT
— Also appearing —
SKID MARKS & INFANT ADDICTS
California Performing Arts Centre
PALISADES THEATRE
2838 University Avenue
(Advance tickets at "Off the Record")

Thursday, May 12 7:00 pm
All ages
Full bar
w/ID

Cinco de Mayo Fiesta
May 5—4:00 p.m. - Closing
No Cover Charge

LA JAVIERA RESTAURANT AND CANTINA

Draft Beer (Bud, Bud Light, Michelob) ... \$1.25
Giant Margaritas (16 oz.) ... \$1.75
(with 50 ml. Cerveza) ... \$3.00
Cerveza & Dos XX ... \$1.75
"Mud-Kat's" ... \$1.50
Mexican Tosts ... \$2.00
Tostitos Sizzlers ... \$1.00
(served by "Santitas Sizzlers" until 8 p.m.)
Famous Seafood Bar Open Until 8 p.m.
Live Music & Comedy by Mike Maloney

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A Romantic Evening
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Songs

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TICKETS \$25.00, \$22.50

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ITALIAN RESTAURANT-CLUB
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HOLLIS GENTRY'S NEON
May 6 & 7, 8:30 and 10:30 pm

Dee Dee McNeil
May 8, 8:00 pm

A jazz-filled Mother's Day evening with the talented

Coming attractions:
May 13 - PETER SPRAGUE
May 14 - PETER SPRAGUE & KEVIN LETTAU
May 15 - KATE CARAVAN
May 16 - SPECIAL EXY
May 25 - BRIAN LYNCH
May 27 - BILL WATKINS
May 28-29 - KEVIN LETTAU & HER L.A. BAND
May 24 - WALLY BAND featuring JANICE EDWARDS & DAVE WALLACE
June 9 - JOHN HAMMOND
June 12 - MIKE HOFFORD QUINTET
June 26 - GARY LEFEVRE & LAURIE BELL
June 30 - JACK WHEATON TRIO

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Ramsey Lewis • Herbie Mann

JUNE 3 7:30
THE "CLASSIC" NEW YORK
DOO-WOPP SHOW

JUNE 7 8:00
DAN FOGELBERG

JUNE 19 7:00
CRUSADERS RIPPINGTONS

AUG 2 8:00
THE OAK RIDGE BOYS
SOUTHERN PACIFIC

SEPT 9 8:00
STAN GETZ • GEORGE SHEARING
WITH SPECIAL GUEST STAR

SEPT 15 8:00
THE JUDDS

SEPT 23 8:00
Anne Murray

OCT 16 7:00
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Fri	THE DORIS COLE BAND <i>Featuring Jeff "The Body" Soder</i>	DANCE
Sat	DR. FEELGOOD & THE INTERNS OF LOVE DR. CHICO'S ISLAND SOUNDS <i>Take care of Mom on Mother's Day</i>	R&B
Sun	ROCKOLA	DANCE
Mon	DR. FEELGOOD & THE INTERNS OF LOVE <i>Mexican Laborer \$7.99 • Margaritas \$1.75</i>	R&B
Wed	OLD del mar CAFE <i>2710 Via de la Valle Del Mar 455-0920</i>	
Thurs	NOTICE TO APPEAR <i>A new era begins</i>	ROCK
Fri	DR. FEELGOOD & THE INTERNS OF LOVE <i>Music to cure your ailing dance feet</i>	R&B
Sat	THE COOLRAYS <i>Coolidge Cocktail Beach Nights</i>	ROCK
Mon	THE MOTORMEN	ROCK
Tues	THE DORIS COLE BAND <i>Every Tuesday PRIME RIB DINNER \$5.99 Both Cakes</i>	ROCK
Wed		

Firestone Lounge, 429 West Washington, Encinitas, 745-1971; Don Terranion, Top 40 and country and western music, 4:30-7:30 p.m., Sunday.
Weekend through Friday, 10:00 a.m. and country and western music, 8:30 p.m., Wednesday through Saturday.
Flash House West, 2633 South Highway 101, Cardiff-by-the-Sea, 753-6438; The Bob Long Band, pop, boogie, and swing, Thursday through Saturday; Tony Ortega hosts a jazz jam session Sunday.
The Flying Bridge, 1303 North Hill Street, Oceanside, 722-3904; Billy Fowler and Karen Kennedy, contemporary, Tuesday through Saturday; Pete Wickham, contemporary Sunday and Monday.
Fogarty's, 245 West 82 Street, Encinitas, 743-9141; Gary Lehman, contemporary, country, and blues, Friday and Saturday and occasionally Thursday.
Gabe's Nightclub, 2204 East Vista Way, Vista, 945-0709; Sentimental Journey, Forties swing music, 3 p.m., Thursday; The Motormen, vintage rock and rhythm and blues, Friday and Saturday; call club for information; Private Party, contemporary jazz, 9 p.m., Sunday.
Gilbey's, 945 West Valley Parkway, Encinitas, 480-0420; Live music, Friday and Saturday; call club for information.
The Grove, 3232 Mission Avenue, Oceanside, 757-7711; Trade Secret, contemporary, Friday and Saturday.
Harbor House, Highway 101 and La Costa Avenue on the ocean, Encinitas, (From San Diego) 754-6405, (From North County) 942-7134; Patrick Bergman, jazz guitar, 7:11 p.m., Saturday.
Henry's, 264 Elm Street, Carlsbad, 729-9244; The Boatsies, contemporary, through Saturday; the Belar Boys, vintage rock, Sunday and Monday.
Hotel Encinitas/Country's Pub, 2500 South Encinitas Boulevard, Encinitas, 745-7000; Mileage Delight, contemporary, Tuesday through Saturday; Pat Danna, contemporary, Sunday and Monday.
Ireland's Own, 656 First Street, Encinitas, 944-0233; Sean McVicker and Mike Tree, Irish and contemporary, Thursday, live music, Friday and Saturday; call club for information; Brian Whitaker, contemporary, Sunday and Monday.
The Jazz Factory, 125 West Grand, Encinitas, 747-7163; Sounds of Music, highland swing, Saturday evening; live highland music, Wednesday evening and 4 p.m., Sunday; call club for information.
Jelly Buger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-3531; Hot-Sat Rattlers, contemporary, Thursday through Saturday.
Kopple's, 927 First Street on the Lumberyard Shopping Mall, Encinitas, 942-4381; Carlen Wilton, jazz and contemporary, Sunday through Thursday; live music, Friday and Saturday; call club for information.
La Tapella, 340 West Grand, Encinitas, 747-4282; Live Latin music, Friday through Sunday; call club for information.
La Costa Band and Sea, Costa Del Mar Road, Carlsbad, 438-9111.
Tournament of Champions Lounge; Vintage rockers the Hissens and contemporary vocalist Bobby Aron perform alternate sets, Tuesday through Saturday. The Hissens' engagement terminates Saturday, May 7.
Lucky Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-1205; Overcast, country, Thursday through Sunday (jam session Sunday); Greg Good and Rocking Horse, country, Tuesday and Wednesday; Lucy's features a superjam featuring various live country bands the second and fourth Sunday of every month.
Mile Pleasure, 6009 Paseo Delicias, Rancho Santa Fe, 756-3893; Joel Nash, piano house tunes, Wednesday through Saturday.
Misties Inn, 502 East Mission, San Marcos, 471-2019; Eliza Preston and Chace, country rock, Thursday through Sunday.
Monterey Bay Camers, 1225 Harbor Drive, Oceanside, 722-3474; Bryan Davis, contemporary, Thursday through Sunday.
The Moonlight Plaza Courtyard, 345 First Street, Encinitas, 436-0279; Al Clarke and Marcel Longwell and the New Village Band, jazz, 3 p.m., Sunday.

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Sunday

Monday

DR. CHICO'S ISLAND SOUND

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CINCO DE MAYO
\$1.50 shots of Cerveza Cold!
\$1.50 Tapatitos Served!

THURSDAY

TERRI

Friday & Saturday

JINNAH WILLIAMS

Friday & Saturday

BILL MULLEN

Belly Up

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THURSDAY, MAY 5, 9:00 pm

THIRD ANNUAL BORRACHO Y LOCO CINCO DE MAYO BASH

BORRACHO Y LOCO

and guests
LIBRO BLAN

Friday, May 6, 9:30 pm

FRIDAY, MAY 6, 9:30 pm

Rasta-fueled Rock

CRY ON CUE

and guests
CRUCIAL DBC

Saturday, May 7, 9:30 pm

IRRESISTIBLE R & B

RON THOMPSON & THE RESISTORS

and guests
PINE TOP PERKINS

Sunday, May 8, 9:00 pm

"Fly on the Bayou"

NEVILLE BROTHERS

and guests
NOTORBI

Monday, May 9, 9:00 pm

Twist the night away with...

MAR DELS

Tuesday, May 10, 9:30 pm

Dread Rock and Ska

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Wednesday, May 11, 9:00 pm

60s renegade tells all

ABBIE HOFFMAN

and guests
THE GRAPPLING BAND

featuring
JESSE ED DAVIS
and
JOHN TRODELL

Coming Thursday, May 12, 9:00 pm

BEAT FARMERS

and guests
ANTHONY'S BLUES REVUE
ANGELA STREHL BAND

Monday, May 16, 9:00 pm

Coming up

JOHN LEE HOOKER with
CHARLIE ASSELWHITE
SEX & ROUSE
FRIDAY, MAY 17
ALBERT L. S. THE BUFF BABY ALL-STARS
FRIDAY, MAY 20
JOJO REXON & SEID ROPER
FRIDAY, MAY 22
SHERRY WILSON & WILLIAM CLARKE
FRIDAY, MAY 29
TERENCE SIREN

THIS WEEK'S AFTERNOON CONCERTS

Friday, 3:30-8:00 pm. Divided into: **CHICAGO 9**
Saturday, 5:00-8:00 pm. **BOB LONG BAND**
Monday, 5:00-8:00 pm. **THE SAVVY ROCK BAND**
Wednesday, 5:00-8:30 pm. **TOBACCO ROAD**

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*Tickets available at:
Belly Up and Off The Record

Oakvale Lodge, 1900 Oakvale Road, Encinitas, 749-3393; North Forty, country, Friday and Saturday, and hosting a jam session, 4:45 p.m., Sunday.
Old Del Mar Cafe, 2720 Via de la Valle, Del Mar, 757-6614; Notary to Appear, rock, Thursday through Saturday; In Fidelity and the Interns of Love, vintage rock and rhythm and blues, Sunday; the Cousins, vintage surf rock and classics from the Beach Boys, Monday; the Motormen, rock, Tuesday; the Durs Cole Band, jazz and contemporary music, Wednesday.
Overland Junction, 221 Palm Canyon Drive, Borrego Springs, 767-5348; The Junction Express, country, Friday and Saturday.
Pee Seng Anderson's, 850 Palomar Airport Road, Carlsbad, 438-7880; Windmill Lounge, Anything Goes (formerly the Blizz), contemporary, Wednesday through Sunday; Brent Brown, contemporary, Monday; Silverado, country, Tuesday evening.
The Plaza Inn, 9850 Carmel Mountain Road, Rancho Palos Verdes, 484-3713; Slider, country rock, Monday and Tuesday; Side by Side, rock from the Fifties to the Eighties, Wednesday through Saturday.
The Powerade Club, 12237 Pomerado Road, Poway, 748-1135; The Savvy Brothers, country, Thursday through Saturday.
Poway Mine Company, 27735 Poway Road, Poway, 748-7596; Front Runner, rock, Thursday and Friday; Destrin, contemporary, Tuesday and Wednesday.
Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2981; The Innkeepers play rock and roll music, Friday and Saturday and host a jam session Sunday.
Ran's Hill Country Club, 1881 Ran's Hill Road, Borrego Springs, 767-5096; Night and Day, contemporary, Friday and Saturday.
Rancho Bernardo Inn, 17556 Bernardo Oaks Drive, Rancho Bernardo, 277-2146; Dursi Daniels and Flatback, contemporary, Tuesday through Saturday; the Red Crab Band, oldies music, Sunday and Monday.
The Red Coach Inn, 135 North Pine Street, Encinitas, 743-6796; State-A-Mind, rock, Thursday through Saturday; the Balance Rock, Sunday through Saturday; the Agents, rock, Tuesday and Wednesday.
The Sand Bar and Restaurant, 3876 Carlsbad Boulevard, Carlsbad, 729-3770; Native Son, blues and Eddie Johnson and Rick Carlsbad, a variety ranging from folk to rock, Wednesday through Saturday, with exceptional local bandstand, Thursday through Saturday; the Flip Dicks Quartet, Decided jazz, 2:45 p.m., Sunday; Second Wind, contemporary, folk, and rock, Monday.
San Luis Rey Downs Golf Course; Country Club, 11411 Golf Club Drive, Escondido, 758-2762; The Red Credit Band, contemporary, Friday and Saturday; the Crecencia, big-band swing, 6 p.m., Sunday.
Shooter's Bar and Grill, 1963 East Valley Parkway, Encinitas, 746-7638; Dakota Marc Bracken, Bob Chen, and Tony Taboni, country rock, Tuesday through Saturday.
Sooty's Downtown, 119 East Broadway, Vista, 724-6035; Grand Central Station, contemporary and country, Friday and Saturday.
Sage Coach Inn, West 1885 Vista Way, Vista, 724-9590; Texas, country, Friday and Saturday.
Stone Ridge Country Club, 17546 Stone Ridge Country Club Lane, Poway, 497-2338; Casablanca, with Judy Ames, contemporary, 7:11 p.m., Friday and Saturday.
Tegwen House, 1270 Main Street, Bonita, 759-7555; Night Heat, contemporary, Friday and Saturday.
That Place Place, 2102 E. Camino Real, Carlsbad, 434-3771; Bluegrass Dixie, bluegrass, Saturday.
Valley Fort Bayou Inn and Red Dog Saloon, 3757 Mission Road, Fallbrook, 724-7797; The Cunningham, Louisiana-style music, performed on guitar and fiddle, with vocals, 6:45 p.m., nightly except for Tuesday.
Vista Entertainment Center, 435 West Vista Way, Vista, 941-3032; Jockey Room, friends, rock, Thursday through Saturday.

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Plus guests

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 May 14: **BLONDE BRUCE BAND**
 May 20: **THE JACKS**
 May 22: **DIAMOND DOGS**

Staging and production by Arena Sound and Lighting

Beaches

Coastal Andros Restaurant, 2182 Avenida de la Playa, La Jolla. 459-4479: Peter Robberecht, new-age pianist and entertainer perform Wednesday through Sunday evenings, 8 p.m.-midnight.

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: Dale Vernon, piano variety, Tuesday through Saturday.

Ames's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Remo, pianist performing pop, jazz, blues, and boogie, 7 p.m.-midnight; Ann, European music on the piano, 9:30 p.m., Friday through Monday.

"Babie Hotel," dockside, Babie Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0553: The Rockaways, contemporary music for dancing, Friday and Saturday.

Babie Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Scarlet, rock, Thursday through Saturday; Passion, with Victoria Carter and Scott Wicker, contemporary Sunday and Monday; The Hissens, vintage rock, Tuesday and Wednesday; Piano Bar: Jack Plick, Tuesday through Saturday; Bob McLeod, Sunday and Monday.

Ranger's, 710 Garnet Avenue, Pacific Beach. 453-7844: The Blonde Brice Band, blues, rhythm and blues, and rock, Thursday through Saturday; Front Runner, rock, Sunday through Wednesday.

Ray Lounge/San Diego Princess, 1404 West Vacation Village Road (off Ingraham Street), Mission Bay. 274-4630: Perfect Balance, contemporary, Tuesday through Saturday.

Ballinger's, 5046 Newport Avenue, Ocean Beach. 222-5300: Eclectic rock, Thursday through Saturday; Nomads, rock, Tuesday and Wednesday.

Charles Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4776: The Slim 'n' Joe Rock 'n' Soul Show, vintage rock 'n' soul music, Wednesday through Saturday.

Cotnam's Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Carolan Lounge: The War Dels, vintage rock, Thursday; Soul Patrol, Motown rhythm and blues, Friday and Saturday; D. Fielding and the Intense of Love, vintage rock and rhythm and blues, Tuesday; Fatigue, jazz, Wednesday; Mera's: Peter Robberecht, new-age pianist and entertainer, performs 5-7 p.m., Wednesday through Saturday.

Chif Cafe, Recycle Campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla. 538-2311: La Jolla, reggae, 9 p.m., Friday; Dabba, reggae, 9 p.m., Saturday; Black Beat Blue Light, rock, 8 p.m., Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5225: Ziggy jazz, Wednesday through Sunday; Book of Colors, jazz, Sunday.

Dream Street, 2228 Bacon Street, Ocean Beach. 222-8331: Polish Pleasure, rock, Thursday through Saturday.

Elbar's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Papa John O'Connell and the Mike Wolford Trio, jazz, Thursday through Saturday; Stony Colton, jazz, Wednesday.

Hilton Hotel, Carpio Bldg. 1175 East Mission Bay Drive, Mission Bay. 274-4010: The People Movers, contemporary, Wednesday through Saturday; Jazz happy hour, Tuesday, Wednesday, and Friday; club club k; information: On My Way! The Sunday May 8, JJ Clarke and Marcel Longwell will play Brazilian, jazz, and contemporary pop music from noon-2:30 p.m.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 435-6611: Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; Don Miller, music, performs at 8 p.m., Sunday and Monday; Palm Court: James Parli, piano, performs 5 p.m.-midnight, Friday through Sunday and 5-10 p.m., Monday; Jerry Melnick, pianist, 5:30 p.m., Tuesday through Thursday; The Variations, contemporary, 6-9 p.m., Sunday; Crown Room: Jerry Melnick, 6-8 p.m., Friday and Saturday; Leslie Gold, piano music, 10 a.m.-2 p.m., Sunday.

Hyatt Island Hotel, 1441 Quivira Road, Mission Bay. 224-2234: Holly McNamee and Ron Satterfield, jazz, Tuesday through Thursday; Hinge Street, contemporary, Friday and Saturday.

Jazz House, 5726 La Jolla Road, La Jolla. 484-9832: The Prince City Jazz Band, Disco and jazz, 7:30 p.m., Thursday; The Billy Minto Trio, with Art Benick and Jeff Johnson, 7:30 p.m., Saturday; Bobby Gordon and Johnny Dett, jazz, 7 p.m., Sunday; the Joe Marillo Quartet, jazz, Wednesday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-2220: The Reflectors, rock, Tuesday through Saturday; The Barry Brothers, rock, Sunday and Monday; The Blonde Brice Band featuring saxophonist Johnny Van Slyke, blues, jazz, and rhythm and blues, from 4-8 p.m., Sunday.

La Jolla Meadows, 828 Prospect Street, La Jolla. 450-2944: Cottonmouth Davey's Jazz Vipers, Disco and jazz, Friday evening; Pale Flights, jazz, Saturday evening and 11 a.m.-2 p.m., Sunday.

La Jolla Village Inn/Showers, 3209 Holiday Court, La Jolla. 453-5500: Piano bar entertainment, 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.

MeP's, 1077 Orange Avenue, Coronado. 435-5822: Live music, nightly; call club for information.

The Mexican Village, 120 Orange Avenue, Coronado. 435-5822: Piano bar entertainment: Brian Whitaker, Wednesday and Thursday; and Barry Craig, Monday and Tuesday; the Music Makers, with Romeo and Patti.

BULLFROGS

TONIGHT THROUGH SATURDAY

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CELEBRATE CINCO DE MAYO!
\$1.50 Coronas • \$1.50 Cerveza shooters

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Monday, May 9

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Dance Contest
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Thursday, May 5

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Cinco de Mayo

Tonight, Thursday
CINCO DE MAYO CELEBRATION
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- Mariachi • Complimentary tacos and tostadas 4-8 pm
- Watch the Eagle Money Machine and win concert passes, Ensenada Express trips, Padres tickets, oldies records and tapes.
- Eagle 105 personalities host this Oldies Dance Party in the East Room from 5:30-8:30 pm
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contemporary rock and roll videos, Friday and Saturday, and music from the Thirties to the Fifties. Sunday: Nick's P.B. Nightclub, 4190 Mission Boulevard, Pacific Beach, 581-3038. Music in America, contemporary, Thursday through Saturday. Shakers, contemporary, Sunday. Steel Breeze, contemporary, Monday through Wednesday.

Milligan's, 458 La Jolla Boulevard, La Jolla, 458-7210. Mully Brown performs a variety of music on the grand piano, 7:30-10:30 p.m., Tuesday through Saturday.

Many Mews's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Pirelli, rock and Prans, rock, Thursday through Saturday. Exotica, rock, Sunday and Monday. Toys, rock, Tuesday and Wednesday.

Melway's, 1031 Orange Avenue, Coronado, 435-4660. Live music, Friday and Saturday, call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 278-7522. Rockabilly, vintage rock classics, Monday, Tuesday and Thursday; the Dora Cole Band, contemporary and jazz music, Friday; Dr. Fogwood and the Interns of Love, vintage rock and rhythm and blues, Saturday and Wednesday; De Chio's Island Sounds, calypso and reggae, Sunday.

Paradise Bay, 1035 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Four Eyes, rock, Thursday through Saturday. Maui and the Eagle, rock, Sunday.

Pratts, 1025 Prospect Street, La Jolla, 524-0771. Live music, Friday, call club for information; the Proxy Rockers, jazz and rock, Saturday.

Putnam's/Cabaret Inn, 930 Prospect Street, La Jolla, 454-2181. Forest Woodcock, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday; pianist William Cratty plays contemporary and classical selections from 4-6 p.m., Thursday and Friday.

Ria's, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. J.D. Southern and Karla Bonoff, contemporary rock and folk music, Wednesday.

Thursday: the Jacks, rock, and Comanche Moon, rock, Friday; Singshot Wild, rock, Saturday; Marriage, rock and Guns for Hire, rock, Saturday; Talamon, rock, and guests, Sunday; live music, Monday, call club for information; the Rain, rock, and the Landlords, rock, Tuesday; Sixties dance night with live bands, Wednesday.

Rocky's Ballroom, 4526 Alhambra Street at Camel Avenue and Mission Bay Drive, 270-6550. The ultimate sports bar and restaurant presents all NFL and college football games and other sports via big-screen television daily, dancing every Monday, Friday, and Saturday, and piano bar sing-along Sunday.

The Rusty Pelican, 4349 La Jolla Village Drive, La Jolla, 587-1886. Shakers, contemporary, Tuesday through Saturday.

Salem House, 1070 Quivira Road, Marina Village, 223-2234. Dancing to the classic hits from the Fifties to the Eighties with Music As You Like It, Friday and Saturday.

Sandray Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Ed Ellis and Tapestry, jazz, nostalgia, blues, and contemporary, Friday and Saturday.

Silver Fox Lounge, 1883 Carpent Avenue, Pacific Beach, 270-3483. Live music, Friday and Saturday, call club for information.

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Tuesday-Saturday from 8:30 through May 14




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Friday Happy Hour from 5:30
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Assortment of Fresh Baked Breads and Muffins
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Eggs Benedict
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Cheers Hour 4:30-7:30 Mon-Fri

Sun.	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.
CHR Club Hotel Restaurant Employee Night The Big Spin for Selection of Shooters 1.75 Drink Specials 1.25 Domestic Drafts 1.75 House Chardonnay 6 White Zinfandel 1.75 Well Drinks Free Snacks Drawing for Dinners & Lunches ALL REQUEST NIGHT	SPORTS NIGHT ENJOY OUR BACKGROUND SPORTS VIDEOS Complimentary Hors d'oeuvres Buffet and Club Drink Specials Starting at 4:30 P.M. SPORTS NIGHT BASEBALL in full swing	COMPANY NIGHT Three SPECIAL gatherings 1. 100% Promotions 2. 100% Waffles 3. 100% just to get together Make Reservations for Reserved Seating minimum 12 people 1.25 Domestic Draft 1.75 House Chardonnay 6 White Zinfandel 1.75 Well Drinks All Night Long And... Drawings for Dinners & Lunches For Two	Join 69 EXTRA GOLD DJ Nikki Silver at 8 P.M. for AT THE HOP Hula Hoop Contest Soda Fountain Drink Specials Root Beer Floats Malted Milk Cherry Fizz and more... \$1.75 Snacks Big chili REQUEST NIGHT	LADIES NIGHT FASHION AUCTION 7:30 P.M. by "Gabriels" Drawings for Complimentary Hair Design and Color Analysis by DENISE CARLISLE Selected Champagne \$1.25 FOR LADIES ONLY Drawings for Dinners & Lunches For Two MUST BE PRESENT TO WIN	Club Monterey "Members" Night 9:00 P.M. - CLOSE Flash your card for "Members Only" Cheers Hour Prices All Night for "Members Only" Drawing for Complimentary Weekend at the San Diego Doubletree Pick Up Your New Club Monterey Card MAY 5th	THE CUTTING EDGE Join Celeb DJ MIKE HALLERMAN EVERY SATURDAY NIGHT BEGINNING MAY 10th AT 9 P.M. S.D.S.U. Night \$1.50 Corona Show Student I.D. for \$1.50 KAIZEN

CINCO DE MAYO CELEBRACION
AT CLUB MONTEREY — GRANDE TACO BUFFET WITH ALL THE TRIMMINGS
\$1.75 Margaritas — \$2.50 Shots of Cuervo — You keep the Jose Cuervo shot glass
JOSE CUERVO INDOOR VOLLEYBALL COMPETITION — "SALLY SLAMMER" fully loaded.

MAY 5, 1968

The Harp and Shamrock Irish Pub, 2812 Ketter Boulevard, downtown. 284-2848: Rick Duvall, Irish and contemporary music; Friday and Saturday: Country Folk (Tom and Marie Terrell), country and contemporary. Sunday.

Holiday Inn-Bananas. Port Hilo Lounge, 1355 North Harbor Drive, downtown. 232-3862: The Travelers, with vocalists Cord Thurt, Latin jazz and contemporary. Tuesday through Saturday.

Horton Grand Hotel, 311 Island Avenue, downtown. 544-1886: Live jazz, 5:30-7:30 p.m. and 7:30-11:30 p.m. Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221: The Glenn Horuchi Duo, with Michael Duvall, jazz, Wednesday and Thursday; live music, Friday and Saturday; club for information.

Humphrey's, 1011 Main St., 2241 Shelter Island Drive, Shelter Island. 234-3577: Indoor stage: The Mark Lennon Band, jazz, Sunday and Monday; Greg Cline, keyboardist, plays contemporary and pop standards and older, Tuesday Piano bar: Bruce McKeithen, 5:30-8:30 p.m., Monday through Friday; Mike Bora, 9 p.m. Wednesday through Saturday.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest. 234-3225: Wayne Juri, jazz, Tuesday through Saturday; with the Imperial House Opera Singers, Tuesday; Wayne Juri and Hank Young, jazz, Friday and Saturday.

"The Innkeeper," at the dock, 1066 North Harbor Drive, downtown. 234-8607: Live music nights.

Jazz Highway Wood Barbecue, 5312 El Cajon Boulevard, 286-4220: Talent show and host night with Sidney Ray performing original music from country to folk and contemporary, 7:30 p.m. Wednesday; "Appalachian Jamb" every third Sunday of the month.

Jelly Beans, 807 West Harbor Drive, Seaport Village. 233-4300: Old Rides, comedy and music, Wednesday through Saturday; Piki Salad Aerie and the Mr. Fun Band, comedy and music, Sunday and Tuesday.

The Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Rick Duvall and his Super Hornsquad, blues and rock, Saturday.

Mandula Wind, 1380 University Avenue, Hillcrest. 273-3817: The Sidewinders and a cascade of stars, rock and rhythm and blues, Thursday; Kenny Jones and David Wheel, blues and rhythm and blues, Friday; The Mighty Penguins, blues and rhythm and blues, Saturday; The Immortals, classic rock, Tuesday; Tommy Childs and City Fish, blues and rock, Wednesday.

Marie Callender's, 6950 Alvarado Road, State College area. 465-3930: Mike Nelson, classical and contemporary guitar, 3:30 p.m., Tuesday.

Ovals Club, 1084 Marine Luther King Jr. Way, Southeast San Diego. 237-9772: Fire Brighams' Preservation Band, Dixieland jazz, 4 p.m., Sunday.

O'Hanley's, 2547 San Diego Avenue, Old Town. 296-0333: Patrick Rice, contemporary, Thursday and Saturday; live music, Sunday; club for information, Bruce Rowen, contemporary, Wednesday and Friday; Jonathan Hurra, contemporary, Monday and Tuesday.

The Palisades Theater, 2838 University Avenue, North Park. 692-4229: The Cranbushers, rock, No. 1, rock, Sals Marks, rock, Infant Adkins, rock, and Potential Threat, rock, Thursday; live rock, Friday and Saturday; club for information.

Poppage's, 861 West Harbor Drive, Harbor Island. 232-7581: Piano bar: Randy Beecher, Wednesday through Saturday; Chaz Simmons and Hank Easton, Sunday through Tuesday.

Partridge's, 428 F Street, downtown. 233-3077: Fire Brighams' Preservation Band, Dixieland jazz, early evening Wednesday and Thursday; Hank Easton, Sunday and Tuesday.

Princess of Wales British Pub and Restaurant, 1665 India Street. 238-1505: Sing-along piano bar, entertainment: Al Jacobs, Friday; Trevor Clarke, Saturday.

Rock 'em Up Again, 4711 University Avenue. 284-9222: Free spirit, rock, Saturday and Sunday; The Horns, rock, Thursday through Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Perform with Mark Meadows, Top 40 dance music, Wednesday through Sunday evening; The Red Shade Dixieland Jazz Band, Dixieland jazz, 10:30 a.m., Sunday.

Rock O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Jim and Theresa Hinton, Irish music, Tuesday and Thursday; The Rockers, vintage rock, Friday and Saturday; live music, Wednesday; club for information.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: The Ashby Play Trio featuring vocalist Fran Losketa, jazz, Sunday brunch.

Scaphery Garden Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park. 236-1725: Bob Hamilton (piano) and Tim Asanillo (bass) perform jazz music, noon-3 p.m., Sunday.

Sheraton Harbor Island East, Hillcrest. 1780 Harbor Island Drive, Harbor Island. 291-2900: Patrice and the Red Foxes, contemporary, Tuesday through Saturday; the Cardinals, vintage rock, Friday happy hour.

Shepherd's Restaurant, Cal Ostrich, classical harp, Tuesday; Kipp Scott, harpist, performs Wednesday through Saturday.

Smalley's Baseball Inn, 500 Fifth Avenue, downtown. 232-8229: John Lugan, contemporary, Thursday; live music, Friday and Saturday; club for information.

Sternweiser Showband, at the dock, 1066 North Harbor Drive, downtown. 284-8606: The Pier Group, contemporary, Tuesday through Saturday.

The Leo's, 5302 Napa Street (off Mission Boulevard), 542-1482: Perfect Stranger, rock, Thursday through Saturday; The Most Valuable Player, jazz, Sunday; The Mighty Penguins, blues and rhythm and blues, Monday; Dr. Chico's Latin Sound, reggae and calypso, Tuesday.

Tom Han's Light House, 2150 Harbor Island Drive, Harbor Island. 291-9103: Dany and Melissa, contemporary, Wednesday through Saturday; Donna Cole, contemporary, Wednesday through Friday, 4 p.m.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-3070: The Us Band, rock, Thursday through Saturday; the Skektones, rock, Sunday and Wednesday.

The Boat House, 5500 Grossmont Center Drive, La Mesa. 589-0353: George Matson, jazz saxophone, Friday and Saturday.

The Boat House Restaurant, 8530 Parkway Drive, La Mesa. 465-3600: Listen, laugh, and sing along with Gary Nararone, piano, Wednesday; contemporary, Sunday through Tuesday; Eddie Gold, contemporary, Sunday through Tuesday; Dale Pearson, piano, performs a variety of music during the Friday happy hour.

Bronco Billy's, 1377 Woodside Avenue, San Diego. 448-4778: Sundown, country, Wednesday through Sunday (3 p.m. session, Sunday); country dance lessons, Sunday and Wednesday.

Butt and Bone, 690 North Second Street, El Cajon. 440-7573: The Classics, country, rock, Friday and Saturday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9277: Bobbin/Dallas, rock, Wednesday through Saturday; Cinde D. Corral, 103 Broadway, El Cajon. 444-7443: Country, Country, country, Tuesday through Saturday; Brookhart Park, country, Sunday.

Crows Room, North Second Street and Oakdale Avenue, El Cajon. 447-0406: Ron Ball, contemporary and country, Wednesday through Saturday.

Dirk's Horseshoe Lounge, 7654 Broadway, Lemon Grove. 469-4544: Coudine, rock, Thursday through Saturday.

Dave Landall, 1185 East Main Street, El Cajon. 442-0228: Carol Carls, guitarist and pianist, performs Wednesday through Saturday; Carle Coudine, contemporary, Sunday through Tuesday evening; Don Miller, piano, Friday happy hours.

Fourth Avenue Horseshoe, 278-4031: The San Diego Master Chorus, Chamber Program, vocal and instrumental banding, 8 p.m., Friday; George Sebels and Fred Brockett, classical guitar and piano, 8 p.m., Saturday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 278-4031: The San Diego Master Chorus, Chamber Program, vocal and instrumental banding, 8 p.m., Friday; George Sebels and Fred Brockett, classical guitar and piano, 8 p.m., Saturday.

East County

Antonio's Hacienda, 700 North Highway, El Cerrito. 442-9827: Juan Robles, contemporary, Friday and Saturday.

Barney Stone's, 7059 El Cajon Road, San Diego. 442-2263: Brian Whitaker, contemporary music on guitar with vocals, Friday and Saturday.

The Boat House, 5500 Grossmont Center Drive, La Mesa. 589-0353: George Matson, jazz saxophone, Friday and Saturday.

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Kick up your heels this Cinco de Mayo!

Happy Hour 6:00-9:00 pm
Hors D'Oeuvres 6:00-11:00 pm
Door Prizes

- \$1.75 Coronas
- Dos Equis
- Sol Beer

These Drinks Will Be Offered All Night Long.

ABIDE
The Kitchen is where we live!
At the Town & Country Hotel
500 Hotel Circle No., in Mission Valley
291-7131



The Jesse Daniels Band

9:00 pm-1:00 am
• Shots of Gold
• Margaritas

Tonight -

CINCO DE MAYO
\$1.25 Cuervo Shots!
Dancing! Prizes!
Friday
Old Time Rock 'n' Roll
Dance Party
8 pm until close
Saturday
Live broadcast with Mason Lewis
No cover!

"It's price Happy Hour with appetizers and discount drinks"
EARTHQUAKE CAFE
7919 Mission Center Court (next to Confecto)
Mission Valley 297-3603
"Lunch dinner and late-night dining"

TONIGHT CELEBRATE CINCO DE MAYO IN MISSION VALLEY
RANDUM AXCESS
This Thursday, May 5 through Saturday, May 7, & Tuesday, May 10 through Saturday, May 14
FULLERTOWNE STRUTTERS
Dietelard Jazz/Dancing
Sunday
THE WANDERERS
Monday
Monk's is within walking distance to the stadium
Big dance floor • New game room • Wide screen TV

MONK'S
10475 San Diego Mission Rd.
(3 blocks east of the stadium) • 563-0060

Don's East, 13221 Business Highway # at Los Cuyos Road, El Cajon. 443-2444: The Shakers-Bakers, country rock, Friday and Saturday; Gene Kevorkian, country, 8:30 p.m., Sunday.

El Chihuahua, 517 East Main Street, El Cajon. 442-9938: Live Latin music, Thursday through Sunday; club for information.

The Fauna Lounge, 6647 Mission Gorge Road, San Diego. 449-6240: Kamelot, classic rock and roll music, 9 p.m.-1:30 a.m., Friday and Saturday.

Flora Springs Inn, 15500 Highway 80, El Cajon. 443-9566: Chad Hart, country and variety, Thursday; Linda Sherwood and Sander, country music, Friday through Sunday.

Frederick Saloon, 5563 Mission Gorge Road, San Diego. 442-4999: Alie Morris, country and contemporary music, 8 p.m., Sunday.

George Joe's Restaurant, 5586 Monte Drive, La Mesa. 463-6308: Eddie Gold, contemporary, Friday and Saturday.

The Inn at Pine Valley, 28941 Old Highway 80, Pine Valley. 472-8727: Live music, Friday and Saturday; club for information.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0406: Everett King's Modern Rhythms, blues and rhythm and blues, Thursday; the Fishbowlies, rock, Friday; Linda Stein, reggae, Saturday; Brian Whitaker, contemporary, Sunday.

Randy's Restaurant, 402 West Main Street, El Cajon. 442-7066: Second Wind, folk and contemporary, 8:30 p.m.-midnight, Friday and Saturday.

Labrador Hotel Lounge, 9940 River Street, Lakeside. 443-4230: Old Habits, country rock, Friday and Saturday.

Live Club Springs, 15505 Old Highway 80, El Cajon. 766-4288: Happy Hal entertainers on the piano, Saturday evening.

Lorenson's, 598 Broadway, El Cajon. 442-8006: The Premiers, contemporary, Tuesday through Saturday; Satisfaction, vintage rock, Sunday and Monday.

Louie Louie's, 5296 Lakeside Drive, La Mesa. 462-0532: Pussycat, rock from the 1950s to the 1980s, Sunday through Saturday; Kent Merrill and the Hard to Rock Alone Show, classic rock, Sunday and Saturday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Diego. 448-8550: Kicks, rock, Friday and Saturday.

Marshall's Restaurant, 8238 Parkway Drive, La Mesa. 462-3863: Three on a string, original jazz and blues music, with vocals, 8:30 p.m., Friday and Saturday.

The Henderson Bar, 11510 Woodside Avenue, San Diego. 449-8238: Kennard and Miller, contemporary and country and western music, 8 p.m., Friday and Saturday.

Mike Owl East, 607 Mission Avenue, El Cajon. 447-0564: How and Now, Top 40 dance music, Saturday through Wednesday.

Park Plaza, 1280 Fletcher Parkway, El Cajon. 448-7472: Private Domain, rock, Thursday through Saturday; Streetbeat, rock, Sunday and Monday; Flyw!ll, rock, Tuesday and Wednesday.

Pelican Pub, 7628 Broadway, Lemon Grove. 464-0264: Rula United, rock, Thursday; Wanted, Southern-style rock, Friday and Saturday; Good Sam and the Crazy Man, comedy and music, Wednesday.

Peter Jay's, 9125 Mission Gorge Road, San Diego. 563-7429: George and the Dorchs, country, Friday and Saturday; Free country and western dance lessons, 7 p.m., Thursday.

Pine Valley House, Old Highway 80, Pine Valley. 472-8708: Greg Good and Rocking Horse, country, Friday and Saturday.

Spirits Inn, 2754 Alpine Boulevard, Alpine. 442-2550: The Robins, vintage rock, Tuesday through Saturday; Bull and Mule, vintage rock, Sunday; Ron Morris and Beauty Hunter, country and contemporary, Friday; Michael Cane, singer-songwriter, 3:45 p.m., Monday through Friday.

Van Winkle's, 10555 Mission Gorge Road, San Diego. 449-0060: Elton, J.B. and the Country Gold, country rock, Friday and Saturday.

Wine Cady's Saloon, 240 West Main Street, El Cajon. 448-9247: Jam session, Thursday, musicians welcome; Yarnworth, rock, Friday and Saturday.

CD SOUNDS

COMPACT DISCS

**6780 MIRAMAR ROAD
MIRA CREST PLAZA**
(Corner of Miramar Road at Commerce)
578-DISC

Visit our other store at
**6822 EL CAJON BLVD.
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ATMOSPHERE



ENTIRELY ENJOYABLE. Whether a night on the town includes Cole Porter or Corvelli, nothing becomes our class act like another. The Grant Lounge. Enjoy lunch Monday through Friday, 11:30 to 2 p.m. Lounge hours 11:30 to 1 a.m. daily, live entertainment, 126 Broadway, Downtown San Diego. 212-3121.

THE GRANT LOUNGE
THE TALK OF THE TOWN SINCE 1910.

Diego's

SOLANA BEACH • 635 S. HWY. 101 • 755-4813

Open Thursday • Friday • Saturday
8:30 pm-1:30 am

Friday & Saturday
NO COVER
Before 9:30 pm

DRINK SPECIALS NIGHTLY

Revolving specials announced by our D.J. on the hour

Diego's cafe open Thursday through Sunday
5:00 pm-10:00 pm
Exam't miss Diego's
CINCO DE MAYO CELEBRATION

Music to rock a princess.
ENTERTAINMENT AND DANCING ON MISSION BAY
► MAY 3-28 ◄
PERFECT BALANCE
High Energy Duo. Top 40 Music.
At the Bay Lounge
Tues-Sat • 9 pm-1:30 am
SAN DIEGO PRINCESS
A Princess Cruises Resort
(Formerly Vacation Village)
1604 West Vacation Road (Off Ingraham) • 274-4630

ASSOCIATED STUDENTS CULTURAL ARTS BOARD
■ SUNDAY, MAY 8 — 7:00 P.M. ■
■ MONTEZUMA HALL, AZTEC CENTER, SAN DIEGO STATE UNIVERSITY ■
Sunday Night Concert
QUEEN
and the
BON TEMPS ZYEDCO BAND
Tickets: \$5 SDSU students, \$7.50 general
THANKS SDSU AND SAN DIEGO
7 sold-out concerts at THE BACKDOOR and MONTEZUMA HALL made 1987-88 a successful year!
ALL AGES ALWAYS WELCOME
Tickets available at:
TRICK-OR-TREAT locations including the Aztec Center Ticket Agency to charge tickets, phone 278-1145.
AS/SDSU
ASSOCIATED STUDENTS, SAN DIEGO STATE UNIVERSITY
For more information, call 265-6947.



SHINE IT ON Tuesday-Saturday

Monday-Friday: **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres
Wednesday: **LADIES' NIGHT** Mai Tais & Margaritas 90¢
Friday: **FASHION AUCTION**

THE
ISLANDS



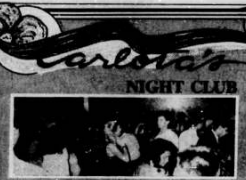
Hanalei Hotel 2270 Hotel Circle North, Mission Valley • 297-1101

L.I.V.E. ROCK 'N' ROLL

Thurs.-Sat., May 5-7 9pm
**BLONDE
BRUCE BAND**
Sun.-Thurs., May 8-12
8:30pm
FRONT RUNNER
Fri. & Sat., May 13 & 14
9pm
GUNS FOR HIRE
Sun., May 15 4-8pm
GUNS FOR HIRE

Mon. & Tues.,
May 16 & 17 9:30pm
YANKWORTH
Thurs.-Sat., May 19-21
9pm
MOTORMEN
Sun., May 22 4-8pm
GUNS FOR HIRE
Each Wednesday is
"LADIES NIGHT"
All well drinks \$1.00

HAPPY HOURS:
Mon.-Fri. 4-7pm and lots of good free munchies, too!
Sports events on our satellite TV.
BANGERS
710 Garnet Ave., Pacific Beach • 483-7844



Calendar of Events	
Monday South of the Border Night All well drinks 99¢	Tuesday Corona Night All well drinks 99¢
Wednesday Girls' Night All well drinks \$1.25	Thursday Student Night 99¢ Margaritas \$1.00 Beer Free hot dancers

HAPPY HOUR
Monday-Friday 4:00-6:00 PM
All bar prices reduced. Free appetizers.
RAMP Villa La Jolla Dr. • 487-4721
In the San Diego's Shoppes & more
Open all week for lunch and dinner

Country/ Country Rock

Allen and the Ox Bow Country
Ladies On the Run
Ron Bell: the Crown Room
Boris: Private Lounge
Brent Hart: Pines Circle D Corral
Greg Good and Rocking Horse: Let's
Little Bit of Country, Free Will
Houses

Folk/Ethnic

Bluegrass Etc. The Plaza Place
Marla Bowman, Tom Cahoon, and
Charlie Hollaway: Driveway
Naggar's
Rudy Caballero: Rigo Lobato
Jill Clarke and Marcel Longwell:
Moonlight Place, Hilton Hotel, El
Comal/Excelsior

Colours: Maribel
Tony "Bambule" Camacho:
Harmacy Stone Pub
Sergio Duran: Copacabana
Restaurant

The Flamenco Four: Hagi Raba
Jim Watson: Camacho Inn
Jim and Theresa Wilson: Rocio
O'Donoghue

Latin Soul: El Comal/Excelsior
Los Pueritos: Zorita's
Los Lobos: El Chuchito, Maribel
Louie and Louie: Chango: Jovy's
The J.D. Lowland Express: Driveway
Naggar's

Sean McHugh: Harry and Shumack
Irish Pub, Ireland's Own
Jaime Moran: Copacabana
Restaurant

Bob Morelli: Driveway Naggar's
Musique: Maribel Lounge
Native Son: Urban Kelly and Rick
Carlson: the Sand Bar and
Restaurant

Outlets: Hagi Raba
The Paradise Street Band: Camacho
Inn, Driveway Naggar's
The Portuguese: Rigo Lobato
Botonchi: Rigo Lobato
Second Wind: Rocio's Restaurant,
Sand Bar and Restaurant

The Slama Gael: Dave Driveway
Naggar's
Sol e Mar: Copacabana Restaurant
Tenella: 9th Street

The Travelers with Coral Thurt:
Holiday Inn/Excelsior
Roberto Valdes and Friends: Abby
Restaurant

Blues/R&B Reggae

New York Reggae Lounge
The Blonde Bruce Band: Jodi
Murphy's Lounge
Borcherse: Lonesome Billy Up Tavern
Tommy Childs and City Fish
Mandala: Wind

Tom "Cat" Courtney: Texas
Bullhouse
Crucial DBC: Billy Up Tavern
Cry on Coast: Billy Up Tavern
Ed Ellis and Tapestry: Sandtrap
Lounge

Dr. Chico's Island Sound: Old Pacific
Beach Café, Coconut, Tin
Lan/Naggar's Home

Dr. Feedgood and the Interns of
Love: Old Del Mar Café
Columbus Hotel

Fish and the Seaweed: Coconut
Rick Gaudy and His Suga
Barbecues: Patrick's El
Excelsior Club

Robin Henkel and Richard James:
U.S. Coast Hotel
Jah-Jah: Old Café

Barbara Jamerson: Escape Lounge
Sally Cameron: Patrick's El
Everett King's Modern Rhythms:
Patrick's Pub

Limbo Slax: Kelly's Pub, Billy Up
Tavern, Coconut
The Highway Reggae: Tin
Lan/Naggar's Home, Mandala
Wind

The Regular Cops: Whittier's
Shiloh: Whittier's, Old Café
Soul Patrol: Columbus Hotel
Ron Thompson and the Residents:
Billy Up Tavern

World Beat: R Street Café

Jazz and Big Band

New York Reggae Lounge
Tom Azarelli with Bob Hamilton:
Sculpture Garden Café
Clarence Ball: R Street Café
Patrick Berengalis: Billy Up
Restaurant and Nightclub, Harbor
House/Excelsior

Book of Colours: Chet's Steak House
The J.S. Boy Trio: Escape Lounge
Pro Brigham's Preservation Band:
Pat Jacy's Cops Club, Patrick's El

The Bruce Cameron Quartet
Kubrick: Bob Moran: Del Rio Bar
and Grill



CRYSTAL T'S

Live

Now Appearing
HEROES

Social Hour
Mon. - Fri.
4:00 - 8:00 p.m.
\$1.50 Drafts
\$1.75 Wells



Contemporary Dance Music
Tuesday - Saturday 9:00 p.m. - 4:00 a.m.
Coming to Crystal T's Live
CIRCLES - May 10th

A Tuesday - Free dance instruction 7:30 p.m.
Wednesday - "Healthy Set"
Non-Smokers' Dance Party 5:00 p.m.

N Thursday - Thursday Night Club 5:30 p.m.
Fantasy Fashion Auction
8:30 & 9:30 p.m. May 12
Saturday - "Dancer's Night Out" 5:30 p.m.

C Celebrate Cinco de Mayo
Only at the "T"

E Bonacci's Pizza & Pasta
Lunch 11:30 a.m. - 2:00 p.m. M-F
Dinner 5:00 - 10:00 p.m. every night
Try our extensive soup & salad bar

500 Hotel Circle North
San Diego, CA 92108
(619) 291-7131

Town & Country Hotel
ATLAS HOTELS

The Chicago Six: Billy Up Tavern
Jill Clarke and Marcel Longwell:
Hilton Hotel, Moonlight Place, El
Comal/Excelsior
The Davis Cole Band: Old Pacific
Beach Café
Papa John Crouch and the Mike
Wofford Trio: Elavies
The Covenants: San Luis Rey Dancers
Gold Coast Country Club
Cottonmouth O'Neary's Jazz Vipers:
La Jolla Tapers
Dramatics: the Gathering
The Cabbie Band: Escape
Lounge
Ed Ellis and Tapestry: Sandtrap
Lounge
George Emerson: Del Rio Bar and
Grill
The Ron Echeate Jazz Trio: DJ's
Park/Sun Diego Marriott Hotel

The Evening Breeze: Casa Del
Famoso
Fathbergers: Columbus Hotel
Audrey Fay: Anthony's/Harbor
House
The Aubrey Fay Trio: Sun Diego
Harbor Excelsior
The Steve Fetherabend Quartet:
Circus
The Fleet City Jazz Band: Jazz
New Records
Flute Flight: La Jolla Tapers
The Fallertown Strutters: Monk's
Bobby Gordon and Johnny Best:
Jazz New Records
Hollis Center's Nemo: Belle Via
Restaurant and Nightclub
Mel Good: Vic's Bar and Grill
Harvey and 52nd Street: Jax: Fat
City/China Camp
Holly Holmann and Ron Satterfield:
Holly Holmann Hotel

The Glenn Horiuchi Duo with
Michiko Uno: Hotel Sun Diego
Richard James and Robin Henkel:
U.S. Coast Hotel
The Mark Lessman Band:
Harbor Excelsior
The Bob Long Band: Billy Up
Tavern, Fish House West
Fran Lombardi: San Diego Harbor
Excelsior
The Joe Marrella Quartet: Jazz Nine
Records
George Mainieri:
Rushmore/Consensus Center
Dee Dee McNeill: Belle Via
Restaurant and Nightclub
Peggy Minnie: Escape Lounge
The Billy Mize Trio: Jax: Art
Renwick and Jeff Johnson: Jazz
New Records
The Most Valuable Players: Tin
Lan/Naggar's Home

John Nave: Rushmore/Consensus
Center
The Flip Oakes Quartet: Sand Bar
Restaurant
Tony Ortega: Fish House West
The Procyon Quartet: Pacific
The St. Bakery: This Excelsior Down
O'Neary's Abbey Restaurant
The Red Shade Distilled Jazz
Band: Ashton E. Lee's
George Remy: Ashton's Restaurant
Sentimental Journeys: Gable's
Nightclub
The Sounds of Music: the Jazz
Factory
Peter and Tripp Sprague: Belle Via
Restaurant and Nightclub
Three on a Swing: Mandala
Restaurant
Coral Thurt: Holiday
Inn/Excelsior
Tobacco Road: Billy Up Tavern

The Travelers with Coral Thurt:
Holiday Inn/Excelsior
Caylen Withers: Agency's
The Mike Wofford Trio: Jax: Fat
John Crouch: Elavies
Mark Young and the Warner Jax:
Imperial House
Mark Young Trio: Gable's Grill
Jax: Chet's Steak House

Comedy and Music

Steve Vidone: La Hacienda Casino
Oki Ridge: Jolly Reggae Support
Village
Pete Salad Annie and the Mr. Fun
Band: Jolly Reggae Support Village,
Gable Road

COPACABANA RESTAURANT
A BRAZILIAN
EXPERIENCE

Come for dinner, then see the show

Friday & Saturday Nites
Spectacular BRAZILIAN REVUE
with Escola de Samba Sol e Mar
in the Rio Room

Monday-Saturday Nites • Sassy tropical
bossa nova JAMIE MORAN Brazilian
Jazz Ensemble in the Copacabana Lounge

Serving lunch, dinner and Sunday brunch, 2888 Pacific Highway, 297-COPA or 297-2672
(One block north of Laurel Street, downtown)

**FLUTE
and
CLARINET
SALE
Up to
75% Off
from \$100-\$175**

Selmer, Yamaha, Jupiter, Emerson,
Armstrong, King, Vito

Expires May 21, 1988

**Harper's
Music Store**

422-5231
Between 5 & 600
241 3rd Ave., Chula Vista
Indoor musicland for
over 25 years

**Winston's
beach club**

Tonight, Thursday, Reggae
SHILOH
Cinco de Mayo Reggae Party!!!

Friday & Saturday - From L.A.

**THE
REGULAR
GUYS**

"Hot R & B" with dueling saxes

Sunday, May 8
TOBACCO ROAD - Swing dance 4-8
REACTIONS - Nostalgic rock 9-11

MONDAY - ORIGINAL BAND NIGHT
TUESDAY - RHUMBOOGIES
WEDNESDAY - FORBIDDEN FIGS

Coming: May 13 - LIMBO SLAM - May 14 - CARDIFF REEFERS
1921 Bacon Street • Ocean Beach • 222-6822

**Daddy
Loves
Mommy**

This Saturday &
Sunday come see
Daddy on your way
to the Backpacker's
Swapmeet & Sale.

Fender Acoustic &
Electric guitars
up to
50% off!

Special discount for
people wearing boots
or flannel shirts

Daddy's Strings are 4 for 1
Made in the U.S.A.
With this coupon through May 12, 1988

**Daddy's
GUITARS**

4780 Mission Gorge Pl.
in East Mission Valley
582-0311
Visa, MasterCard, Am. Express

Adventure 16's San Diego Store Mother's Day

BACKPACKER'S SWAP MEET

Sunday, Only, May 8, 8-Noon

*The World's Finest Gear
At Bargain Prices!*

Up to 60% off rental gear.
Adventure 16 packs, Adventure 16
two- and four-person tents, Jansport
frame packs, Lowe internal frame
packs, Gregory internal frame packs,
Fire rock climbing shoes, The
North Face and Marmot sleeping
bags, and backpacking stoves.

In addition to these great bargains,
come swap or sell your own
equipment, or buy from other
outdoor folks.

& SALE

Saturday & Sunday
May 7, 10-6 p.m.
May 8, 8-6 p.m.

- Up to 50% off on gear, outdoor clothing and hundreds of other items.
- Enter our "Guess the Weight of the Pack" contest—win an Adventure 16 Wings backpack.
- Meet the factory reps of Chouinard, Eagle Creek, Marmot, The North Face, Patagonia, Vasque and others. Talk with the people behind the labels.
- Special deals on 2nds and closeouts from Patagonia, Chouinard and Eagle Creek.
- Adventure 16 Factory open house on Sunday.
- Drawing for Free A16 Wilderness Outings classes: Rock Climbing, Backpacking, and Map & Compass.
- Wilderness Outings slide show and information every 1/2 hour, both days.

Visit our Adventure Travel Information Booth
10-6 p.m., both days.



SATURDAY, MAY 7	SUNDAY, MAY 8
Sale 10-6 p.m.	Swapmeet 8-Noon
Travel Booth	Sale 8-6 p.m.
Wilderness Outings	Travel Booth
Slide Show	Slide Show
	Factory Open House

A16
ADVENTURE 16
OUTDOOR & TRAVEL OUTFITTERS



San Diego
(1-8 at Mission Gorge)
9620 Alvarado Canyon Rd.
San Diego, CA 92128
(619) 283-2334

MAY 5, 1988 1

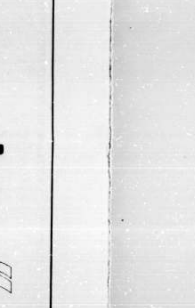
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ALFESS



52

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MAY 5, 1968 2




JAPANESE USED ENGINES

ASK ABOUT OUR
**GUARANTEED
HIGHEST QUALITY
LOWEST MILEAGE**
(LESS THAN 15,000 ORIG. MILES.)
**AND LONGEST
WARRANTY**
(24,000 MILES OR 2 YEARS)

IN THE WHOLE COUNTRY.

FREE TOWING
within 20 miles for engine installation only.

**FREE MAJOR TUNE-UP AND
ENGINE STEAM CLEAN WITH
EVERY ENGINE INSTALLATION!**

WE IMPORT DIRECTLY FROM JAPAN
Each engine and transmission is hand chosen by the owner.
ALL ENGINES ARE COMPLETE

WE OFFER YOU MORE THAN ANYONE ELSE!

- We install complete engines and transmissions.
- We import directly from Japan. The owner goes to Japan and personally hand picks his engines and transmissions.
- All engines are guaranteed less than 15,000 miles used
- All engines come complete with everything on.
- It will cost you less money and time replacing the complete engine than what you would pay to have just the ring and valve done on your old and tired engine.
- Great references available!
- Most installations done in **JUST ONE or TWO DAYS.**
- So before you decide on any engine, please give us a call and let us surprise you with our excellent prices.
- All engines installed by us have a 3-year or 24,000-mile, whichever comes first, limited warranty. 5 years on parts, 1 year on labor!
- Engines purchased over the phone have a 1-year or 12,000-mile, whichever comes first, limited warranty. (Parts only)
- Dealers and groups 10% off.
- Transmissions - please call for prices.

SALE!

SALE!	
SHE	
FALL 1992	
SAVE \$30-\$100	
	SAVE \$
1. CASHMERE TIE \$	\$
MUSKIE ALIAP	\$
2. CASHMERE TIE \$	\$
3. CASHMERE TIE \$	\$
4. CASHMERE TIE \$	\$
5. CASHMERE TIE \$	\$
6. CASHMERE TIE \$	\$
7. CASHMERE TIE \$	\$
8. CASHMERE TIE \$	\$
9. CASHMERE TIE \$	\$
10. CASHMERE TIE \$	\$

ENGINE PRICE LIST			
MAKE	MODEL	DESCRIPTION	ENGINE COMPLETE ONLY INSTALLATION
TOYOTA	3KC, Corolla	1166cc yr 69-79	370.00 701.00
	2TC, Corolla	1600cc 71-79	420.00 735.25
	3T	1700cc 80-82	516.00 862.00
	1A, Threl	1452cc 1980	631.00 1090.00

3A, Brazil	145200	81-75	631.00	1069.00
4A, Brazil	150000	81-75	631.00	1069.00
18N, Colima, Colombia	196000	82-84	532.00	858.00
41RU, Colombia 20A	196000	82-84	532.00	858.00
22R, Costa, Pulp. Col	200000	1981	950.00	1550.00
41RU, Costa, Sapp	200000	1981	950.00	1550.00
5MG, (DONG) Cve. Sup	270000	78-73	767.00	1295.00
MEXUSIN				
A12	120000	78-73	369.00	700.00
A10, B220, 70	140000	78-73	427.00	710.00
30, PWD	140000	78-73	427.00	710.00
L28, 510, 710, 620, Pulp	177000	75-78	457.00	810.00
L28	220000	73-74	581.00	910.00
L28	273000	75-80	689.00	1091.00
Z204, 510	290000	78-81	811.00	1118.00
Z204, 510	300000	78-81	834.00	1065.00
L18, SSS (not smog lag)	195000	75-79	604.00	857.00
HONDA				
ER4, Cve	116000	75-79	441.00	740.00
ER4, Cve	135000	80-83	657.00	780.00
ER4, Accord	140000	75-78	583.00	823.00
EK2, Sport	175000	78-81	618.00	1060.00

Custom Information

Grand Opening

Grand Opening

AUTO BOUTIQUE

Featuring:

- Personalized auto accessories
- Personalized car center

Superlamb

Genuine Sheepskin Seatcoverings

Visa

MasterCard

Superlamb

Superlamb

Made in America

22R, Cma, P/U, Cel	2000cc	1981 up	950.00	1350.00
4MEU Cressida, Supra	2600cc	79-80	777.00	1295.00
5MGE (DOHC) Cre, Sup	2759cc	82-85	1600.00	2400.00

100

29575PTS 125 for
DART, 189000013,
RTS, Single, unit
air conditioning, Suzuki
cock, power brakes
copper, metal wheel
2100, everything,
speed, excellent in-
terior. \$40000best
5-speed, air con-
ditioner. 460-9627.
air conditioning,
air clean, power
steering. \$6,550.
loaden automatic,
speed condition
rs. 16000 Days.
5, 1100cc, air con-
ditioner, 99% miles
11850. Must sell
air conditioning.
Home, 472-0483.



ARON
 1965, 2-door,
 Best of the
 1965, Century



TA
\$1030 down
five tax and
26. Mission

MA
only \$695.
30-minute
Call Levels.



noncarrying
bankruptcy
buyers. Call
1-800-368-5555.

MAY 5, 1968

DIEGO'S
CAFÉ AND CANTINA
 Pacific Beach
 860 Garnet Ave.
 272-1241

**MOTHER'S DAY
 CHAMPAGNE
 BUFFET**

Complimentary
 Champagne
 for all Moms!

A sumptuous buffet served
 from 10:00 am to 2:30 pm

\$8.95
 Solana Beach
 Restaurant hours
 Tuesday-Sunday
 5:00-10:00 pm

**TASTE
 THE ADVENTURE
 'TIL MIDNIGHT**

Now you don't need to travel
 around town to find a restaurant
 that serves 'til midnight.

Just explore our exciting new menu
 where the Taste of Adventure
 awaits you. Appetizers, light meals
 and full course dinners plus your
 favorite beverage are now served
 every night until midnight.

Home of the Coco Loco™

**ELEPHANT
 RESTAURANT**

8890 Villa La Jolla Drive
 La Jolla • 857-1195

Serving continuously daily 11am - midnight
 Bar until 1am • Reservations 10-8pm

**MOTHERS DAY
 On The Waterfront**

Our new and improved Strawberry Branch features:
 • Carving station with Shaved Ham
 • Roast Steamship of Beef • with many other delicious items
 including 14 salads and 10 desserts—join us

Reservations suggested
 9:30-2 p.m. \$11.95 per person

1940 Harbor Island Drive
 San Diego, CA 921-6700
 beside the Viennese hotel

HANDSOME HOUSE 2004 Fifth Avenue, 232-1011. Serving fine steaks, the crisp beef, the soft, springy, steamed white fish or black bean steak, and the mouth-melting cream of mushroom soup. Some special dishes not listed on the menu. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm.

**Cafe
 Broken
 Volk**

Breakfast, lunch, dinner
 1000 La Jolla Village Drive
 San Diego, CA 92037
 534-1234

TWO=ONE

Enjoy two entrees, one
 equal or less than the
 price of the second.
 1000 La Jolla Village Drive
 San Diego, CA 92037
 534-1234

**Kids
 Eat
 Free**

May 5th - May 15th
 WE'RE CELEBRATING
 KODOMO-NO-HI

Kodomo-no-hi, the annual
 Japanese national holiday on
 May 5th is a festival for
 children. In tribute, kids
 under 12 years of age eat
 free at Yakitori II Sports
 Arena, May 5th - May 15th,
 1988. We're offering
 a special children's
 menu with specially
 prepared dishes!

Come join us at Yakitori II
 Sports Arena and have some
 fun during our celebration
 and salute to children!

Yakitori II
 SPORTS ARENA
 5740 Sports Arena
 223-2641

PISTO'S 902 West Washington, Mission Hills. 232-1011. Serving fine steaks, the crisp beef, the soft, springy, steamed white fish or black bean steak, and the mouth-melting cream of mushroom soup. Some special dishes not listed on the menu. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm.

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 5740 Sports Arena
 223-2641

PISTO'S 902 West Washington, Mission Hills. 232-1011. Serving fine steaks, the crisp beef, the soft, springy, steamed white fish or black bean steak, and the mouth-melting cream of mushroom soup. Some special dishes not listed on the menu. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm.

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 Broken
 Volk**

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 San Diego, CA 92037
 534-1234

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 534-1234

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Yakitori II
 SPORTS ARENA
 5740 Sports Arena
 223-2641

READER'S GUIDE TO RESTAURANTS

gorgonzola fond served as a cake companion for the clear quiches. Menu change daily. Don't miss the phenomenal value of the fish. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm.

GRAND OPENING
Vietnamese & Chinese
Restaurant in
North County

A dining experience with an
 extensive menu

KING LY
 2818 Roosevelt St.
 Carlsbad • 729-0548
 M-F 11 am-9 pm
 Sat. & Sun. 12 pm-9 pm

**Two Ways to
 Make Your Mother's Day**

Early Bird Dinner Specials
 from \$5.50
 5:00 pm to 8:00 pm
 All items prepared fresh and from scratch by our
 chefs. To-go orders call 544-1555. Open
 from 11:00 am until 8:00 pm for lunch and dinner.

**Take Her to Soup Exchange For
 Nachos & Mini Tostadas
 & Finish Everything On Your Plate.**

Mom deserves special treatment, so we've added a
 little soup to our salad bar... Nachos and Mini
 Tostadas. They come free with your choice of entree.
 She'll love our no-salt tortilla chips topped with
 melted cheese. Or, creative moms can be our guest
 and build their own Mini Tostadas with toppings
 from our Nacho Bar.

Say 'Ole' to Mother's Day... at Soup Exchange...
 at the salad bar that never ends.

Pacific Beach
 1840 Garnet Ave. (across from Broken Volk) • 272-7766
 7777 Fay Ave. • 459-0212 7300 Clairemont Mesa Blvd. • 576-0622

La Jolla
 7984 La Mesa Blvd. • 697-8561

Soup Exchange
 The Salad Bar That Never Ends...

than food adventures. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm.

Century Schools for Culinary Arts

2665 5th Avenue
 Located in the Century Building
 on the corner of 5th & Wilmet
 2 blocks north of Laurel in Hickey

**MEXICAN FOOD
 FOR THE
 ADVENTUROUS**

Rubio's
 Home of the Fish Taco®

MISSION BAY
 4504 E. Mission
 910 Grand Ave.
 272-2801

PACIFIC BEACH
 5157 College Ave.
 Suite C
 (Next to Jack-in-the-Box)
 226-3844
 Parking available

S.O.S.I.
 5157 College Ave.
 Suite C
 (Next to Jack-in-the-Box)
 226-3844
 Parking available

POINT LOMA
 223-2831

All stores open 10 am to 11 pm

especially if it's a chicken, rather than the green.
 The fresh churros are a treat to the palate.
 231-5158. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm. Open daily. Reservations 202-2011. 12:00-10:00 pm.

**MOTHER'S DAY
 ITALIAN DINNER
 FOR 2 - \$14.95**

Includes: Veal Parmigiana, shrimp and pasta served
 with soup or salad, garlic bread and dessert.

**WEEKLY SPECIAL
 EGGSALAT PARMIGIANA
 SOUP OR SALAD
 GARLIC BREAD - 4.95**

Free delivery within 3 miles • 57 minimum • 5-9 pm

NOVOS ITALIAN CUISINE
 7776 Campo Road, Spring Valley • 589-9429
 Sun-Thurs. 11:30 am-9 pm • Fri. & Sat. 11:30 am-10 pm
 Expires May 19, 1988

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 The fresh churros are a treat to the palate.
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It's Mother's Day all Spring & Summer!

Our nine most dependable plants that will bloom from now till November are on sale thru

For That Special Mom



Reg. \$2.50-3.50 ea
4" pots 2/\$4

- African Violets
- Gardenia
- Non-Stop Begonia
- Showtime Geranium
Pelargonium species bursting with orchid-like flowers.



1 Gal. Size Blooming Plants
Reg. \$5.00 each

1/\$3.50 or 2/\$6.50

- Fuchsia
- Geraniums
- Showtime Zonal Ivy



Oval Picnic Basket
18" long, 13" wide, 7" deep.
Golden honey brown finish, cloth lined.
\$12.50

Reg. \$25 anyplace



6" pots 2/\$8

Reg. \$5.00-8.00 each

- Bougainvillea
- White Flag
- Star Jasmine
- Night Blooming Jasmine
Sweetest smelling flowers of them all.



FREE Gardenia

Buy a \$12.50 Oval Picnic Basket during sale and get a 4" Gardenia or 4" Non-Stop Begonia (\$2.50 value) FREE in our new Cushions 'n Things Store (right next door to Basketcase).



Due to a cool spring, some Gardenias may not be blooming at the time of this ad.

For New Moms: Baby Carrier

\$15.00
Reg. \$28.00

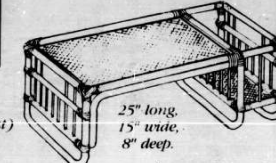


32" long, 13" wide, 7" deep.



180 E. Washington
(3rd & Washington in Hillcrest)
291-0215
Open 9-7
7 days a week

For All Moms: White Bed Tray
With magazine rack.



25" long, 15" wide, 8" deep.

\$17.50
Reg. \$28.00